The Nature and Function of
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The dialogue of the Gospel of John remains as one of the most significant literary genres yet to be adequately explored by scholars. The Book of Signs (1:19-12:50) in the gospel appears to be a major dialogue portion in the NT connected to the life and ministry of Jesus of Nazareth. The central question to be addressed here is: 'How does John use the literary genre called dialogue within the gospel?' The *question and answer* and other types of dialogues in John make the gospel reader-friendly and vibrant in the presentation of its facts. Along with the central question posed above, a few other questions also have to be dealt with, such as 'What is the central theme that governs the dialogue of the BS ahead?', 'What type of information is conveyed through the dialogue?', 'How does John structure dialogue as a literary genre?', 'What are the peculiar literary characteristics of his dialogue?', 'What is the theological/rhetorical function of the Johannine dialogue?'. These questions have to be adequately dealt with in the process of exploring the dialogue of the gospel. We will also consider the following questions at the hypothetical level: How are self-revelatory aspects conveyed through dialogues in the BS? What are the ways slots and episodes function within the narrative framework? How do the content, form, and function contribute to the semantic, syntactic, and pragmatic levels of the dialogue? How are dialogues involved in expressing the aspects of the Johannine community? How does Johannine dialogue related to/different from other dialogues of the ANE and Greco-Roman world? All the tenets of the dialogue are not the concern of the research. Rather, we will take up the nature and function of two important dialogic concerns in the BS: *first*, the dialogue among the characters within the story; and *second*, the dialogue between the author/narrator and the reader of the story. The task of this study is threefold: investigate the development of the dialogue within the narrative framework of John, understand the peculiar approaches and methodologies of the author/narrator for framing the dialogue, and explore the theological value of the dialogue.

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DE EIGEN AARD EN FUNCTIE VAN DE DIALOOG IN HET BOEK DER TEKENEN (JOH. 1:19-12:50)

Proefschrift

ter verkrijging van de graad van doctor
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THE NATURE AND FUNCTION OF DIALOGUE IN THE BOOK OF SIGNS (JOHN 1:19-12:50)

Doctoral Thesis

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by

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Abbreviations

AAR	American Academy of Religion
ABD	The Anchor Bible Dictionary.
ABR	Australian Biblical Review
ACNT	Augsburg Commentary on the New Testament
ACR	Austroasian Catholic Record
AnBib.	*Analecta Biblica*
ABC-CLIO	American Bibliographic Company Clio Press
ATF	Australasian Theological Forum
AThR	Anglican Theological Review
ATR	Australasian Theological Review
BCE	Before the Common Era
BDAG	Greek-English Lexicon of the New Testament and Other Early Christian Literature
BECNT	Baker Exegetical Commentary on the New Testament
BET	*Beiträge zur biblischen Exegese und Theologie*
BG	Book of Glory
BJRL	Bulletin of the John Rylands Library
BS	Book of Signs
BT	The Bible Translator
BTB	Biblical Theology Bulletin
BTESSC/SATHRI	Board of Theological Education of the Senate of Serampore College/ South Asia Theological Research Institute
BZ	*Biblische Zeitschrift*
ca.	*circa*
CBQ	Catholic Biblical Quarterly
CE	Common Era
Cf./cf.	*Confer*, Compare/compare
chap.	chapter
chaps.	chapters
CWK Gleerup	Christian Wilhelm Kyhl Gleerup
DJG	Dictionary of Jesus and the Gospels
DNTB	Dictionary of New Testament Background
DTIB	Dictionary for Theological Interpretation of the Bible
Ed.	Edited by, one editor
EDNT	Exegetical Dictionary of the New Testament
Eds.	Edited by, more than one editor
e.g.	*exempli gratia*, for example
ExpT	Expository Times

FE	Fourth Evangelist
FG	Fourth Gospel
FTR	Faith Theological Review
GBS NT	Guides to Biblical Scholarship, New Testament
Gk.	Greek
GosThom.	Gospel of Thomas
HCBD	Harper Collins Bible Dictionary
IDB	The Interpreter's Dictionary of the Bible
i.e.	*id est*, that is
ISPCK	Indian Society for Promoting Christian Knowledge
IVP	Inter-Varsity Press
JBL	Journal of Biblical Literature
JSBL	Journal for the Study of Biblical Literature
JSNT	Journal for the Study of the New Testament
JSNTS	Journal for the Study of the New Testament Supplement
JSNTSupSer.	Journal for the Study of the New Testament Supplement Series
JSOT	Journal for the Study of the Old Testament
JSOTSup.	Journal for the Study of the Old Testament Supplement
JTSA	Journal of Theology for Southern Africa
LXX	Septuagint
NCBC	The New Cambridge Bible Commentary
NICNT	The New International Commentary on the New Testament
NICOT	The New International Commentary on the Old Testament
NIDB	The New Interpreter's Dictionary of the Bible
NIDNTT	The New International Dictionary of New Testament Theology
NovTest.	*Novum Testamentum*
NovTSup.	*Novum Testamentum Supplements*
NRSV	New Revised Standard Version
NT	New Testament
NTOA	Novum Testamentum et Orbis Antiquus
NTS	New Testament Studies
NTTS	New Testament Tools and Studies
OM	Operation Mobilization
OT	Old Testament
p.	page
pp.	pages
ResQ	Restoration Quarterly
RevExp.	Review and Expositor
RHPR	*Revue d'histoire et de philosophie religieuses*
RSR	Recherches de science religieuse

SBL	Society of Biblical Literature
SNT	*Studien zum Neuen Testament*
SNTS	Society for New Testament Studies
SNTS MS	Society for New Testament Studies Monograph Series
SPCK	Society for Promoting Christian Knowledge
SVTQ	St. Vladimir's Theological Quarterly
TBT	Theological Book Trust
TDNT	Theological Dictionary of the New Testament
TNTC	Tyndale New Testament Commentaries
TPI	Theological Publications of India
Tran.	Translation/translator
Trans.	Translations/translators
TynBul.	Tyndale Bulletin
v.	verse
VCT	Vidyajyoti College of Theology
VJTR	Vidyajyoti Journal of Theological Reflection
Vol.	Volume
Vols.	Volumes
vv.	verses
WUNT	*Wissenschaftliche Untersuchungen zum Neuen Testament*
ZNW	*Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche*

Part One

Introduction

1. Rationale, Aim and Task

The dialogue of the Gospel of John remains as one of the most significant literary genres yet to be adequately explored by scholars. The Book of Signs [hereafter BS; 1:19-12:50][1] in the gospel is comprised of several dialogue texts.[2] This large block of the gospel appears to be a major dialogue portion in the NT connected to the life and ministry of Jesus of Nazareth. Dodd (1963: 41) rightly points out that, "Among the various forms in which the church's witness and saving work of Christ is presented in the gospels, the one most characteristic of the Fourth Gospel [hereafter FG] is the elaborately wrought dramatic dialogue". In view of Dodd's statement, the central question to be addressed here is: 'How does John use the literary genre called dialogue within the gospel?' Though Dodd is one of the pioneers in dealing with the dialogue of the gospel, a concentrated study of the subject matter is scarce even in his writings. He (1963: 315) accepts the fact that "John's teaching is given mainly in a series of long and elaborate discourses, partly dialogue, partly monologue, with a tendency to make a dialogue lead up to a monologue in which its theme is more fully explored, or expounded in greater detail".[3] The *question and answer* and other types

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[1] According to classical Johannine scholarship, the Gospel of John is mainly divided into four parts: two small parts (i.e., 1:1-18 as the 'prologue' and 21:1-25 as the 'epilogue') and two larger parts (i.e., 1:19-12:50 as the 'Book of Signs' and 13:1-20:31 as the 'Book of Glory' [hereafter BG]; cf. Moloney, 1998). Brown (1966 and 1970), similarly, divides the gospel into four parts (the Prologue [1:1-18]; the BS [1:19-12:50]; the BG [13:1-20:31]; and the Epilogue [21:1-25]) and he discusses the Sēmeia-Quelle or *Sign Source* in detail (cf. 1966: xxviii-xxxix). Van Belle describes in detail the origin and development of the "Sēmeia Hypothesis". He (1994: 1) says that, "The first suggestion of a sign source in the Fourth Gospel is usually attributed to A. Faure (1922). But as early as 1923 H. Windisch compared the opinion of Faure with that of J. M. Thompson, and further antecedents of the sēmeia hypothesis can be found already in the nineteenth century". Though there are several theories with regard to the interpolations and other editorial aspects of the gospel, the basic assumption of many of the scholars is that John used a sēmeia source for the composition of the first half of the gospel (see Schweizer, 1841; Bultmann, 1963/1968; Bultmann, 1971; Fortna, 1970; Nicol, 1972; Teeple, 1974). For Dodd (1960: 297-389; cf. Marsh and Moyise, 2006: 52-53; Bock, 2002: 423-90) BS begins with 2:1 and ends with 12:50, with at least seven episodes (2:1-4:42; 4:46-5:47; 6; 7-8; 9:1-10-21 [with appendix, 10:22-39]; 11:1-53; and 12:1-36) and an 'Epilogue to the Book of Signs' (12:37-50). Barrett (1978: 11) broadly structures 1:19-12:50 as a separate section that deals with "Narratives, Conversations, and Discourses". Similarly, Brodie (1993) divides the book into two, as 'Book One' (chaps. 1-12) and 'Book Two' (chaps. 13-21). The above descriptions give a detailed picture of the scholarly views with regard to BS. In the present study, we will consider the section 1:1-18 as an appropriate introduction to the entire gospel and the section 1:19-12:50 as the BS and analyse the dialogues of the latter section.

[2] This study concentrates on the BS (cf. Barrett, 1978: 11; Moloney, 1998) on the following grounds: *first*, a comprehensive treatment of all the dialogues in the gospel is beyond the scope of this dissertation; *second*, as the BS is the major first part of the gospel, a detailed treatment of that section may lead us, later on, for further explorations of the rest of the gospel (especially the BG; cf. Moloney, 1998); and *third*, the BS shows its special interest in the usage of the dialogue form from the beginning till the end.

[3] It is a trite observation that the presentation of the teaching of Jesus in the FG widely differs in form and manner from that of the Synoptic Gospels. In the Synoptics there are indeed a few dialogues and monologues of some length,

of dialogues in John make the gospel reader-friendly and vibrant in the presentation of its
Along with the central question posed above, a few other questions also have to be dealt with
as 'What is the central theme that governs the dialogue of the BS ahead?', 'What ty
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We will also consider the following questions at the hypothetical level of the dissertation: Hc
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threefold: investigate the development of the dialogue within the narrative framework of
understand the peculiar approaches and methodologies of the author/narrator for framir
dialogue, and explore the theological value of the dialogue.

2. Previous Studies on Johannine Dialogue

In the current section, we will review Johannine scholarship concerning the subject mat
dialogue up to the present. Our survey of Johannine scholars and their treatment of the dia
will help us to identify the questions that have been left unanswered and issues that have
insufficiently dealt with.[7] We will draw attention to those scholars who have provided sign
commentary on the subject of Johannine dialogue. The following authors are a few among
who had shown their interest in the field previously. Their views are reviewed here from the
of view of the current research project.

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but critical analysis makes it almost certain that these are in general the result of an editorial process in
originally detached *pericope* have been combined, either by simply stitching them together or by supp
framework which imposes a certain unity upon them.

[4] The usage of 'dialogue' (i.e., singular) and 'dialogues' (i.e., plural) is used in the following way: the singul
'dialogue' refers either to the individual *micro-/meso-* level dialogue or the dialogue as a whole in the BS. Th
form is used to indicate groups of 'dialogues' within the BS.

[5] In the process of analysing the BS, we will adequately look at these concerns. In the tri-tier analysis (*micr*
and *macro*) of the text, it is one of the most important concerns for us to reckon with.

[6] While paying most of the attention to these concerns, we may also discuss other dialogic concerns, such
dialogue of the genres and inter-textuality.

[7] In his analysis of the Johannine characters, Bennema (2009: 2) takes a step similar to this.

In his 1925 article Rudolf Bultmann introduced his thesis of a 'revelation discourse source' as part of his answer to the literary and historical riddles of the FG. Bartholomä (2010: 21) points out that, "This thesis was further developed and executed in the several instalments of his commentary on John between 1937 and 1941".[8] His commentary (1971) emphasises the development of the discourse material in the gospel. He attempts to observe the artistic composition of the gospel which closely relates the narrative-and-sayings-material. Bultmann explains the form of the utterance units even from the beginning of the gospel. For instance, John the Baptist's saying in 1:29b (i.e., "Behold the Lamb of God, who takes away the sin of the world!") is considered by him as an *oracular utterance* (p. 95).[9] In his observation, the dialogues/discourses of John are the most important means of Jesus' revelation.[10] While he considers chaps. 2-12 as "the revelation of the δόξα to the world" (pp. 111-454),[11] he considers chaps. 13-20 as "the revelation of the δόξα before the community" (pp. 457-699). In his analysis, Bultmann considers 2:23-4:42 as one of the central sections of the revelatory encounters in the gospel (pp. 130-202).[12] For him, encounters (pp. 130), witnessing (pp.160, 167), disclosure (p. 187), self-revelation (p. 189), proclamation (p. 194), discussion and controversy (pp. 240-4, 329-42), and threats and warnings (pp. 347-57) are part of the revelatory process. Though Bultmann's contribution is significant in understanding the revelatory feature of John's dialogues/discourses, his strong dependency on the diachronic approach takes the attention of the reader away from the text.[13] As a commentator who attempts to figure out the 'revelation-discourse source' of the gospel and the influence of the 'redeemer-myth' upon it, through a comparative approach, Bultmann's primary focus is not on the dialogues/discourses themselves but on their history and sources.

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[8] Bartholomä (2010: 21-22) says that, "Armed with the methods of literary criticism and the tools of the history-of-religions school, Bultmann suggested that the evangelist used for his own representation of Jesus' teaching an independent 'discourse source' that contained the Gnostic redeemer myth. The author of the Fourth Gospel thus took over a non-Christian source, pervaded by Gnostic mythology, in order to communicate his own theology of Jesus' revelatory incarnation". He (2010: 22) says further, "In addition, Bultmann repeatedly maintained that these 'revelation-discourses' were characteristically different from the synoptic speech tradition and that the relation of John to Synoptics already reveals a removal from the history of Jesus".

[9] Similarly, about Jesus' utterance in 2:19 Bultmann comments that: "the prophesy has a characteristic form; its first part is cast in the ironic imperative of prophetic style".

[10] Neyrey (2007: 9) states, "Bultmann quipped that in the Fourth Gospel Jesus reveals that he is the Revealer, but not much else. This 'information control' emerges as a central phenomenon in John and provides significant clues to the social dynamics of the community for which it was written".

[11] When discussing 3:1-21, Bultmann (1971: 132) says: "The chapter begins with a realistically described *scene*, which, however, is never brought to a conclusion; for the dialogue between Jesus and Nicodemus, which begins in this scene, issues in a discourse by Jesus which is not related to any particular situation at all, and in which, from v. 13 onwards, the Revealer is spoken of in the third person. As far as the content of the composition is concerned, the primary element is the *discourse*". He (1971: 132) says further, "The same appears on a purely literary analysis of the passage. Its close relationship, both in form and content, to the Prologue and the discourses of the following chapters show that the Evangelist has taken it from the 'revelation-discourses' which he uses as a source".

[12] For Bultmann, encounters and revelation flow hand in hand (cf. 4:43-6:59; 7:15-24; 8:13-20, pp. 203-84, 329-42).

[13] Bultmann (1926/1958: 12) states that, "the Gospel of John cannot be taken into account at all as a source for teaching of Jesus". Bartholomä (2010: 22; cf. Ruckstuhl, 1987; Ashton, 1991: 9-117; Theobald, 2002: 538-53) is of the view that, "Although his [Bultmann's] reconstruction of Johannine origins has been frequently and severely criticised, many have followed Bultmann's path and have discounted the Fourth Gospel's picture of Jesus' teaching as mere theological myth".

In his 1941 work R. H. Strachan discusses the distinctive features of Johannine discour comparison to "the brief, concise, pithy sayings that characterise the speech of Jesus i synoptic gospels".[14] The author discusses briefly the characteristic idiom, lengthy discourse articulated thoughts of the FG. He states that in the gospel Jesus' own words and the evang commentary on them can often scarcely be distinguished. This is especially observable dynamic interlocking of the discourse-and-narrative portions. Strachan further points out t the OT prophets were reflecting "the mind and purpose of God" (p. 17),[15] the fourth evar "has deeply reflected on the sayings (as well as the recorded deeds) of Jesus, and believes tha in these discourses uttering the mind of Jesus" (p. 18). He views the idea of the revelation Father [through Jesus], the 'I' style of speech,[16] the controversial aspects between Jesus a interlocutors (5:1-47; 8:12-59),[17] the role of the Christian missionary preachers,[18] an Targamic interpretative style as the permeating features of the Johannine discourses.[19] Strachan briefly discusses the discourses in the introductory section and touches upon the s matter of the dialogues in certain portions of his commentary (pp. 97-340),[20] his exclusive co is not the treatment of the dialogues/discourses of the gospel.[21] For instance, his treatment of dialogue with the Samaritan woman, with a title *The Dialogue*, does not offer anything

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[14] Strachan (1941: 15-16) sees John's discourses as materials that use the "same terse, paradoxical say characterise the speech of Jesus in the Synoptic Gospels". He also attempts to find direct and indirect parallels b the Johannine discourses and the synoptic writings. In this way he counts the Fourth Evangelist's discourse finest end result of the short discourses of the synoptic gospels.

[15] Strachan finds many of striking similarities between the prophetic and wisdom styles of the OT and the styl narratives of John's Gospel (17-26). Cf. Strachan, 1925.

[16] The 'I' style of speech in John has to be seen against the background of the OT, wisdom books, prophetic w Hellenistic religious writings, Hermetic books, and the magical papyri. By making use of the 'I am' languag speaks the language of divinity. Cf. Strachan, 1941: 19-20; Strachan, 1925.

[17] Strachan (1941: 23) states that the discourses of John often take the form of a controversy. He further says th necessary to recall that most of these controversies take place in Jerusalem, where the scribal opposition and ma disputation would be most strident and evident".

[18] Strachan (1941: 23) states that, "Each discourse in the FG is limited to an historical incident. Here is reflec habit of the Christian preacher or teacher, who would take an historical incident, such as the healing at Bethe the story partly in his own way, and make it the subject of a discourse or the occasion of a discussion".

[19] Strachan (1941: 18) notes that, "The form of the discourses in the Fourth Gospel may also be illustrated practice of Philo. Philo regarded the Pentateuch as inspired in every detail, yet when he is narrating, for ex God's instructions to Moses and warning Pharaoh (Exo 4:2) he expands and interprets the discourse, with the passage as his text". He (1941: 25; cf. Strachan, 1925) further comments that, "The Fourth Evangelist's present these long discourses is in line with the practice of the *targum*, which was intended to make intelligible to the n the synagogue worshipper the words of Scripture".

[20] While the commentary is not treating the subject-matter of dialogue comprehensively, the author discusses portions (i.e., the dialogue between Jesus and the Samaritan woman, pp. 150-58; the discourse on the Bread pp. 182-98; a series of controversies [8:12-59], pp. 205-217; and others) where the dialogues, discours controversies unfold. While discussing John chap. 9 Strachan (1941: 219) says, "It is unnecessary to enter i vivid story in detail. It is full of repetition, assertion and counter-assertion, after the Johannine dialogue style" puts it here, he never enters into the stories of John in detail.

[21] In the introductory section (pp. 1-96) he outlines the major concerns of his work (i.e., the portrait of J compared with the synoptics; the discourses; the evangelist's conception of history; the purpose of the gos environment of the gospel; construction and authorship; and the Logos conception in the gospel) and then goes his analysis and exposition (pp. 97-340) based on the things that are described in the introduction. In that se aspect of discourses was one among many concerns for him.

significant than reflections of a commentary writer (cf. pp. 150-8).[22] In the work, Strachan discusses the element of dialogue in relation to his main concern of the significance and the environment of the gospel.[23] His moderate treatment of the discourses/dialogues does not contribute anything significant to the subject matter.

In his 1953 [reprinted 1960] work C. H. Dodd made a significant contribution to the field of Johannine dialogue. Dodd outlines the way discourses take the form of dramatic dialogues (pp. 303, 308-11), the way dialogue transitions to monologue (p. 303), and the role of the narrative (p. 313) within the FG.[24] He arranges the events and the narrative of the gospel in episodic fashion.[25] While the entire first chapter is described as a 'proem' (i.e., a *prologue and testimony*; cf. pp. 292-6),[26] the section 12:37-50 is described as an 'epilogue' to the entire BS (pp. 379-83). In his analysis, the act and the word are merged together (p. 384)[27] and the movements of the episodes develop "from narrative, through dialogue, to monologue" (p. 384).[28] After reviewing the first twelve chapters of the gospel, Dodd concludes that: "they form an organic whole. A continuous argument runs through them. It does not move along the direct line of a logical process. Its movement is more like that of a musical fugue. A theme is introduced and developed up to a point; then a second theme is introduced and the two are interwoven; then a third, and so on". His attempt to explore the leading themes of the gospel through the dialogues and their episodic development reaches into results (pp. 133-285).[29] But as a diachronic interpreter,[30] he sets the dialogues against the backdrop of the early Christian context, the Hermetic literature,[31] Philonic writings, Rabbinic

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[22] Here, Strachan discusses the dialogue with the help of OT scriptures and attempts to affix its argument within the first century environment.

[23] Here we have to distance ourselves from Strachan as he was mainly concerned with the significance and the environment of the gospel, not the dialogues/discourses. In our treatment of the gospel, we will attempt to see the significance and environment of the gospel through the study of the dialogues.

[24] Dodd (1953/1960: 290) sees the BS as a dramatic unit that is formed out of seven episodes.

[25] For him the episodic development of the BS is as follows: Episode One (2:1-4:42); Episode Two (4:46-5:47); Episode Three (6:1-71); Episode Four (7:1-8:59); Episode Five (9:1-10:21, with Appendix 10:22-39); Episode Six (11:1-53); and Episode Seven (12:1-36).

[26] Dodd (1953/1960: 292) says that, "Chapter 1 forms a proem to the whole gospel. It falls into two parts: 1-18, commonly designated the Prologue, and 19-51, which we may, from the nature of its contents, conveniently call the Testimony". While Dodd argues that the first episode begins with chap. 2:1, he does not adequately consider the connection between 1:19-51 and 2:1-11. In our treatment, we will consider 1:19-2:11 as a single dialogue as the literary device called *anaphora* (1:29, 35, 43; 2:1) connects the entire unit as a single whole.

[27] Dodd (1953/1960: 384) says that "the truths enunciated in the discourses are given dramatic expression in the actions described". He (1960: 385) further says that, "The intricate controversial dialogues which accompany the action are a commentary upon it, indicating that the Christ who came from Galilee to Jerusalem and there exposed His life to His enemies in the source of life, the light of the world, the 'exalted' Son of Man".

[28] Bailey and Vander Broek (1992: 177) comments about the book as follows: "Dodd analyses the interplay between narrated episodes and discourse in John".

[29] In the second major section of the book he describes the major themes such as eternal life, knowledge of God, truth, faith, union with God, light, glory, judgment, spirit, Messiah, Son of Man, Son of God, and Logos (pp. 133-288). He invites the attention of the reader toward the argument and structure of the book (289-389).

[30] For more details about 'diachronic' versus 'synchronic' approaches, refer to Counet, 2000: 15-48.

[31] In later studies scholars found difficulty in accepting the views of many of his conclusions on account of chronological reasons. In his works (1935, 1953/1960) Dodd gives a great deal of attention to the relationship between the *Hermetica* and the Septuagint, other works of the Hellenistic Judaism, and the NT. Pearson (2000: 483-84) says,

literature,[32] Gnosticism,[33] and Mandaism (pp. 3-130).[34] In his work, the interpretation supported with adequate analysis of the Johannine text. In his analysis of dialogue sectio does not adequately treat the speech units in relation to one another and within the narra framework of the gospel.

In Dodd's 1963 work the entire discussion is set under two major titles: the narrative ar sayings.[35] While he concentrates on the narrative framework of the gospel (pp. 21-31 discusses the sayings mostly in relation to the previous section (pp. 315-422). Dodd sets a few pages to discuss the function of the discourse/dialogue in John (pp. 315-34). As in the c Strachan, he views John's form and manner differently from that of the synoptics. In his John has elaborate discourses that are made of partly dialogue and partly monologue. Dodd p into the gradual process through which the dialogue becomes monologue and how the the more fully explored in the monologue sections (p. 315). His attempt to interpret the dia against the backdrop of Greek (especially Socrates, Plato, and Aristotle), Latin (especially Pl and Lucian), and Hermetic types of dialogues provides a diachronic flavour for the work (pp 22).[36] He does this within a basic concern for expounding the historical tradition in the go Dodd's attempt to interpret the gospel in terms of narrative development offers promising r (pp. 21-314).[38] But his endeavour to review the sayings, especially the discourse/dia framework, looks sketchy as he continues with the exploration of historical tradition i gospel.[39] In this respect, his treatment of the sayings section provides minimal results. In his work, along with other topics, Dodd includes a section entitled "Behind a Johannine Dial

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"Others have also pursued this course, but primarily in investigating the influence of Hermeticism on Gnosticis in turn, the Christian and Jewish influence on Hermeticism".

[32] Maccoby (2000: 898) observes that, "The Mishnah was edited and published between 200 and 220 [C.E.] other rabbinic works, including the Tosefta, the halakic midrashim, the two Talmuds, and the homiletic mic were composed in the period 300-1000 [C.E.]".

[33] Rudolf (1992: 2: 1037) distinguishes between the early Gnostic schools of the first century and the great schools and systems of the second century. He (1992: 2: 1037; cf. Yamauchi, 2000: 414-18) says that, "The century is the period of the great gnostic systems and the flourishing of Gnosticism (this term is assigned to this in particular)".

[34] His successors find several of his suggestions incomprehensible since Hermetic, Gnostic, Rabbinic, and Ma documents, which he suggests are influential documents for the evangelist John, are found to be later developm

[35] One of the articles of Dodd related to the dialogue, "The Dialogue Form in the Gospels" (1954), is partly repr in *Historical Tradition in the Fourth Gospel* (1963).

[36] By keeping all these aspects in mind Dodd reviews the following dialogue texts: 7:1-9 (322-5); 4:31-34 (9:38-41 (327-8); 3:1-3 (328-34).

[37] In the concluding statement, Dodd (1963: 423) says that, "The above argument has led to the conclusion that the Fourth Gospel lies an ancient tradition independent of the other gospels, and meriting serious considerati contribution to our knowledge of the historical facts concerning Jesus Christ".

[38] Dodd treats John's entire narrative framework in a descending order as follows: *first*, the Passion Narrative (151); *second*, the Ministry (pp. 152-247); and *third*, John the Baptist and the First Disciples (pp. 248-314).

[39] In the second major section, Dodd deals with only a few dialogues in the following order (7:3-9; 4:31-34; 9 and 3:1-3; pp. 315-34), some sayings common to John and the synoptics (pp. 335-65), some parabolic forms (p 87), the sequence of sayings in the synoptics and John (pp. 388-405), and some of the predictions (pp. 406-20).

(pp. 41-57), where he analyses one of the long dialogue sections of the gospel (8:31-58).[40] Here, he (1968: 41) says, "The Johannine dialogue is an original literary creation, having in some respects more affinity with Hellenistic models than with the dialogues of the Synoptic Gospels or their rabbinic analogues". His diachronic methods, historical interests, and related interpretative efforts are readily identifiable.

In his 1966/1970 commentary Raymond E. Brown, with influence from Bultmann and Dodd, places the Gospel of John against the Gnostic (pp. lii-lvi), Hellenistic (Greek philosophy, Philo, Hermetica; pp. lvi-lix), and Palestinian Jewish (OT, Rabbinic, Qumran; pp. lix-lxiv) backgrounds. He observes several similarities between the Johannine discourse and the OT poetic structure.[41] Brown (1966: cxxxiii) states that, "If the discourses of Jesus in John are to be printed in poetic format, the basis of the quasi-poetic style lies in rhythm".[42] In the commentary section, Brown describes the utterance units in close relation to the narratives.[43] While considering 1:1-18 as the general introduction to the gospel, he considers 12:37-50 as the conclusion to the BS (1:19-12:50). He divides the BS into four parts which are filled with dialogues/discourses.[44] For Brown, the Nicodemus scene is the first introduction to the Johannine discourse and the first oral exposition in John of the revelation brought by Jesus (pp. 135-7).[45] Even though he discusses the dialogues and discourses at length, he does not treat the subject matter in detail within the work. Though heavily influenced by Dodd, Brown does not pay attention to the episodic development of the dialogue sections. While analysing the sections of the BS in four parts, he does not pay adequate attention to the dramatic flow and plot structure of the dialogues.[46]

In their 1992 work James L. Bailey and Lyle D. Vander Broek attempt to define *Johannine discourse* along with many other literary forms of the NT (pp. 172-8). They organise their arguments under two sections: *first*, definition of the form; and *second*, the value for interpretation.

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[40] Dodd (1968: 41) says that, "The long dialogue in John 8:31-58, one of the most powerful and most carefully composed in the Fourth Gospel, forms a unit within the sequence of controversial dialogues staged at the Feast of Tabernacles (7-8)".

[41] The use of *synonymous parallelism* (3:11; 4:36; 6:35, 55; 7:34; 13:16), *antithetic parallelism* (3:18; 8:35; 9:39), *synthetic parallelism* (8:44), and *staircase parallelism* (6:37; 8:32; 13:20; 14:21) are poetic in style.

[42] Brown (1966: cxxxv-cxxxvi) also discusses the use of *inclusion*, *chiasm*, *twofold* or *double meaning*, *misunderstanding*, *irony*, and *explanatory notes* as notable characteristics in Johannine style.

[43] Bailey and Vander Broek (1992: 177) consider Brown's commentary on John as a resource that "offers helpful outlines and explanations of the discourses".

[44] The four parts of the BS are: *first*, the opening days of the revelation of Jesus (1:19-51); *second*, from Cana to Cana (2:1-4:54); *third*, Jesus and the principal feasts of the Jews (5:1-10:42); and *fourth*, Jesus moves toward the hour of death and glory (11:1-12:36).

[45] Though Brown treats the utterance units of 1:19-28 (i.e., first interrogation, phase one and two; pp. 46-54), 1:29-51 (the subsequent days' dialogues; pp. 55-91), 2:1-12 (the first Cana event; p. 97), and others, he considers the Nicodemus scene in 3:1-21 as the 'first introduction to the Johannine discourse' (p. 135). Though he connects the Cana event in chap. 2 with the previous events (i.e., 1:19-51; p. 97), he considers the story as the beginning of a new series of events (pp. 97-198).

[46] While in the second major section he discusses the flow of incidents from one Cana event to the other (2:1-4:54), in the third major section his concentration is based on the principal feasts of the Jews (5:1-10:42). Though he connects 2:1-12 with the previous events (1:19-51), in his treatment of the first Cana narrative he considers it as the beginning of the subsequent episodes.

For defining the form of discourse, Bailey and Vander Broek choose John 3:1-21 as a mod where they find the Johannine Jesus as a speaker of divine revelation.[47] According to them (173), "the speech of the Johannine Jesus characteristically involves double meaning and features that prompt misunderstanding or puzzlement on the part of Jesus' questioners".[48] I review of the passage, they attempt to outline the dialogue between Jesus and Nicodemus b and comment about the dialogue to monologue development, the discernible design passage[49] and the features of syntax.[50] They also sketchily mention other discourse sections s 4:46-54; 5:1-47; 6:1-72 (pp. 175-6). They conclude the first section with a mention of "oracles of self-commendation" through his 'I am' sayings (cf. Aune, 1983: 70-2).[51] In t section, they draw attention to two important Johannine aspects: *first*, care for the developm Jesus' speech; and *second*, the nuanced ways in which the Johannine Jesus uses language (pp 7). Though, Bailey and Vander Broek attempt to provide a significant literary outlook Johannine discourse, their arguments lag behind in several respects. The following a limitations of their work as far as our study is concerned: *first*, they treat Johannine dis merely as one among many other literary forms in the NT; *second*, they merely define the l phenomenon rather than describing it; and *third*, they treat the subject matter peripherally.

In 1993, John Painter published his book *The Quest for the Messiah* where his arguments r around the usage of *quest*[52] *and rejection stories*.[53] In the book, Painter attempts to bring to the historical, literary, social, and theological dimensions of the first century and the emerge the quest stories (p. 1).[54] In his analysis of the quest stories, Painter sees the way history, lite and theology of the Johannine community contribute to one another (p.1).[55] He (1993: 8-9 "a variety of questers and a variety of quests, for the Messiah, for wine, for the Kingdo

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[47] Bailey and Vander Broek (1992: 172) argue that "Jesus' sayings in the Synoptics sometimes comprise discourse segments, as in Matthew 23 or Mark 13, these consist essentially of smaller saying units that are together. In contrast, Johannine discourse sections display a more sustained and unified character, presenting e dialogues and monologues as literary wholes".

[48] Bailey and Vander Broek (1992: 173) state that, "For John, it is fundamentally ironic that the divine W *logos*) appears as the incarnate one. Throughout the Johannine narrative, Jesus as the incarnate one individuals and groups in dialogue (e.g., Nicodemus, the Samaritan woman, the disciples, the Pharisees, the Je they seem to comprehend, at least at first, only the surface meaning of his words".

[49] Bailey and Vander Broek (1992: 174) observe that, "Johannine discourse has a discernible design. It inv question and answer form similar to certain Hellenistic literature (e.g., Corpus Hermeticum)".

[50] Bailey and Vander Broek (1992: 174; cf. Louw, 1986: 10) observe, "as the syntax and speech lengthe Johannine discourse, Jesus' words become more self-revealing and theologically profound".

[51] Bailey and Vander Broek (1992: 176; cf. Brown, 1966: 1: 533-8) say, "In John, Jesus' 'I am' sayings sor occur with no predicate (6:20; 8:24; 8:58; 13:19; 18:5), but they also appear with a predicate nominative (8:12; 10:11, 14; 11:25; 14:6; 15:1, 5). In every instance, the 'I am' revelations suit the character of Jesus' speec fourth gospel, as he repeatedly discourses his divine identity and mission".

[52] Painter (1993: 465) says that, "The narrative of the gospel begins with a series of inquiries that reveal the d of messianic expectations and express the quest for the Messiah".

[53] Painter (1993: 251) states that, "John 5 is a definitive presentation of the rejection of Jesus. The rejection i definitively in 5:16, 18. The basis for the rejection is Jesus' Sabbath-breaking work and his justification of thi basis of his relation to the Father, 5:17".

[54] Also refer to Painter's other significant works: 1983: 31-61; 1989: 17-46; 1991: 33-70; 1997: 61-94.

[55] As in the case of Dodd, here Painter (1993: 33-136) sets the Qumran, Philonic, Hermetic, Gnostic, and Roman writings as the influential documents for the Gospel of John.

water, healing and life, for bread, and ultimately for Jesus". In his view, in majority of the cases the quests are presented in dialogue formats and sometimes in monologues.[56] Painter emphasises the usage of literary and rhetorical devices, dramatic plot-structure, conflict and characterization aspects, linguistic phenomena, and various other features of the quests within the gospel. The book further describes the way the messianic and the revelatory aspects are highlighted in the gospel in order to convince the reader. Painter attempts to concentrate on the quest for the Messiah and to capture something of the distinctive character of the Johannine writings (p. 466). With this intention he extends the scope of his study even to the first epistle of John (pp. 437-64). Even when he attempts to deal with the dialogic language of John,[57] he scarcely employs an in-depth analysis of the subject matter.[58] Painter's work is an important source for the study of the dialogues, but it is not a work that deals with the topic as an exclusive concern.

In her 2004 work Jo-Ann A. Brant states that dialogue is the major form of action in John.[59] She explores the Greek tragedies in order to see how dialogue was used as the major form of action and she draws out the implications of her study for the interpretation of John's Gospel (cf. Matson, 2005).[60] In the book, Brant delineates how John's story is constructed focusing more on the speech of its characters, just as in the case of the established and proven methods of dramatic composition found in Greek tragedy (p. 256; cf. Bennema, 2009: 9). Jesus is engaged in verbal duels with his interlocutors that culminate in his glorious death.[61] This interdisciplinary approach, which combines literary biblical criticism and drama, opens up new avenues of research yet to be done. The suggestion to approach the gospel from the perspective of the ancient tragedies and from the interdisciplinary approach helps the reader to solve many of the interpretative difficulties of the gospel. With insights from the Greek tragedies, Brant attempts to see the episodic structure, transitions and plot features (such as reversal [*peripeteia*; pp. 43-50], recognition [*anagnōrisis*; pp.

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[56] Painter (1993: 212) says, "The diversity of questers portrayed (the Baptist; disciples of the Baptist and their associates; the mother of Jesus; Nicodemus, a Pharisee, a ruler; Samaritans; a nobleman; a Galilean crowd; Mary and Martha; Greeks, Mary Magdalene) seeking Jesus reveals the universality of the quest, and all are questers until they come to Jesus".

[57] For instance, Painter (1993: 254; also see in 221) says, "In the dialogue between Jesus and the crowd (6:22-35) there are four sayings of the crowd to Jesus (6:25, 28, 30, 34) and four *responses* by Jesus to the crowd (6:26, 29, 32, 35). This makes clear the initiative of the crowd and the responsive nature of Jesus' sayings". This is one of the several instances in which Painter treats the dialogues of John without having adequate analysis.

[58] In his work, Painter does not treat the utterance units of the characters with utmost care and concentration. He picks up utterances that are related to the aspect of quests.

[59] Brant structures her book under the following four major sections: *first*, Dramatic Structure (pp. 16-73); *second*, Speech as Action (pp. 74-158); *third*, Dramatis Personae and the Illusion of Identity (pp. 159-232); and *fourth*, Death Becomes Him (pp. 233-55).

[60] In the "Speech as Action" section, Brant explores three major aspects: *first*, Speech as Gesture (pp. 77-114); *second*, Speech as Deed (pp. 114-49); and *third*, A Dialogue in Action (pp. 149-58). In the third section, she exemplifies the way a dialogue in John takes the form of an action by analysing the bread-of-life discourse as a model text.

[61] Brant (2004: 75) says, "The prominent role that dialogue and direct speech play in the Fourth Gospel calls for attention to the capacity of language to perform multiple functions in one literary context". She (2004: 75-6) further says, "From a pragmatic perspective, the analytical tools provided by those who study dramatic language provide heuristic devices for differentiating and identifying the various services rendered by Johannine dialogue in the construction of its dramatic world and action. From a hermeneutical perspective, these tools may fit passages with readings that make good sense of what is happening in them".

50-7] and suffering [*pathos*; pp. 57-63]),[62] and the usage of dramatic axis of action in J
Gospel.[63] The development of the story mostly around the temple at Jerusalem, the accret
conflict dialogues between Jesus and his interlocutors (pp. 140-9),[64] and the usage of the dra
verbal abuse known as 'flyting' provide new force for the interpretation of the gospel (pp. 12
In her study, Brant observes that dialogue and drama are integrally connected within the narra
framework of John. Even though Brant's work is a compelling contribution that attem
identify drama and dialogue in John, she establishes this aspect of the gospel in relation
Greek tragedies. Though Brant attempts to decipher factors such as the dramatic plot structu
speech act, and the characterization aspects as key interpretative elements that connect the g
with Greek tragedies, an adequate analysis of the gospel from that standpoint is scarcely deali
Moreover, although she argues about the sequential/episodic structure of the gospel, she do
prove the existence of such a structure through in-depth exegesis and analysis.

Brant's 2011 commentary on John elaborates many of the ideas she had already explored
previous work.[65] In the commentary, she attempts to fill the gaps of her 2004 work by ana
the utterance units with the help of linguistic aspects, dramatic technique and rhetorical n
This helps her to bring the meaning of the dialogue more convincingly to the reader.[66]
(2011) rightly states that Brant treats the Gospel of John as a play.[67] In her work, she includ
utterance units of the interlocutors in bold letters and describes the narrative interactions t
with the help of exegetical and analytical skills (cf. pp. 46-58, 74-9, 81-9, 103-5).[68] This pro

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[62] Brant (2004: 42-43) states, "When Aristotle asks what sort of action is appropriate to drama, he identifi
means of moving the soul to pity and fear (the emotions that drama ought to arouse): reversal (*peripeteia*), recc
(*anagnōrisis*), and suffering (*pathos*) (*Poet.* 1450a 34-35; 1452b 8)".

[63] Brant (2004: 16) says, "The Fourth Gospel conforms to many of Aristotle's dictates for the structure of a tra
(*Poet.* 1450-1451b). It is complete with a clear beginning, middle, and end, although the gospel may have two c
The action of the plot has a frame typically labelled with the dramatic terms 'prologue' and 'epilogue'. It is a r
of an action that is 'heroic and complete and of a certain magnitude' (*Poet.* 1449b)".

[64] Brant (2004: 140; cf. Neyrey, 1996: 107-24) says that, "The conflicts of the Fourth Gospel, with their accusa
legal infractions, testimonies, scrutiny of witnesses, and rendering of judgment, contain forensic language apro
trial".

[65] In this commentary, Brant draws on things from Greco-Roman literary, rhetorical, and dramatic traditions.

[66] In his review of the commentary Gupta (2011) says, "the Gospel of John is treated as a play and she [Brant] s
to you as you watch and coaches you on how plays work in the Greco-Roman world and what you are supp
'get' as you watch it. She is your guide to the ins and outs of symbols, coded language, dramatic technique,
identification of types in these settings".

[67] Gupta (2011) says, "Brant's approach to John is essentially an ancient theatrical/dramatistic and rhetorical
She brings great wisdom from studying Greco-Roman literature, including social values, history, and the arts".

[68] For instance, while commenting on the first reported dialogue of the BS (1:19-28), Brant (2011: 46) emp
following: "The delegates' abrupt question, **'Who are you?'** (*Sy tis ei*; 1:19), with an emphatic use of you (*sy*
first word, suggests an adversarial relationship between the two parties. The Baptist does not treat this as a
question but rather as an indirect accusation that he represents himself as a messiah through his actions". She
46) further comments, "John uses verbs to describe the Baptist's response that are appropriate to an interrogati
he admitted [*hōmologēsen*] **and did not refuse to answer** [*ērnēsato*]**, but he admitted** [*hōmologēsen*] **that 'I**
[*egō ouk eimi*] **the anointed one** [*ho Christos*]' (1:20). The three verbs used by John to introduce the short
draw attention to either the contrast between the Baptist's 'I am not' with Jesus' 'I am' assertions, thereby poi
Jesus' superiority or the contrast between the Baptist and Peter, who three times denies that he is a disciple
18:17, 25-27)".

the reader a better grasp of the dialogue from the linguistic, rhetorical, and dramatic standpoints. But in the overall framework of the commentary, Brant treats the dialogue sections merely as elements of the narrative.[69] She does not organize the dialogue sections as a literary genre and does not emphasize its significance for the narrative flow of the gospel. In this way, in her work, dialogues are submerged into her theological focus.[70]

In her 1999/2003 publication, Sandra M. Schneiders reviews the encounter stories of John. She builds the storyline toward the purpose statement of the gospel, "written that you may believe" (20:31).[71] One of the significant features of her work is the treatment of the key texts with the help of historical (pp. 134-5, 150-2, 173-4), literary (pp. 135-6, 152-61), dramatic,[72] theological (pp. 136-7, 161-5, 174-9), and hermeneutical aspects.[73] In Schneiders' analysis, along with other features, she highlights both the charactorial dialogue within the text and the narrator-and-reader interaction.[74] But the main problem with her analysis is the gaps that she creates between the texts. For instance, after dealing with the text in 3:1-15 (pp. 117-25), she jumps over to discuss 4:1-42 (pp. 126-48).[75] Similarly, after analysing the texts in 5:1-18 and 9:1-41 together (pp. 149-70),[76] she straightaway invites the attention of the reader to the text in 11:1-53 (pp. 171-83).[77] As this is the trend of her work, the reader of the book is not able to gather a sequential/episodic and

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[69] Brant does not take the initiative to distinguish between the discourse and the narrative sections and treat them relationally. But rather she treats the entire gospel of John as a single whole.

[70] Brant (2011) is not serious, as in the case of Dodd (1953), about the episodic development of the gospel or about the outline of the gospel on the basis of the dialogic sequence.

[71] This is reflected through the title of the book, *Written That You May Believe: Encountering Jesus in the Fourth Gospel.*

[72] Schneiders also considers the dramatic aspects of John's Gospel in her discussion. She (1999/2003: 157; cf. Flanagan, 1981: 264-70; Martyn, 1979: 24-33) says, "The whole Fourth Gospel has been seen as a forensic drama or collection of dramas.... Throughout the narrative the classical dramatic convention of having only two characters on stage at one time prevails: Jesus and his disciples; Jesus and the blind man; the healed man and his neighbours (who function as a single character like a Greek chorus); the man and the Pharisees (again a collective character); 'the Jews' and the parents (who speak with one voice); 'the Jews' and the man; Jesus and the expelled man; Jesus and the Pharisees".

[73] Schneiders, as a feminist interpreter, reflects things from a feminist hermeneutical point of view. While reflecting on John 3:1-15 she (1999/2003: 122) says, "Christians have, for centuries, read this passage without realizing that the Fourth Evangelist here supplies us, through the voice of Jesus, with one of the clearest NT images of the femininity of God. The Spirit is the one of whom we are *born* spiritually in the waters of baptism, just as we are born physically of our mothers in the waters of natural birth". She states this view in other passages as well (cf. pp. 126-48).

[74] For instance, after discussing the dialogue between Jesus and Nicodemus (pp. 119-22) she goes on to discuss the interaction of the text with the reader (pp. 122-5).

[75] The sections 3:16-21, 22-36; and 4:43-54 are left out without having any explanation. In this way, two important dialogue sections (*first*, John the Baptist and his disciples, 3:22-36; *second*, Jesus and the Royal man, 4:43-54) are not considered in her interpretation.

[76] Schneiders treats the stories of John chaps. 5, 9, and 11 relationally. She (1999/2003: 152; cf. Tite, 1996: 77-100) says, "John 9 is related by the evangelist backward to the story of the healed paralyzed man at the pool of Bethzatha in 5:1-18 and forward to the story of the raising of Lazarus in 11:1-57". Her jumping over from one encounter to the other, without explaining the Johannine narrative sequence, creates gaps in her interpretation.

[77] Significant portions such as the bread discourse in chap. 6, the discourse of the Jews with Jesus in chaps. 7-8, and the discourse in chap. 10 are not sequentially dealt with within her interpretation of the encounters. In this way, the reader of the book does not grasp the sequential development and the overall framework of the gospel. This is a serious interpretative flaw of Schneiders' work.

comprehensive grasp of the Johannine dialogue. In her 2007 publication,[78] Frances Taylor G reflects upon the encounter stories of the FG.[79] Gench, similar to Schneiders, considers bo charactorial dialogue within the text and the interaction of the text with the reader as imp components. For her, John 2:1-12 and 19:16-30 are the entrance and exit points of Jesus' ministry (pp. 10-8), and she focuses on the encounter stories with that framework in m Hence, the section at the beginning of the gospel, i.e., 1:19-51, does not find place in her an From the BS, Gench briefly explains the encounters in 3:1-21 (pp. 19-29), 4:1-42 (pp. 30- 7:53-8:11 (pp. 51-63),[82] 9:1-41 (pp. 64-82), 11:1-53 (pp. 83-93),[83] and 12:1-8 (pp. 94-105 her fifth chapter, Gench reviews the 'I am sayings' of Jesus (pp. 41-50, 85-8).[85] But, Schneiders, Gench analyses the encounters without establishing the connections of the episo one another. Both Schneiders and Gench do not show prudence in their analysis of the utt units within the narrative framework of John.

In his 2007 article Paul N. Anderson attempts to interpret the corrective rhetoric of the Joh misunderstanding dialogue in Bakhtinian terms.[86] He picks up the *ironic misunderstanding* a along with the *heteroglossic* and the *polyphonic* aspects, in order to analyse the dialogue of J Anderson (2007: 135) opines that, "misunderstanding in the Johannine dialog characteristically used rhetorically by the Evangelist as a specific corrective for particular se of his audience". With influence from Bakhtin, Anderson explores the gospel from the S dialectical point of view.[88] In his analysis, Anderson highlights aspects such as the r

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[78] Gench (2007) acknowledges the influence from the work of Schneiders at the outset of the work.

[79] In his 2009 work, Bennema also views the way Johannine characters come to a series of encounters with Je in his study the focus is on the theory of characterization rather than on the dialogue.

[80] Gench (2007: 10) says, "In John she [the mother of Jesus] is present at the inaugural event of Jesus' ministr wedding in Cana (2:1-12); and she reappears at the culminating event of that ministry, at the foot of the cross 30). These two episodes frame the story of Jesus' public ministry in John and share a web of connections".

[81] As in the case of Schneiders, Gench leaves out the dialogue sections in 3:22-36 (between John the Baptist disciples) and in 4:46-54 (between Jesus and the royal man). The dialogue in 2:13-22 also does not appea analysis of the encounter stories.

[82] Though she analyses the disputed *Textus Adulterae* section, she completely leaves out the major dialogu gospel (chaps. 7:1-52; 8:12-59) in her analysis.

[83] The dialogues in chaps. 9 and 11 are analysed without establishing their connection with chap. 10.

[84] While she analyses how the anointing section in 12:1-8 is explained in relation to the washing of feet in 13:1 completely leaves out the dialogue with the Greeks and other significant passages. She also analyses the encou chaps. 14-17 (pp. 106-16), 18-19 (pp. 117-27), 20 (pp. 128-41), and 21 (pp. 142-54).

[85] Gench (2007: 41-50) treats the 'I am sayings' of Jesus without adequately analysing them with dialogical/episodic framework. In this way, some of the major discourse/dialogue sections (i.e., in chaps. 6, are left out without having proper treatment.

[86] Anderson (2007: 133) considers the late Russian form critic Mikhail Bakhtin's theory of dialogism as a which he "seeks to account for several levels of dialectical tension and interplay in great literature". At the c his article, Anderson highlights three levels of dialectical tension and interplay, *heteroglossic*, *polyphonic*, an *misunderstanding*.

[87] Anderson (2007: 133) says that, "When ironic misunderstanding is used in novelistic prose, Bakhtin ass feature is always rhetorical".

[88] Anderson (2007: 136) says, "The point is that Socratic dialectic probably served as a literary and h precedent, if not a pattern, for the shaping of the Johannine witness, and this is also one of the models empl Bakhtin in constructing his theory of how discourse functions in narrative literature".

dialectical thinking in literary dialogues (pp. 136-7), the dialectical Johannine situation (pp. 137-40), and the rhetorical function of the Johannine misunderstanding dialogue (pp. 141-5).[89] In his view, the Johannine misunderstanding dialogue is emerged out of the dialectical Johannine situation (pp. 141-5). Then he discusses the seven crises within the Johannine situation and their dialogical engagement by the narrator (pp. 145-58).[90] Even when Anderson puts a strong theoretical framework to the Johannine misunderstanding dialogue, he rarely shows interest in analysing the dialogue exegetically. In this way, Anderson's treatment of the dialogue is peripheral and he does that without providing evidences of the internal dynamism of the text. In his 2008 article, Anderson discusses the Johannine dialogue and its polyvalence from origins to receptions.[91] At the outset of the article, he bids his reader to be attentive in reading the gospel dialogically, not monologically (p. 93).[92] He outlines three modes of dialogue underlying the Johannine text, i.e., theological (pp. 109-11), historical (pp. 111-4), and literary (pp. 114-8).[93] Anderson (2008: 118; cf. Anderson, 2007: 159) emphasises that "hearers and readers in every generation are drawn dialogically into an imaginary dialogue with the Johannine text and its subject".[94] While he dedicates more attention on the narrator-and-reader dialogue, the charactorial dialogue receives scant attention in the work. In his articles, he does not provide a deeper understanding of the charactorial dialogue by means of available exegetical tools.

In her 2010 work Sherri Brown attempts to read the gospel against the background of the OT covenant metaphor. She suggests that the covenant metaphor can be better understood as an interweaving device in the process of interpreting the gospel.[95] For her, as in the case of Brant (2004), the use of dialogue in the Gospel of John is on par with the literary conventions of ancient drama.[96] The dialogue plays a significant role within the gospel as Jesus the protagonist poses a covenantal challenge and his interlocutors potentially respond to that.[97] While analysing the dialogue, she observes the literary and theological master plan of the evangelist within the holistic

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[89] Anderson (2007: 142-45) observes the specific literary format of the misunderstanding dialogue in John.

[90] Anderson (2007: 145-58) observes the following seven crises as intriguing: *first*, between the Galilean prophet and Jerusalocentric authorities; *second*, between Jesus and John the Baptist; *third*, with the local synagogue; *fourth*, with Roman authorities; *fifth*, the anti-docetic corrective; *sixth*, the ecclesial corrective; and *seventh*, the engagements with parallel synoptic tradition.

[91] Anderson (2008: 94) says, "In literature, valence refers to the ways a narrative connects with audiences and themes, and *polyvalence in literature* relates to many levels of meaning, embedded within the text and beyond it, transcending time, space, and form".

[92] Another time Anderson comes in ideological connection with Mikhail Bakhtin (pp. 94, 118-9).

[93] Anderson (2008: 118) says that "literary, historical, and theological aspects of the Johannine Gospel involve dialogical realities from beginning to end, synthesizing them together is itself an interdisciplinary and dialogical venture".

[94] Anderson (2008: 119) says, "From origins to receptions, the dialogical origins of the Johannine tradition evoke new sets of dialogical encounter and reflection within its later audiences".

[95] Van der Merwe (2012: 1) says that "the vigor of Brown's study lies in her suggestion that the covenant metaphor is the very literary fiber with which the Fourth Evangelist weaves his story".

[96] Montonini (2012: 2) sees the works of Schneiders (1999/2003), Brant (2004), and Chennattu (2005) lying in the background for Brown's study.

[97] Van der Merwe (2012: 2) observes that "Brown . . . succeeds in demonstrating that the Fourth Evangelist used the conventions of ancient drama to render speech in action and also to convey the force of the dialogues that occur throughout the gospel".

framework of the gospel.[98] Looking at the gospel from a covenantal perspective, Brown reco the coherent pictorial interwovenness of the various theological themes (cf. Van der Merwe, 1-4). While others begin their dialogical studies of the gospel from the Nicodemus event (ch for Brown the dialogical study begins with the role of John the Baptist in 1:19-34. While she the dialogue in John 2-4 on the basis of the positive interaction between Jesus and his mother wedding feast in Cana (2:1-12), she views John 5-12 as the intensely negative exchange be Jesus and 'the Jews' at the temple during the Feast of Tabernacles (John 7-8; cf. Brow Montonini, 2012).[99] She also explores the dialogue of the second half of the gospel (chaps. with particular emphasis on the passion narrative (chaps. 18-19) and then on the epilogue 21). Though Brown claims that her analysis of the dialogue is holistic, her main thrust in the is the establishment of the covenant-fulfillment paradigm of the gospel.[100] While sh particular attention on texts such as 1:19-34; 2:1-12; 7:1-8:59; 18:1-19:42, and 21:1-2 analyses the rest of the dialogue texts in relation to them.[101] In sum, her study of John's di has the following limitations: *first*, lack of exclusive concern on the subject-matter; *second*, dialogue as means to establish the covenant-fulfillment paradigm; and *third*, the gaps th created in between the dialogue texts.[102]

In his 2010 dissertation Philipp Fabian Bartholomä takes up two important aspects f establishment of his argument: *first*, the correlation between the alleged relationship Johannine discourse with the teaching of Jesus in the synoptics; and *second*, the assessment authenticity of Jesus' words in the FG.[103] Bartholomä (2010: ix, 300) states, "the study's result is that what we find in the Johannine discourses is a representation of the teaching o that corresponds conceptually to a significant degree with the picture offered by Matthew,

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[98] Van der Merwe (2012: 2) says, "In this monograph Brown continues the Bultmannian tradition, rightly argu the Fourth Gospel forms a coherent 'sophisticated and theological unity' (see also Neyrey and how, in The G John [2007], he treats the Fourth Gospel in the same terms)".

[99] Brown (2012: 2: 1-2) says, "As a literary piece, John 7-8 is one of the most difficult movements in all of th narratives. When the dialogue between Jesus and the Jewish leaders and the crowds in the temple during the Tabernacles reaches its climax (8:31-59), it is the most passionate, and even vitriolic, conflict narrated in the g She (2012: 2: 1-2) further says, "Both sides of this encounter are very heated: 'the Jews' accuse Jesus of h demon (v. 48), and Jesus calls them children of the devil, the father of lies (vv. 42-47). The entire encounter br people (and the readers) to a crisis, to a point where they are forced to begin to make decisions about where th in the mounting christological conflict between Jesus and the Jewish authorities".

[100] Van der Merwe (2012: 4) states, "the purpose of *Gift upon Gift* is to take recent work on covenant in th Gospel a step further by examining the Gospel in its entirety through a narrative lens that focuses on sev dialogues that occur in the story of Jesus". From this statement of Van der Merwe, and through the argun Brown, one can understand the following things: *first*, Brown's central purpose of the study is "to take recent covenant in the Fourth Gospel"; *second*, she uses the narrative lens of the gospel as a means in order to estab covenant-fulfillment paradigm of the gospel; and *third*, within the narrative framework, she "focuses on sev dialogues". In this way, a holistic treatment of the dialogue of John does not come true through her study.

[101] As in the case of Gench (2007), Brown pays greater attention (by intention or not) to the two texts in whi the mother of Jesus appears (i.e., 2:1-12 and 19:16-37).

[102] There is no concentrated attention on 1:35-51; 2:13-22; 3:1-21, 22-36; 4:1-42, 46-54; 5:1-47; 6:1-71; 9: 10:22-42; 11:1-54; 11:55-12:50 and other texts. This creates gaps in her analysis of the dialogue texts.

[103] Bartholomä (2010: ix) says, "a thorough comparison between the portrait of Jesus' words in John an Synoptics in light of the larger question of the authenticity of the Fourth Gospel remains a *desideratum* of Jo scholarship".

and Luke, though couched in a very different idiom". In the introductory chapter, he discusses Jesus' discourses in the FG with the help of statistical evaluation of words (pp. 1-5).[104] While in the first chapter he discusses the authenticity of the words of Jesus in John from the scholarly point of view (pp. 9-46),[105] in the second chapter he describes the methodological considerations (pp. 47-72).[106] In order to prove his thesis statement, Bartholomä analyses some of the key discourses of the FG in comparison to the synoptic teaching of Jesus in the following sequence: *first*, with individuals (i.e., Nicodemus [3:1-21] and the Samaritan woman [4:1-30]; pp. 75-108);[107] *second*, to the Jewish public (i.e., the bread discourse [6:22-59] and the light of the world discourse [8:12-59]; pp. 109-177); and *third*, to the disciples (i.e., the farewell discourse [14:1-31] and the post-resurrection words [20:11-29]; pp. 179-240).[108] Bartholomä further discusses the literary, theological, and historical perspectives (pp. 249-76), and toward the end of the study he outlines the implications and the demonstration of the thesis (pp. 277-300).[109] As a study that concentrates on the authenticity of Jesus' sayings in John in comparison to the synoptics, Bartholomä employs a comparative approach. In this way, his attention is divided between Jesus' sayings in the synoptics and in the FG. Hence, his study does not give full justice to the dialogues/discourses of John. Moreover, as in the case of the majority of the studies on the Johannine discourses, Bartholomä's study leaves out of consideration much of the dialogue material within the Gospel of John.[110]

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[104] Here, Bartholomä (2010: 1; cf. Luther, 1960: 362; Kierspel, 2006: 133-34; Morgenthaler, 1982: 164) observes, "John's Gospel contains a total of 15,420 words of which more than half, i.e., 8,993 words, are direct speech. The percentage of speech material within the Fourth Gospel (58 percent) is thus similar to, yet even lower than, that of Matthew (66 percent) and Luke (60 percent). Only Mark has less direct speech (46 percent) than narrative material. Within all four canonical Gospels, most of the *oratio recta* is found on the lips of Jesus".

[105] In chapter one, Bartholomä discusses the authenticity of the Johannine words of Jesus in the Early Church (before Irenaeus, from Irenaeus to Augustine, and the early centuries; pp. 9-17), in modern research (the views: skeptical, moderate-skeptical, moderate-optimistic, and optimistic; pp. 18-43), and then comes to the heart of the matter, where he emphasizes the Johannine discourses/Jesus' teaching in the synoptics (pp. 43-6).

[106] Here, Bartholomä discusses: *first*, the historical intention of the FG (pp. 47-48); *second*, the authenticity of direct speech in Greco-Roman historiography (pp. 48-58); and *third*, the comparison of the Johannine discourses and the teaching of Jesus in the synoptics (pp. 58-72).

[107] Bartholomä observes significant parallels as follows: *first*, the dialogue with Nicodemus: the imperative of new birth (3:3, 5 par. Matthew 18:3 and Mark. 10:15), the importance of personal faith in Jesus (3:14-15 par. Matthew 19:28), and the emphasis on Jesus as the saviour who gives eternal life to those who believe (3:16-18 par. Matthew 19:28 and Luke 19:10); and *second*, the dialogue with the Samaritan woman: Jesus' identity as the true source of salvation (4:10, 13-14, 26 par. Matthew 9:6; 19:28-29; Mark 14:62), the foundational role of Judaism in salvation history (4:22 par. Matthew 5:14; 8:11-12), and the inauguration of a new salvific age in the person and ministry of Jesus (4:23 par. Matthew 11:4-5; 12:6; Mark 13:2).

[108] In the introductory chapter, Bartholomä (p.1) states, "The bulk of Jesus' speech material in the Fourth Gospel is contained in nine discourses or other extensive dialogues, which comprise a total of about 4,700 words". The nine discourses he mentions in the chapter are 3:1-21; 4:1-42; 5:19-47; 6:22-59; 7:1-52; 8:12-59; 10:1-42; 12:23-50; 13:31-16:33.

[109] In his analysis, Bartholomä's primary interest is on the continuous speech sessions (i.e., discourse type sessions). Hence, he neglects several of the explicit and implicit dialogues within the gospel.

[110] The passages in the BS such as 1:19-51; 2:1-12; 2:13-22; 3:22-36; 4:31-42; 4:46-54; 5:1-47; 6:1-21; 6:60-71; 7:1-52; 9:1-10:21; 10:22-41; 11:1-54; and 11:55-12:50 are completely left out in his analysis.

Commentators such as Rudolf Schnackenburg (1980)[111] and Herman Ridderbos (1987/19 focus on the theological framework of the FG. In the process of their verse-by-verse analysis pay comparatively less attention to the dialogic outlook and dramatic development of the g Barnabas Lindars (1972: 51-54) prefers to see the early Christian homilies interwoven with gospel rather than to see a collection of dialogues and discourses within it.[113] Even interpreting the dialogues/discourses, Lindars considers them as part of the hor Commentators like C. K. Barrett (1978),[114] George R. Beasley-Murray (1987),[115] D. A. ((1991),[116] and Andreas Köstenberger (2004)[117] detail the historical, theological, and li dynamism within the narrative framework of John. For them, the dialogues/discourses are p the narrative framework of the gospel. While a majority of the classical and modern commer observe the use of literary devices and dramatic features, only few of them pay keen attent that subject matter. Francis Moloney's (1998) treatment of the speech units (with the h linguistic and literary features) is one of the significant contributions in the field. But, he mix in the case of other commentators, everything together. In this way, the dialogue sections a treated independently of the narratives.[118] Craig Keener (2003; also see Blomberg, 2001) a that the discourses of John contain some historical tradition that is conveyed in the style

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[111] Schnackenburg (1980), in his commentary, attempts to interpret the FG from a theological point of view. he titles 3:1-12 as "The dialogue with Nicodemus" (pp. 363-80; similarly 4:6-26 as "Jesus' dialogue w Samaritan woman", pp. 423-42; and 4:27-38 as "Jesus' conversation with his disciples", pp. 442-54), he g interpreting it verse by verse. In that way, Schnackenburg does not strictly bifurcate between the narrative discourse units and treat them both independently and relationally.

[112] Ridderbos' commentary on John is well characterised by its subtitle, *A Theological Commentary*. Just as in t of Schnackenburg, he also does not treat the utterance/dialogue/discourse units independently of the narrative s See his treatment of the Nicodemus event (pp. 123-43) and the Samaritan event (pp. 152-72).

[113] Lindars (1972: 51) says, "John's technique of holding over material from one section to the next indicates has used large, self-contained pieces as the basis of his work, splitting them up to some extent in the process of a connected narrative. It is very likely that most of these underlying pieces were homilies which he gave Christian assembly, possibly at the eucharist. Chapter 6 obviously suits this setting".

[114] Barrett (1978: 12) considers the section 1:19-12:50 as a single whole and comments: "There are simple na containing little or no teaching (e.g., 4:46-54; 6:16-21); conversations, simple (e.g., 1:45-51) or, more con controversial (e.g., 8:21-59); and, often merging into the conversations, prolonged discourses pronounced b (e.g., 5:19-47). This disparate material is not left in juxtaposed fragments, but narrative, discourse, and del woven together into units, which in turn stand in recognizable relationship to each other". Though he commen the existence and the interwovenness of discourse/dialogue sections, in the commentary he does not attempt to them in an episodic fashion.

[115] Beasley-Murray (1987) observes the "dramatic development" (1:19-51; p. 22) and the dialogic progression pp. 33-7; 3:13-22, pp. 38-43; 2:23-3:36, pp. 43-56; 4:1-42, pp. 58-66) within the gospel. In the process of de the dialogues, he explains the literary features and the devices. But a dialogue/discourse-centered treatment is his interpretation of the gospel.

[116] Carson (1991) also interprets the dialogue/discourse sections of John with the assistance of literary/dramat (for instance, 1:19-51, pp. 141-65; 3:1-15, pp. 185-202; 4:1-42, pp. 214-32; 6:1-71, pp. 276-303; 7:1-52, pp. In his commentary, the commentary language, coupled with the improper division (for instance, he considers and 8:12-10:42 as two separate larger unit) of the narratorial segments, do not give considerable attentio dialogue/discourse sections.

[117] In his outline of the book, Köstenberger (2004) does not give much importance to the dialogues. In his ana finds representative conversations in 1:19-4:54 (pp. 51-172). For instance, he describes in detail Jesus' conv with Nicodemus (3:1-15; pp. 117-28), with the Samaritan woman (pp. 148-58), the bread of life discourse (p 223), the teaching cycles (according to him; 7:1-52; 8:12-59; pp. 226-75), and the healing of the blind man Good Shepherd discourse (pp. 276-319). But the dialogic framework of the gospel is submerged into his int writing a comprehensive commentary.

[118] Just as the case of other commentators, Moloney seriously considers the discourse/dialogue sections. He, a case of Barrett and Brown, provides notes on the utterance units (see pp. 80-3, 89-102, 113-50).

gospel writer.[119] Keener considers this aspect more fully in the treatment of the gospel. Leon Morris (1995), in his analysis of the BS, identifies seven signs and seven discourses side by side.[120] This helps Morris to outline the gospel, focusing on the dialogues/discourses. While Mark Stibbe (1993) attempts to interpret the gospel from a narrative critical point of view and finds the way dialogues are interlocked within the narrative set up,[121] Jerome Neyrey (2007) endeavours to uncover some of the social dynamics and rhetorics that help the interpreter to understand the dialogues better.[122] In sum, in the majority of commentaries, the dialogic framework of the gospel is submerged into the interest of the commentators. As usual, the commentators treat the dialogues alongside the other aspects of the gospel in order to serve their own theological and methodological ends.

Our examination of the Johannine scholarship on dialogue reveals a few gaps (cf. Lategan, 2009: 478; Greimas and Courtés, 1979: 127-8). The above mentioned studies either lack breadth (only looking at a few dialogues or at a certain aspect of dialogue), or depth (only providing a cursory analysis of some dialogues), or both. This is obviously owing to the limitations set by each author's project or emphasis.[123] The following are the five major gaps we identified in the scholarship. *First*, in most of the cases the dialogues are looked at from a diachronic point of view (cf. Bultmann, Strachan, Dodd, R. E. Brown).[124] A study of Johannine dialogue that will *illuminate its function within the present text* (i.e., by means of synchronic methods; cf. Du Toit, 2009: 122) remains a concern to be thought about.[125] *Second*, the dialogues of John are mostly analysed in relation to other aspects (cf. Strachan, Painter, S. Brown)[126] or without exclusive focus on them

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[119] Keener (2003: 1: 53-80), in his introductory section, details the discourses of the FG. He discusses the oral cultures, note-taking, learning and memorisation in relation to the Johannine discourse. He (2003: 1: 79) says, "Ancient sources were far more apt to recall and report the substance of speeches than modern memories do; they were also far more apt to adapt and develop them than modern historians would. On most readings, John's discourses contain some historical tradition, but are in John's style and expand on that tradition to expound the point". This viewpoint of Keener is reflected in his analysis of the Gospel of John.

[120] Morris divides the commentary into eight main sections centered on the discourses: *first*, the prologue (1:1-18, pp. 63-113); *second*, the beginning of Jesus' ministry (1:19-51, pp. 114-52); *third*, the signs and public discourses of the Christ (2:1-12:50, pp. 153-541); *fourth*, the farewell discourses (13:1-17:26, pp. 542-653); *fifth*, the crucifixion (18:1-19:42, pp. 654-730); *sixth*, the resurrection (20:1-29, pp. 731-53); *seventh*, the purpose of the gospel (20:30-31, pp. 754-56); and *eighth*, the epilogue (21:1-25, pp. 757-77). In 2:1-12:50, Morris identifies seven signs (2:1-11; 4:46-54; 5:1-18; 6:1-15; 6:16-21; 9:1-41; 11:1-57) and seven discourses (3:1-36; 4:1-42; 5:19-47; 6:22-66; 7:1-52; 8:12-59; 10:1-42).

[121] Stibbe considers context, structure, form, plot, time, author-narrator-reader dynamics, characterisation, literary devices, and the truth value as some of the important aspects to uncover the meaning.

[122] Neyrey (2007) discusses the social location of the author (pp. 2-5), characters (pp. 5-7), role and status (pp. 7-9), revealing and concealing (pp. 9-15), and other significant aspects that are helpful in understanding the dialogues within their first century social matrix.

[123] See the analysis of characterisation in Bennema, 2009: 10-12.

[124] Scholars like Bultmann, Strachan, Dodd, R. E. Brown and others analysed the text over against the socio-religious, politico-cultural, and historical background of the first century CE. In this way, in their analysis, the text became secondary to the context in which it was written.

[125] Du Toit (2009: 122; cf. Petersen, 1978: 19) states, "in practicing exegesis, we should not use texts as windows onto their prehistory; we should read them as 'self-contained worlds'".

[126] While Strachan employs dialogue as one of the means to explain the significance and environment of the gospel, Painter interprets them for the sake of fulfilling his task of the quest stories. Similarly, Sherri Brown uses them as means to establish her main concern of the covenant-fulfillment paradigm.

(cf. Bartholomä).[127] On the one hand, instead of analysing the dialogues in relation t narratives, they are treated as part of the narrative framework.[128] On the other hand, inst analyzing the utterances within the Johannine framework, they are treated relationally synoptic utterances. *Third*, lack of adequate exegesis and in-depth analysis of the speech u relation to the narratorial asides is yet another concern (cf. Brant [2004], Anderson).[129] A like Brant and Anderson use the Johannine (dialogue) texts with the intention of supportin arguments. But that is done without having detailed exegetical support. *Fourth*, a good num studies are incomprehensive as the authors treat the texts with wider gaps in betwee Schneiders, Gench, S. Brown, Bartholomä).[130] Because of this fact, the holistic picture of the not adequately conveyed to the reader(s) (cf. Bailey and Vander Broek). *Fifth*, the two aspects of the dialogue (i.e., charactorial and narrator-and-reader) are not treated proportio by the authors. While the majority of writers focus on the charactorial dialogues (i.e., Bult Strachan, Dodd, R. E. Brown, Painter, S. Brown, Bartholomä),[131] scholars rarely attend narrator-and-reader dialogue (with a possible exception of Anderson).[132] But, both aspects r moderate treatment in the works of Schneiders and Gench.[133] Filling the above mentione requires necessary attempts from the Johannine interpreters so that the dialogue of the B receive adequate attention.

Moreover, some important concerns such as treatment of both the explicit and implicit dial the consideration of dialogue as a significant genre (with the help of genre elements like *c form*, and *function*) within the narrative framework of the gospel, a dialogue-ce interpretation of the gospel rather than the habitual practices of narrative-centered interpret and the exploration of the contribution of dialogues to the narrative framework are scarcely at in Johannine scholarship. In sum, with the help of semantic, syntactic, and pragmatic me must employ a comprehensive analysis of the Johannine dialogues within the textual hori order to illuminate this most important literary genre of the gospel.

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[127] Bartholomä's attention is divided between the synoptic sayings and the Johannine sayings of Jesus. More intention of the study is the establishment of the authenticity of Jesus' sayings in John.

[128] The treatment of the dialogues in relation to the narratives and their treatment as part of the narratives different things. In the first case, dialogues and narratives are treated as two different entities but function to actualize the text. In the latter case, dialogues are treated just as part of the narratives.

[129] While Brant [2004] proceeds to interpret the dialogues of John in relation to the Greek tragedies, A establishes an external theoretical framework of the Johannine misunderstanding dialogues. But in both the c authors do not adequately analyse and exegete the dialogue texts.

[130] The analyses of Schneiders, Gench, Sherri Brown, and Bartholomä do not comprehensively treat the texts. they analyse representative texts of John in order to come to their own conclusions. In this way, gaps are within the analysis of the Gospel of John.

[131] The majority of commentators restrict themselves within the confines of the charactorial dialogue. The reckon with the dialogic dynamism between the narrator and the reader.

[132] In both of his articles Anderson does not analyse the charactorial dialogues in detail. But he provides information about the polyvalent nature of the text in relation to the reader.

[133] Schneiders and Gench bravely show the aspects of both the charactorial and the narrator-and-reader d within the text. But their treatments do not show the breadth and the depth of the gospel.

3. Methodology of Research

The above stated scholarly views show that a holistic or in-depth analysis of John's dialogue is inconceivable within the limits of a monograph or a dissertation.[134] Hence we are compelled to restrict our scope to the BS (1:19-12:50), that is, the major dialogue section of the Gospel of John.[135] Moreover, there are multiple layers of dialogue trends in the BS. Analysing all the layers of dialogue is beyond the task of this dissertation.[136] Our task, therefore, is to identify the striking phenomena of people's conversation in dialogue-form and the narrator's dialogue with the reader and the dynamic interweaving of these two layers of dialogues within the narrative structure of the gospel.[137] At the same time we may look at other elements of dialogue (i.e., intertextuality or dialogue between/among genres) if the text requires.[138] In order to have a thoroughgoing study of dialogue in John 1:19-12:50, the present research will adhere to a problem-oriented approach (cf. Egger, 1996: 8).[139] We will treat the dialogue of the BS from a literary perspective, following all methods of literary criticism (cf. Moore, 1989; Du Toit, ed., 2009).[140]

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[134] Dodd's (1960: 289-443; also see Schneiders, 1999/2003; Gench, 2007; S. Brown, 2010; Bartholomă, 2010) sketchy analysis and interpretation of John's dialogues reveal this fact. In his analysis, Dodd considers 1:1-51 as a whole as the 'Proem' ('prologue and testimony'; pp. 292-6), 2:1-4:42 together as the first episode (pp. 297-317), 4:46-5:47 as the second episode (pp. 318-32), 6:1-71 as the third episode (pp. 333-45), 7:1-8:59 as the fourth episode (pp. 345-54), 9:1-10:21 [with appendix 10:22-39] as the fifth episode (pp. 354-62), 11:1-53 as the sixth episode (pp. 363-8), 12:1-36 as the seventh episode (pp. 368-79), and 12:37-50 as the epilogue to the BS (pp. 379-89). He then treats the second half of the gospel (chaps. 13-21) in two sections (the farewell discourses [pp. 390-423] and the passion-narrative [pp. 423-43]). In this way, he groups several dialogues together as a single episode (for instance, John 2:1-4:42). Moreover, he does not fairly treat the latter half of the gospel by keeping the episodic structure in mind.

[135] The insights of the current study may lead to subsequent research on the dialogues of John 13:1-21:25.

[136] Anderson (2007: 133) observes, with influence from Bakhtin, that "Because meaning reverberate with and against each other upon their utterance, transmission, and reception, the making of meaning is itself a dialogical reality". On one level, Bakhtin observes the "heteroglossic" character of language. On another level, Bakhtin suggests that discourse is always "polyphonic". In his article, Anderson (2008) discusses the aspect of Johannine multivalence, where he outlines the theological, historical, and literary layers of dialogues.

[137] Basically, all other layers of dialogue (theological, historical, and literary [in Anderson's view]) in John are integrally connected to the charactorial and the narrator-and-reader layers of dialogues.

[138] In this way, we will be able to analyse the *interactional* (i.e., the communication between the narrator and the reader), *intra-textual* (i.e., the dialogue within a 'slot' or within an 'episode', in relation to the narrative), and *inter-textual* (i.e., the dialogue of a 'slot' or an 'episode' in relation to other episodes of the BS or the extended gospel or beyond the Gospel of John) aspects of the text. Stibbe (1993: 22; cf. Malbon, 1990: 177) uses these three concerns to interpret the function of the prologue (1:1-18) of John in relation to the rest of the gospel. But we employ the concerns with variations of emphases in order to suit the different aspects of our study of dialogue in the BS.

[139] Here, the study of John's dialogue as an exclusive concern by making use of the problem-oriented approach is a fresh attempt in the field of NT scholarship. In this approach, the features of the text suggest which method to be used. While a set of methods are available, the researcher uses methods according to the requirements of the text. I found this approach to be appropriate for the current study of Johannine dialogue after having three to four years of continuous discussions about this approach with Jan G. van der Watt (course: *Johannine Exegesis*; Radboud Universiteit Nijmegen, Netherlands, 2010-2013).

[140] Punch (2010: 16; cf. Costa, 2012: 16-17) uses a 'problem oriented approach' as his overarching methodology while doing research on the *Pericope Adulterae* (John 7:53-8:11). In his analysis (2010: 16), Punch emphasizes that "the discussion will not be limited to one particular analysis type, but instead will utilize different methods based on the particular problem that is being addressed". He further says, "Attention will only be paid to the final form of the text

Exegetical analysis[141] of the dialogue texts by making use of synchronic methods[142] lies at th of the current dissertation (cf. Counet, 2000: 15-48). We will focus on all the dialogues of t and their interrelationship among themselves within the narrative framework. While employi available literary critical tools (cf. Beardslee, 1970; Petersen, 1978),[143] we will attempt to est the dramatic structure of the dialogue.[144] By keeping the above discussed aspects in mind, w discuss the phenomena of dialogue at three levels. *First*, at the *micro-level*, we will discu dynamics of the individual utterance units of the interlocutors, their interconnection, and thei alongside of the narrative, within the slot units.[145] Here, we may look at how the sen syntactic, and pragmatic aspects dynamically work within the slot units (cf. Tan, 1993).[146] *S* at the *meso-level*, we will analyse how the slot units work in relation to one another and ho form the episodes.[147] *Third*, at the *macro-level*, we will describe the holistic features of dialo the BS. At this level, the entire BS will be considered as a 'single literary whole' communica

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rather than to its historical development, to potential sources of the materials, and/or to the dates at which pieces may have been incorporated into the Gospel of John". Similarly, in our study of dialogues in the BS, we a problem oriented approach and analyse the final form of the text of John.

[141] Some of the exegetical guides, like Fee, 2002; Fee and Stuart, 1981/1983; Blomberg, 2010; Du Toit, ed Egger, 1996; Green, 1995; Black, 1995; Silva, 1994; Malina, 1993; Elliott, 1982; Rohrbaugh, ed., 1996; (2001; Hayes and Holladay, 2007, will be used for analysing the texts.

[142] For more details about the distinction between synchronic and diachronic methods, refer to Du Toit, 20(Punch (2010: 17; cf. Stibbe, 1992: 5) attempts to make a distinction between the earlier methods "concern historical development of biblical texts . . . concerned with what lays behind New Testament narratives, rather literary and artistic features of the narratives, nor their final form". Punch (2010: 17; cf. Stibbe, 1992: 5) says that, "New methods of interpretation were developed following the influence of other secular disciplines, the literal-linguistic theory has likely contributed most to the changes in approach".

[143] Hayes and Holladay (2007: 91; cf. Alter, 1990; Frye and Lee, 2006 [1982]; Malbon and McKnight, eds state that "literary criticism encompasses a broad range of interests": literary structure (i.e., how a text is arra organised), literary style (i.e., techniques of language usage that distinguish an author or a text), literary purpc what a writing achieves either as an expression of the author's intent or as a function of the text itself), literar (i.e., emotions associated with, or created by, a writing), literary strategy (i.e., how various elements are de within a single genre to achieve a certain purpose), and literary imagination (i.e., the world reflected in a tex author's mind] and the world a text creates in the reader's mind).

[144] In order to analyse the dramatic structure of the BS, we will use the written works published in that fie Brant, 2004; Hitchcock, 1923/1993; Elam, 1980; Strachan, 1925; Bowen, 1930; Hedrick, 1933; Lee, 1 Schenke, 1993; Flanagan, 1981; Pierce, 1960; Connick, 1948; Martyn, 1968; Domeris, 1983; Parsenios Parsenios, 2010; Bowles, 2010.

[145] 'Slot' is a peculiar term I am employing throughout the study in order to indicate the independent units wi episode(s). A slot can be identified as: *first*, a self-contained unit within an episode; *second*, a narratorial u contains a dialogue explicitly/implicitly; *third*, a narrative unit that along with other slots decides the plot st and *fourth*, it can be a unit of its own characteristics, i.e., setting, dramatic framework, literary unity, rh features, and development; but at the same time, it works in relation to other slots within an episode.

[146] Chandler (2002/2007: 196; cf. Horn, 1992: 260-66; Allan, 1992: 394-98; Merrell, 1992: 408-12) say interpretation of signs by their users can be seen from a semiotic perspective having three levels": *s* (recognition of the sign (in relation to other signs); *semantic* (comprehension of the intended meaning of the si *pragmatic* (interpretation of the sign in terms of relevance and agreement). In our study, we will attempt to ana dialogues by keeping this basic principle in mind. For more details about the usage of signs in literature, refer 1984: 14-45.

[147] An episode is comprised of several slot units and the slot units are comprised of utterance units. In this se dialogues between Jesus and Nicodemus (3: 1-11) and Jesus and the Samaritan woman (4: 1-42) form dialogu meso-level.

the author/narrator to the reader (cf. Van Dijk, 1976: 23-57; Van Dijk, 1994).[148] In all three levels, the narrator-and-reader dialogue will be analysed alongside the character dialogues (cf. Eco, 1979: 3-43).[149] Thus, a *triadic-layered structure* will be established in order to decipher the dialogic foundation of the BS.

In the analysis of the dialogues, along with other literary critical tools, we will employ the genre critical approach as the foundational tool (cf. Hernadi, 1972: 1-53).[150] For a proper understanding of the genre dynamics in John's dialogues, we may implement the genre critical theory developed by David Hellholm and David E. Aune (1986).[151] In his article, Hellholm (1986: 13-64; cf. Aune, 1986: 65) describes the way *content*, *form*, and *function* dynamically interconnect within the Book of Revelation.[152] Hellholm (1986: 13; cf. Aune, 1986: 65) notes that "genres participate in three

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[148] Here, we will look at the way several episodes dynamically function within the BS.

[149] How the author/narrator communicates the message to the reader and how the characters between/among themselves communicate are some of the important questions to deal with. In order to address these questions scientifically, we will apply some of the rhetorical and communication theories mostly used in the NT scholarship.

[150] 'Genre' is a French term for a type, species, or class of composition. While Baldick (1990: 90) defines literary genre "a recognizable and established category of written work employing . . . common conventions", Chatman (1978: 18) considers it as "constructs or composites of features". Similarly, while Joliffe (1996: 281; cf. Freedman and Medway, 1994: 1-22; Dowd, 2006: 11-23; Strelka, 1978: vii-ix cf. Freedman and Medway, 1994: 1-22; Dowd, 2006: 11-23; Strelka, 1978: vii-ix) says that, "the term *genre* denotes a power . . . that bundles together features of texts", Warren and Wellek (1955/1977: 226, 231) consider the theory of genre as a "principle of ordering" for classifying literature according to "specifically literary types of organisation or structure". Here Baldick, Chatman, Joliffe, and Warren and Wellek agree in arguing about the existence of certain common features that distinguish a genre from other types. Carey and Snodgrass (1999: 68) defines it as "a broad, descriptive literary heading or classification that typifies the style or form of a piece of writing—as in drama, essay, fiction, nonfiction, satire, fable, or verse—and establishes the characteristics—subject, length, meter, rhythm scheme, intent, or effect—that set it apart from other literary works". Guelich (1991: 174) says, "the genre of a text consists of its literary structure and organisation (the formal components) and of its content with various levels of possible meanings (the material components)". Guelich (1991: 174) distinguishes between 'genre' and 'form', though he uses them interchangeably. He uses 'genre' as a broad category, a composite of numerous parts or 'forms'. Blomberg (2007: 298; quoted in Köstenberger, 2009: 104) speaks of genre "as a category of literary composition characterized by a particular style, form and content". Stibbe (1994: 54; cf. Davies, 1992: 67-109; Chatman, 1978: 18-19; Van Aarde, 2009: 381-82) argues, "Discussion of the literary genre of the fourth gospel has been remarkably rare in twentieth century scholarship. Even in the last fifteen years, when literary approaches to John have emerged in strength, this topic has only occasionally been discussed. This is a surprising 'gap' in Johannine research". Even when genre criticism was applied to John, the dialogue of John received scant attention.

[151] The Apocalypse Group of the SBL's Genres Project (*Semeia* 14), under the chairmanship of John J. Collins, considered *form* and *content* as the major elements of a genre. But the *Semeia* 14 consultation discussed the role of *function* (along with social setting) in relation to *form* and *content*. John J. Collins (1979: 1-2; cf. Aune, 1986: 68-9) says, "while a complete study of a genre must consider function and social setting, neither of these factors can determine the definition. At least in the case of ancient literature our knowledge of function and setting is often extremely hypothetical and cannot provide a firm basis for generic classification". In our analysis, we will see how the implicit author attempts to communicate with the reader and the resultant aspects of the text.

[152] In the 1981 consultation on Early Christian Apocalypticism (held at the Annual Meeting of the SBL in San Francisco), David Hellholm proposed that the definition in Semeia 14 be expanded to include function (cf. A. Y. Collins, 1986: 6). Yarbro Collins (1986: 6) reports that, "David Aune agrees that matters of function ought to be included in the definition".

separate, though related, aspects: form, content, and function". As suggested by Hellholm, study, we will treat these three aspects of the dialogue-genre, on the one hand, as se categories, but on the other hand, as categories integrally connected to one another (cf. Cha 2002/2007: 189; see Diagram 1). We will consider the foundational aspects of Hellholm's t to understand the nature of dialogues in the BS.

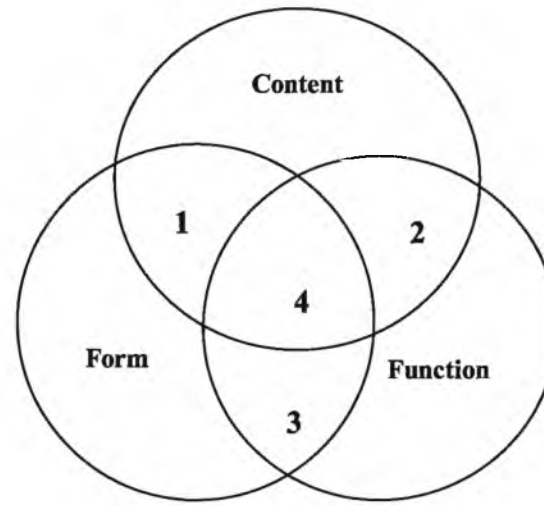

Diagram 1: The interaction of 'content', 'form' and 'function': space #1 is the 'content-form' meeting point; space #2 is the 'content-function' meeting point; space #3 is the 'form-function' meeting point; and space #4 is the common meeting point of 'content-form-function'

In terms of our research, genre elements such as content, form, and function are descril follows: first, *content* is the semantic aspect of the genre and it answers the 'what' of the t second, *form* is the syntactic aspect and it well describes the aspects of 'how' in a literary u Muilenburg, 1993: 65-76);[154] and third, *function* is the pragmatic aspect and it delineates the

[153] Hellholm (1986: 18, 22-23; cf. Yarbro Collins, 5-6; Aune, 1986: 88-89) says, "the *propositional* aspect corr to content". For him, content is the propositions and themes (*text-semantic aspect*) of the genre. Baldick (1990 Greimas and Courtés, 1979/1982: 57-8) defines content as, "the term commonly used to refer to what is s literary work, as opposed to how it is said (that is, to the form or style). Distinctions between form and con necessarily abstractions made for the sake of analysis, since in any actual work there can be no content that ha some way been formed, and no purely empty form". Barwise (1988: 23-39; cf. Lee, 1994: 23-35) attempts to distinction between meaning and content in his own terms, but he accepts that *something* is the same (i.e *abstract property* remains as the unifying factor; p. 26).

[154] For Hellholm (1986: 23; cf. Yarbro Collins, 1986: 2-5; Aune, 1986: 87-8), this is the stylistic (*text-syntactic* aspect. Baldick (1990: 86; cf. Greimas and Courtés, 1979/1982: 121-2) states, "It [i.e., form] can refer to a gen 'the short story form'), or to an established pattern of poetic devices (as in the various fixed forms of E poetry), or, more abstractly, to the structure or unifying principle of design in a given work". Baldick (1990: 8 further that, "When speaking of a work's **formal** properties, critics usually refer to its structural design and pat or sometimes to its style and manner in a wider sense, as distinct from its content".

of the text (cf. Tan, 1993: 50-89; see Diagram 1).[155] The interconnection among these three will be described in order to establish the dynamic existence of the dialogue genre in the BS.[156]

We will employ the narrative critical approaches as another important tool for our research (cf. Van Aarde, 2009: 381-418; De Boer, 1992: 35-48).[157] In our treatment, we will approach the BS with the presupposition that it is a narrative and hence a performative art (cf. Funk, 1988: 3). Dodd (1960: 133; cf. Green, 2003: 37-66) says that, John is "in the form of a narrative with a brief philosophical or theological introduction . . . the narrative serves mainly as framework for a series of discourses (dialogues and monologues)". In this study, our primary focus is not on the narratology of the book, but rather on the development and function of the dialogue within the narrative framework.[158] The narrative theory outlined by Seymour Chatman (1978) will be utilised for the analysis of the text (cf. Genette, 1972/1980; Baldick, 1990: 145).[159] Chatman explains the

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[155] Hellholm (1986: 18, 23; cf. Yarbro Collins, 1986: 6-7; Aune, 1986: 89-91) says, "the *illocutionary* and *perlocutionary* aspects correspond to the function". For him, function is the communicative aspect (*text-pragmatic aspect*) of the genre. Baldick (1990: 88; cf. Greimas and Courtés, 1979/1982: 124-7) defines 'function' as "a concept employed in structuralist literary theory in two senses: either as a kind of use to which language can be directed, or as an action contributing towards the development of a narrative".

[156] Like Hellholm, Buss (2007: 9; cf. Buss, 1999: 247) adopts form critic Herman Gunkel's three criteria for the identification of a genre: life situation, ideational content, and verbal form. Berkenkotter and Huckin (1993: 475-509; quoted in Joliffe, 1996: 284) agree that "Genre knowledge embraces form and content, including a sense of what content is appropriate to a particular purpose in a particular situation at a particular point in time". In line with Hellholm, Berkenkotter/Huckin, Buss, and Aune (1987: 32-36) also consider three generic features of literature such as the subject matter or content (i.e., the specific *type* described), the form (i.e., the nature), and the function (i.e., the purpose of the author). Buss (2007: 9-10) says, "Any one of these three criteria can be sufficient to constitute a genre . . . . The three criteria—life process, content, and verbal form—correlate with each other to a certain extent". He also says that Gunkel always listed content before verbal form and came to list Sitz im Leben first in terms of importance; however, verbal form provided for him a convenient entrée (see Buss, 1999: 247). Berkenkotter and Huckin also direct our attention toward the tri-tier aspects within a genre. For more details about Genre Theory refer to Strelka, 1978; Dowd, Stevenson and Strong, 2006; Freedman and Medway, 1994. Also Hornblower and Spawforth (1996: 630; quoted in Köstenberger, 2009: 104) define genre as "a grouping of texts related within the system of literature by their sharing recognizably functionalised features of form and content". Some other definitions are described here: *first*, Burridge (1992: 49) opines that, "No genres develop *ex nihilo*; instead, they extend or amalgamate other existing genres. Developed genres are open to further mixture and modulation". Burridge (1992: 52; also see Burridge, 2007: 23-4) says further that, "Genre is a system of communication of *meaning*. Before we can understand the meaning of a text, we must master its genre. Genre will then be our guide to help us re-construct the original meaning, check our interpretation to see if it is valid and to assist in evaluating the worth of the text and communication"; *second*, Thatcher (1994: 137; Carter, 2008: 123-24; Köstenberger, 2009: 104) defines genre as "a certain group of writings sharing a certain set of conventions recognisable in a certain social matrix"; *third*, Frow (2005: 10; cf. Clute and Nicholls, 1993: 483; Turner, 1996: 286-88) says, "Genre, we might say, is a set of conventional and highly organised constraints on the production and interpretation of meaning". Also see Kermode, 1979: 162; Tuckett, 1987: 68-75.

[157] Refer to some of the materials on narrative criticism/hermeneutics: Uspensky, 1973; Lee, 2004: 163-218; Berlin, 1982: 71-113; Court, 1997; Templeton, 1999; Helms, 1988; Botha, 1977/1991: 71-87; Green and Pasquarello III, eds., 2003; Fairclough, 1992; Foucault, 1971.

[158] We analyse the dialogue in relation to the narrative due to the fact that, in John, the dialogue appears within the framework of the narrative. Therefore, we employ the narrative insights in the study of the dialogue.

[159] In the process of interpretation, we will look at the narrative aspects such as settings, characterisation, plot structure, point of view, thematic development, dramatic development, stylistics and rhetorics, and other related

existence of two major elements within a narrative: the 'story' and the 'discourse'.[160] He us term 'narrative discourse' as an overarching expression, through which the content ('a stc 'chain of events' or 'actions and happenings') is communicated. In his analysis, the conte story) includes the argumentative discourse (i.e., dialogues and monologues).[161] Chatman that "dialogue, of course, is the preeminent enactment" (p. 32). Later on, scholars su Culpepper (1983), Moore (1989), Powell (1990), Tolmie (1999), and Resseguie (2005 [also employed the same basic assumptions of Chatman in their interpretations of the NT texts.[162] words of Resseguie (2005: 18-19; cf. Moore, 1989: 4-55), "narrative criticism focuses o biblical literature works as *literature*. The 'what' of a text (its content) and the 'how' of a te rhetoric and structure) are analysed as a complete tapestry, an organic whole . . . . For content are generally regarded as an indissoluble whole".[163] In our analysis, we will look

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aspects of the text. Baldick says that, "a narrative will consist of a set of events (the story) recounted in a pr narration (or discourse), in which the events are selected and arranged in a particular order (the plot)" (cf. 1989: 14-40). According to Brooks (1984: 61), "narratives portray the motors of desire that drive and consu plots, and they also lay bare the nature of narration as a form of human desire".

[160] For Chatman, "the story is the *what* in a narrative that is depicted, discourse the *how*". For him (1978: narration is past; but dialogues and monologues make the narratives present. Funk (1988: 2) describes it fur distinguishes among three component parts: narrative as discourse, narrative as story, and narrative as narrat Funk, narrative as discourse is the tale itself, narrative as story is what is told, and narrative as narration is the Funk (1988: 2; cf. Chatman, 1978) says, "narrative refers to the linguistic medium, to the words and sentences or written in telling a story. It is becoming widely accepted to employ the term *discourse* to denote this sens term narrative". Funk (1988: 2; cf. Chatman, 1978) says further, "Narrative may also be taken to refer to a s events, real or fictive, that are the content of the discourse. Narrative in this sense refers to what is told, to the and actors portrayed in the discourse, rather than to the words or statements of the expression . . . narrative in th of the series of events to which the narrative refers is now commonly termed *story*". Funk (1988: 3; cf. Powel 25-27) also says, ". . . the term narrative may also be understood to refer to the act of narrating, to the telling an event. The analogy in drama would be the *performance*". He further says, ". . . the discourse is itself an eve are not the events to which the discourse refers, nor the texts of stories, but the telling as act. In this sense, nar a verb: to narrate". Almost in a similar way Cobley (2001: 4; cf. Sternberg, 1985: 282) identifies three fund items (i.e., 'story', 'plot' and 'narrative') which, while they sometimes blend in a most pleasing way, ar separate. Cobley says, "'story' consists of all the events which are to be depicted. 'Plot' is the chain of causatio dictates that these events are somehow linked and that they are therefore to be depicted in relation to eac 'Narrative' is the showing or the telling of these events and the mode selected for that to take place". In the de of Funk and Cobley, we can identify the way they elaborate the viewpoints of Chatman. In his book entitle *Story of God*, Tovey reflects after careful consideration of Stanzel's theory of *narrative mediacy* (cf. Tovey, 1 Tovey, 2007: 12-19; see Stanzel, 1984; Carey and Snodgrass, 1999: 94). For more details about narrative dy refer to Kermode, 1979.

[161] Van Aarde (2009: 382; cf. Anderegg, 1977) rightly distinguishes between 'narrative discourses' and 'argum discourses'. For him, in John, while narrative discourse is the macro-text, argumentative discourse appear micro-text. In our treatment of the discourse materials (i.e., dialogues and monologues) in John, we nee informed that the dialogues/monologues, as micro-elements, are introduced within the framework of 'n discourses' (i.e., the macro-element of the gospel).

[162] Culpepper (1983: 7) considers dialogue [along with action] as one of the elements within the story that is define the characters. For Culpepper (1983: 7; cf. Chatman, 1978; Powell, 1990; Tolmie, 1999), characters [al events, and their settings] are part of the story.

[163] Green and Pasquarello (2003: 31; cf. Prince, 1987: 58-60; Van Aarde, 2009: 383) go to another leve narrative when they say that, "Narratives classically follow predictable cycles: possibility (or probability) actuality (or actualization), which leads to results (or dénouement); and these aspects of the narrative process the basic aim around which the narrative is centered".

development of the dialogue (i.e., one of the important elements in the Johannine story) in relation to the narrative dynamics (i.e., the communicative strategy) of the BS.[164] Meanwhile, we will also analyse the dramatic development of the BS through the dynamic combination of the dialogue and the narrative (cf. Hitchcock, 1923/1993: 15-24; Brant, 2004).[165]

In this study, we will utilise a "description and classification" method[166] to understand the wholistic nature and the types of dialogues in the BS.[167] The purpose of this process is to categorise the dialogue of the BS on the basis of their thematic, literary, and performative functions. An "analytic and synthetic" method,[168] which analyses the varied layers of dialogues and synthesises the findings for evaluation, will be integrated with the "description and classification" method in order to have a broader perspective of the dialogue. We do not pretend to develop the theology of the BS in detail, but only to sketch the theology of the dialogue based on their literary function (cf. Von Wahlde, 1984: 575-84; Martyn, 1968).[169] Hence, we may synthesize the broader theological concerns pertinent to the dialogue in the concluding chapter.[170] In our analysis of theology, we may concentrate on the point that Johannine characters get involved in dialogue(s) from divergent (or conflicting) theological standpoints (cf. Court, 1997:

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[164] Genette (1972/1980) emphasizes the syntax of the narratives, rather than performing an interpretation of them. He takes up narratorial concepts like 'order', 'frequency', 'duration', 'voice', and 'mood' and discusses them in detail. Prince (1982), on the other hand, describes in detail 'the narrating', 'the narratee', 'the narration', 'the presentation of the narrated', 'narrated events', 'narrative grammar', 'reading narrative' and 'narrativity'. Chatman (1978: 9) begins his book by stating that "The French—with their new-found etymological enthusiasm—have coined the word *narratologie*, the study of narrative structure". Tolmie (1999: 1; cf. Powell, 1990: 19-21; Moore, 1989: 3-13) says, "'Narratology'—or 'narrative criticism' as it is often called—can be defined as a systematic study of the typical features of narrative texts. Narratology is based on the assumption that certain characteristics (universal) are found in *all* narrative texts—from antiquity until modern times". He says further that, "These characteristics are then integrated and presented in terms of narratorial frameworks that can be used for the analysis of individual narrative texts". The role of self in the narrative framework is discussed by Anthony Paul Kerby. Kerby (1991: 1) discusses "the relation between language and persons". Scholes and Kellogg (1966) discuss in detail the following aspects: *first*, the narrative tradition; *second*, the oral heritage of written tradition; *third*, the classical heritage of modern narrative; *fourth*, meaning of narrative; *fifth*, character in narrative; *sixth*, plot in narrative; and *seventh*, point of view in narrative. Cf. Bal, 2004; Nair, 2002.

[165] Also refer to Bowles, 2010: 7-91; Elam, 1980: 135-207; Martyn, 1968.

[166] Oxford Advanced Learner's Dictionary (sixth edition, 2000: 339) defines 'description' as "a piece of writing or speech that says what sb/sth is like" and "the act of writing or saying in words what sb/sth is like". At the same time, 'classification' is defined as "a group, class, division into which sb or sth is put" (sixth edition, 2000: 214). In our use of these terms we understand that the dialogues of the BS will be described in the *micro*-, *meso*-, and *macro*-levels and will be classified on the basis of their content, form, and function.

[167] We will look at both the explicit and the implicit dialogues at the *micro*-level.

[168] Oxford Advanced Learner's Dictionary (sixth edition, 2000: 39) defines 'analytic' as "using a logical method of thinking about sth in order to understand it, especially by looking at all the parts separately" and "using scientific analysis in order to find out about sth". At the same time, 'synthetic' is defined as 'producing a substance' or 'made by combining separate ideas, beliefs, styles, and others' (sixth edition, 2000: 1320). In our use of these terms we understand that the dialogues of the BS will be analysed in the *micro*- and *meso*-levels and will be synthesised in the *macro*-level.

[169] Some of the central theological aspects related to the literary genre dialogue in John will be sketched in the concluding chapter.

[170] Also, we will take up theological concerns in the *micro*- and *meso*-analyses of the dissertation.

20-42; Schneiders, 1999/2003). The concern that Jesus as a dialoguer 'from above' versus th as dialoguers 'from below' will be given more prominence in order to reemphasiz argumentative and dualistic character of the BS (cf. Motyer, 2006: 194-209).[171] Moreover, t the end of the study, we will briefly discuss the role and theological value of dialogue Johannine community context (cf. Brown, 1979; Rensberger, 1988).[172]

4. The Use of 'Dialogue' as a Literary Genre

Dialogue, as a literary genre,[173] was widely in use even before and during the composition Gospel of John. As our study follows the synchronic methods, the details in this secti intended not to state that John had influences from his predecessors or contemporaries but ra make the reader aware of the extensive use of a literary genre that was used by the evange the following discussion, *first*, we will briefly look into how dialogue was used in some ancient religious and philosophical traditions, in the OT, and in the synoptics, and *second*, v define the term 'dialogue' for the present study.

4.1. Use of Dialogue in Other Traditions

In this section, we will briefly analyse some of the prominent religious and philosophical tra and the OT and the synoptic traditions in order to examine their use of dialogue as a literary g

4.1.1. Ancient Religious Traditions

The religious traditions of both the ANE and the Greco-Roman contexts are rich in dialogue as a literary genre. In the east, dialogue dates back to the Sumero-Babylonian dia and disputations (preserved in copies from the early second millennium BCE).[174] In the Ak Gilgamesh Epic, conversations develop within the larger dialogue framework of Gilgame Ishtar (see Tablets VI-VII and X-XI).[175] Denning-Bolle (1992: 100-3) points out the existe several literary devices such as rhetorical questions (Tablet X, vi. 26 onward) and dr

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[171] In the study, we will attempt to address how dialogues help to develop the aspect of 'dualism' in the gospel.

[172] The aspects of 'community life' and 'theology' outlined by Ihenacho (2001) and the aspects of 'commu Christology' in Ringe (1999) will be consulted along with other sources.

[173] See the definition and other details about 'genre' and 'genre criticism' in the methodology section.

[174] Jacobson (1987: 5948; cf. Cooper, 1992: 231-4) says that, "Basic to all religion, and also to ancient Mesop religion, is . . . a unique experience of confrontation with power not of this world". It was also used in *R* dialogue hymns and the Indian epic *Mahabharata*. The discourse of Krishna and his friend and devotee Arju of the greatest philosophical and religious dialogues known to men—is described in *the Bhagavad-Gita* (Prat 1972/1986: xiii).

[175] Dalley (1989: 39) states that, "The *Epic of Gilgamesh* is the longest and greatest literary composition w cuneiform Akkadian. It narrates a heroic quest for fame and immortality, pursued by a man who has an e capacity for friendship, for endurance and adventure, for joy and sorrow, a man of strength and weakness wh unique opportunity through a moment's carelessness". Cf. Denning-Bolle, 1992: 88-103; Dalley, 1989: 50-15 1997; Tigay, 1982; George, 2003: Vol. 1 and 2.

qualities within this epic.[176] Similarly, the living together of the divine pantheon under the supreme triad, Enlil,[177] Enki,[178] and An,[179] and the other gods surrounding them (cf. Kramer, 1961: 30-68; Pettinato, 2005: 5964), makes the Mesopotamian creation myths confrontational and dialogic.[180] The creation myth of the *Enuma Elish*[181] develops as a series of verbal disputations among those figures making up the Babylonian divine pantheon.[182] The dispute is primarily between the younger-generation gods and the primordial gods.[183] The dialogue is one of the important means through which the confrontation is reported in this document. The vast array of Egyptian scriptures[184] makes both explicit and implicit references to the divine-and-human dialogues.[185] Redford (1987: 2719-21) makes mention of a very specific group of texts in the genre of the

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[176] Other Akkadian texts entitled "Tamarisk and the Palm", "The Fable of the Willow", "Nisaba and Wheat", "The Ox and the Horse", and the "Fable of the Fox" are set within the context of oral disputations between various animals and objects. All these are arranged in a triadic format: *first*, a mythological scene; *second*, the debate proper; and *third*, a judgment scene. Cf. Van Dijk, 1953: 39-40. There were dialogues between deities, human beings and their gods, and instructors and receivers. Denning-Bolle (1992: 85) makes reference to the existence of contest literature in the Sumerian tradition and also says that, "The concept of 'dialogue' surely existed in Mesopotamia". For more detailed description about the dialogues, refer to Kramer, 1961; Maier, 1997; George, 2003: Vol. 1 and 2; Tigay, 1982.

[177] The god Enlil is considered the undisputed head of the Sumerian pantheon. See Lulco, 1992: 507; Pettinato, 2005: 5964. Lulco (1992: 507) says, "Enlil was de facto the most important deity, representing activity and direct engagement with the human world".

[178] The god Enki is considered as the god of wisdom par excellence. See Cooper, 1992: 231-4.

[179] An is the father of both Enlil and Enki, who plays a prominent role in the Sumerian religious outlook.

[180] Kramer (1961: 30-68) records a few other disputation mythologies related to the creation of the universe, the closest extant Sumerian parallel to the Cain-Abel story of the Book of Genesis. The divine system was dialogical as it involved several voices and divine-human interaction was vital. Thus the divine-human interaction was at the centre of Mesopotamian day-to-day life. While the human beings were created and considered by the pantheon to carry on with the work of putting the world in order, gods were considered by humans as models for the task to be completed. Cf. Kramer, 1961: 30-68; Pettinato, 2005: 5964.

[181] Pettinato (2005: 5964; see the English translation of the poem at Heidel, 1942/1951: 18-60; Schepel, 2002) considers it as "the greatest religious poem of Babylonian literature". Frymer-Kensky (1987: 2809; cf. Heidel, 1942/1951: 1) states that, "Enuma Elish, the name given to the myth that contains the theological thoughts of Babylon in the first millennium".

[182] Verbal disputations and interactions develop among Apsu, Mummu, and Tiamat (see Tablet I: 30-50; cf. Heidel, 1942/1951: 18-60), among Tiamat and the young gods (cf. Tablet I: 111-27), between Tiamat and Kingu (see Tablet I: 151-61), among Ea, Anshar, and Marduk (cf. Tablet II: 10-129) and among Marduk, Tiamat and other gods (see Tablet III). Cf. Frymer-Kensky, 1987: 2809-10; Heidel, 1942/1951: 3-10, 18-60; Denning-Bolle, 1992: 104-5.

[183] Finally, as Pettinato (2005: 5964) reports, "The forces of the principal gods were led by Tiamat herself, and on Enki's advice, the task of commanding the young gods' army was given to Marduk". "After various ups and downs", says Pettinato (2005: 5964), "Marduk was victorious over Tiamat, thus doing away with the power of the primordial gods; only then did the gods unanimously agree to make Marduk their leader".

[184] Egyptian religious scriptures appear in a variety of literary genre: first, *Mortuary Literature* (*The Pyramid Texts*, *The Coffin Texts*, *Book of Going Forth by Day*, *Underworld Literature*, *Communication between Living and Dead*); second, *Mythology* (*Cosmogonies*, *Myths of Kingship and Fertility*, *Myths about the Destruction of Humankind*, *Mythological Stories*); third, *Speculative Literature* (*Dialogues and Harpers' Songs*, *Discourses*); fourth, *Magical Texts*; fifth, *Wisdom Literature*; sixth, *Temple Libraries* (*Ritual Texts*, *Beautifications*, *Hymns*, *Mythological Compendiums*, *Chronicles and Narratives*, *King-lists and Offering-lists*, *Annals of the Gods*, *Directories and Prescriptions*, *Omen Texts and Related Genres*, *Oracle Texts*, *Medical Texts*, *Administrative Texts*); and seventh, *Temple Inscriptions*. The majority of these texts show both explicit and implicit references to divine-human interactions. For more details refer to Pinch, 2002.

[185] Lesko (1987: 2703) reports that, "The temple texts furnish descriptions of the deities, their mythic significance, daily rites, and festivals, and to some extent the interaction between the human and divine worlds". By way of their recitations and divine utterances, the worshippers expect the voice and interaction of the deities. Cf. Redford, 1987: 2718-9; Watterson, 1984: 23-203; Quirke, 1992; Murray, 1949.

dialogue that explains humankind's prospects beyond the tomb.[186] In several of the Pyramid conflicts, disputations, lamentations and dramatic scenes are recorded and in them deities s Orisis, Isis, Horus, Seth, and Nephthys are involved (see *Pyr.* 418a, 594a, 679d; *Pyr.* 1040a-c 1436a-e; see Sethe, *Pyr. Komm.* I: 337).[187] The dialogues among Anubis, his wife, and Bata *The Story of the Two Brothers* a very important dramatic Egyptian document.[188]

The Ugaritic texts[189] of the Canaanite tradition[190] contain various episodes of the Baal cyc Coogan, 1987: 1391).[191] In Baal's battle with the sea, implicit and multi-level war dia develop, especially among El,[192] Baal,[193] and Yam (see Gibson, 1977: 2-8; Wyatt, 1998: 39- Another array of dialogues develops among El, Baal, Athirat, Anat,[195] and Kothar befo construction of a palace for Baal.[196] Coogan (1987: 1393) reports an enigmatic dispute be Baal and Kothar about whether Baal's house is to have a window or not.[197] Near the end

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[186] Redford (1987: 2721) reports: "In one example, Orisis, typifying the soul on the point of entering the after and Atum is obliged to offer him the assurance of eternal survival and union with the creator himself".

[187] Cf. Griffiths, 1960: 2-27, 46-84; Mercer, 1942: 68-78; Manniche, 1987: 52-3; Velde, 1967: 27-98.

[188] Manniche (1987: 62, also see 63-5; cf. Hollis, 1990: 3-176) says, "The manuscript, kept in the British Muse written down in the reign of Sethos II (c. 1210 BCE). The episode has an obvious parallel in the biblical tal wife of Potiphar". Hollis (1990: vii-viii) says that, "The Egyptians were masters at creating plots with enough and pathos to captivate their audiences and move their stories along at good pace".

[189] Day (1992: 545; cf. Yon, 1992: 695-706) mentions that the Ugaritic mythological texts from Ras Shamr Syrian coast shed the most light on the Canaanite religion. Ugaritic Texts include (cf. Pardee and Bordreui 706-21; Yon, 1992: 695-706): first, *Religious Texts*: *Mythological Texts* (*Baal-Anat Cycle*, *Story of Kirta*, *Aqhat*, *Minor Texts and Fragments*) and *Ritual Texts*; second, *Epistolary Texts*: *Formulae*, *Royal Letters*, *No Letters*; and third, *Administrative Texts*: *Lists*, *Official Acts and Commercial Documents*. According to Coogar 1391), "The texts in this category (i.e., Mythological Texts) make no reference to human persons or actual s The protagonists are divine and there is no historical time frame". Though many of these texts are poetical in dialogue is part and parcel of them.

[190] Coogan (1987: 1390; cf. Cooper, 1987: 1380-90) says that, "The term Canaanite designates the cultur region often known as the Levant, roughly comprising the modern entities of Syria, Lebanon, Jordan, Isr Palestine, beginning with the earliest extensive written records in the third millennium BCE and ending with of the Hellenistic period in the fourth century BCE".

[191] Walls (2005: 724) states that, "The myth of Baal's rise to sovereignty over the gods is narrated in the six t the Ugaritic Baal Cycle, which encompasses three main sections". The main plot of the three episodes is: Baal with the sea; the construction and dedication of Baal's palace; and Baal's encounter with death. See Day, 19 Walls, 2005: 724; Coogan, 1987: 1391.

[192] El was the supreme Canaanite deity and his consort was goddess Athirat. Cf. Day, 1992: 831-37. Wall 2742) explains the name El as follows: "Originally an appellative that simply means 'god' in common Semit the proper name of the greybeard patriarch of the Syro-Palestinian, or 'Canaanite', pantheon . . . . El's most c Ugaritic epithet is 'bull', a symbol of his power and strength".

[193] Day (1992: 545; see more details at Cassuto, 1951/1971) reports about Baal that, ". . . Canaanite storm and god. The name, which means, 'lord', is an epithet of the god Hadad (lit. 'thunderer'). Well-known from the C now extremely well-attested in the Ugaritic texts, in addition to being mentioned in other ancient texts".

[194] In the story, as Pardee and Bordreuil (1992: 707; see the text at Gibson, 1977: 37-45; Wyatt, 1998: 39-69 "he [Baal] defeats his enemy Yam ['Sea'], he requests and receives a palace like the other gods but is shortly th himself defeated by Mot ['Death'], but is in the end resurrected and serves again to bring rain and plenty u earth".

[195] Pardee and Bordreuil (1992: 706; cf. Cassuto, 1951/1971) mention about Anat as follows: "Baal's wif perpetual 'young-girl', and goddess of both love and war".

[196] Cf. Wall, 2005: 724; see the text at Coogan, 1978: 86-115, 1393; Gibson, 1977: 46-67; Wyatt, 1998: 70-114

[197] Coogan (1987: 1393; cf. Gibson, 1977: 8-14) says that, "Kothar recommends that a window be included de repeated urgings, however, Baal refuses".

tablet, there are various dramatic episodes and implicit dialogues develop largely between Baal and Death (Mot).[198] The Canaanite cycles with human protagonists, like Aqhat[199] and Kirta,[200] also have dialogues in them.[201] Human-divine interaction also lies at the root of Greek religious traditions. According to the *Iliad*, Zeus, Apollo, and Athena keep in regular contact with the affairs of the people (cf. Vernant, 1987: 3663). The pantheon is interactive with the people and their affairs. In response, the Greeks consider the *theoi* at the top of their hierarchical order (cf. Vernant, 1987: 3667).[202] The times of rituals, prayers, and sacrifices were considered as occasions of divine-human interactions and dialogues (cf. Bremmer, 2005: 3681-5).[203] In Roman religion,[204] Jupiter (Iuppiter)[205] stood at the center of the pantheon (cf. Gladigow, 1992: 811). He was considered as the god of heaven, and at the same time one who intervened in the daily affairs of the city-state (cf. Gladigow, 1992: 811; Schilling and Guittard, 1987/2005: 5037). Other subordinate gods such as

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[198] In the story, Death [Mot] challenges Baal's kingship (cf. Walls, 2005: 724; Gibson, 1977: 68-81; Wyatt, 1998: 115-46). Baal directs and sends his messengers [Gapn and Ugar] to Mot, as a sequence Gapn and Ugar warn/instruct Mot, two messengers report Baal's death to El, and Anat's dialogue with El after Baal's death (cf. Coogan, 1987: 1394; Gibson, 1977: 14-9).

[199] As Coogan (1987: 3961; see the text at Coogan, 1978: 32-47; Gibson, 1977: 103-22; Wyatt, 1998: 246-312) reports, "This title is an ancient one, appearing as a cataloging cycle at the beginning of the third major tablet of the cycle that is preserved".

[200] Coogan (1987: 1398-99; see the text at Coogan, 1978: 58-74) says, "This epic, consisting of three tablets, is incomplete: at least one additional tablet is missing, for the third ends abruptly in mid-sentence . . . . Its eponymous hero, Kirta (a name vocalized as Keret), was, like Daniel, a king".

[201] These are narratives containing human and divine elements. In *Aqhat*, Daniel's request to El for a son and El's favourable response to him are dialogically intertwined. Similarly, in Kirta, El appears to Kirta in a dream and his vows to Asherah have implicit dialogical aspects (cf. Pardee and Bordreuil, 1992: 707). Other minor mythological texts, like *The Birth of Shamar and Shalim*, *The Marriage of Nikkal*, *El's Banquest*, and others, also show glimpses of dialogues. Cf. Coogan, 1987: 1396; Pardee and Bordreuil, 1992: 708. In his book, titled *Ritual and Cult at Ugarat*, Dennis Pardee (2002; for more details about the Ugaritic texts refer to Wyatt, 1998) discusses the texts in Ugaritic language that deal with the everyday contacts between the Ugaritians and their deities.

[202] In order to learn more about the Greek gods (i.e., Zeus, Hera, Athena, Leto, Apollo, Artemis, Hekate, Ares, Hermes, Aphrodite, Eros, Hephaistos, Hestia, Poseidon, Amphitrite, Dionysos, Demeter, Kore, Hades, and all the lesser gods) and their various functions, refer to Fox, 1964. For more details about Dionysos and indescribable life, refer to Kerényi, 1976.

[203] Greek life was decidedly directed at this life, not that of the hereafter or hardly of an afterlife. This made the divine-human elements converse in the present life (cf. Bremmer, 2005: 3678). Graf (2010: 77) says, "Although there were many means of interaction between humans and their gods, informal as well as formal ones, the privileged occasion for interaction was the festival with its prayers and sacrifices". The concept of human-divine encounter in classical Greek art can be considered as a model of dialogue (cf. Klöckner, 2010: 106-25). When discussing about the Homeric concepts Guthrie (1950: 118; cf. Rose, 1930: 13-15) says, "The highest class of aristocrats were the gods, their relation to the whole of mankind is much the same as that of the king or chieftain (*basileus*) to the lower orders, and the analogy between the two—*basileus* and gods—is helpful in considering questions of mutual relationships and obligations, and of morality". Klöckner (2010: 124-25) says, "the worshipper not only venerated images of gods and heroes, but met them *in personam*".

[204] Schilling and Rüpke (1987/2005: 7893) opine that, "'Roman religion' is an analytical concept that is used to describe religious phenomena in the ancient city of Rome and to relate the growing variety of cults to the political and social structure of the city".

[205] Schilling and Guittard (1987/2005: 5037) state that, "The name *Iuppiter* is made up of two elements: the first, *Iou-*, stems from the Indo-European *dyeu*, the root of *dies*, or 'day'; while in the second element we find the Latin word *pater*, meaning 'father'. *Iuppiter* therefore identifies the 'god of heavenly light'". Schilling and Guittard (1987/2005: 5037; cf. Schilling and Rüpke, 1987/2005: 7893) further say that, "Jupiter served as the keystone in the ancient triad of gods, along with Mars and Quirinus; later, in the Capitoline triad, his companions became Juno and Minerva".

Quirinus, Juno (Iuno), and Mars are also considered as interactive gods in the Roman rel traditions (cf. Schilling and Rüpke, 1987/2005: 7893).[206]

The brief survey above of the Sumero-Babylonian, Egyptian, Canaanite, Greek, and R religious traditions serves to confirm that dialogue and interactions among the deities them and between the pantheon and the human world were part and parcel of the affairs of the a world. This pattern of dialogue helps us to understand the dialogues of John between Jesus a Father, Jesus as one 'from above' and the Jews 'from below', and Jesus as one who is the became flesh' and the rest of the humanity.

4.1.2. Ancient Philosophical Traditions

As a literary genre, Greek dialogue has its origins in *mimesis*, or the art of 'imitating' re conversations (see Majercik, 1992: 185).[207] Literary historians commonly suppose that Pl 427 BCE – c. 337 BCE) [208] introduced the systematic use of dialogue as an independent l form by way of dialectical method.[209] The highlight of the majority of Plato's dialogues argumentation of Socrates. A reader finds it difficult to distinguish between the voices of So the protagonist, and Plato, the author, in the Platonic dialogues.[210] In the dialogues, So

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[206] Minerva took a different root from what was probably a Sabine goddess who early on was p iconographically as a city goddess, she became the patroness of artisans. Other gods like Vesta and Jan functioned as city-gods. See Schilling and Guittard, 1987/2005: 811-12. Schilling and Rüpke (1987/2005: 78 that, ". . . the idea of obligation lies at the very root of the Romans' attitude toward the gods. . . . It was the R inner conviction that without the accord of the gods they could not succeed in their endeavours". Gladigow 811) is of the view that, "The deities 'revealed' themselves not in time-transcending ontology but through their in particular, concrete situations. The institutionalized contact Romans had with their gods took corresponding

[207] Majercik (1992: 185) says, "Such dialogues or conversations can be found in Greek drama, history, and orat

[208] The traditional corpus includes 13 *Epistles*, most of them now recognized as spurious. There are some thirt dialogues of Plato, all but a few of them undoubtedly genuine, and a group of letters. This is probably the who work. In the dialogues he uses the dialectic method—the investigation of concepts by question and answer- had been the characteristic approach of Socrates. Like Socrates, Plato's emphasis is ethical rather than sc knowledge is not separable from virtue, and the good is also the true. The dialogues like the *Apology*, *Cr Phaedo*, which form a trilogy about the imprisonment and death of Socrates, present an impressive and c defense of the philosophical life. The occasion of the *Symposium* is a festive banquet, and the discussion, alt earthly and sublime, is concerned with the nature of love. *The Republic*, a product of Plato's most compre vision, deals with humanity both as a social creature and as a participant in eternity. He was to be concerned realities of statesmanship throughout his life, in *The Republic* as well as in the unfinished dialogue of his old a *Laws*. Also see Cornford, 1958; Kaplan, 1950.

[209] According to Hall (1967: 52), "The term *dialectic* originates in the Greek expression for the art of conve Philosophers like Socrates, Plato, Aristotle, and the Stoics used it both in their oral deliveries and writings (s 1967: 52-4; Thesleff, 2000: 53-66; Sinaiko, 1965). Cf. Schaeffer, 1998: 387-95; Majercik, 1992: 185; Dennin 1992: 70-6. McKeon (1990: 28) opines that, "The method of dialectic is dialogue in the sense that two speakers or two or more positions are brought into relations in which it becomes apparent that each po incomplete and inconclusive unless assimilated to a higher truth".

[210] For certain details about "Socrates and the character of Platonic dialogue", refer Waugh, 2000: 39-52; cf 1986; Mittelstrass, 1988: 126-42; Penner, 1992: 121-69; Santas, 1979: 57-180. In their book Brickhouse an (1994: 3-212) argue in detail about the Socratic method, epistemology, psychology, ethics, politics, and religio

question-and-answer method[211] and his definitions and arguments direct the interlocutors toward virtue and knowledge (see Santas, 1979: 57-286; Brickhouse and Smith, 1994).[212] Plato brought dialogue to its highest perfection, especially in the cycle directly inspired by the death of Socrates.[213] All his philosophical writings, except the *Apology*,[214] use this form.[215] Following Plato, dialogue became one of the major literary genres in antiquity.[216] While maintaining the question-and-answer and dialectic forms for the dialogues, he added three important elements within Socratic argumentation; *elenchus*,[217] *epagoge*,[218] and *definition*.[219] Though Plato's early dialogues used the method of intellectual 'midwifery' by way of the technique of dialectic or skilled questioning (cf. Penner, 1992: 121-69), later on they moved toward a more dogmatic presentation of various ideas (cf. Majercik, 1992: 185-6).[220]

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[211] Socratic question-and-answer method was primarily developed in a dialectical way.

[212] Santas (1979: 57-178) argues this elaborately by taking samples from Socratic questions and assumptions, and his definitions and arguments. Santas (1979: 179) further states that, "he [Socrates] shows not only a remarkable skill in constructing arguments, but also a remarkable awareness of arguments as instruments for testing the truth of some of the dominant ideas of his time".

[213] White (1988: 247) observes the way Hans-Georg Gadamer approaches Plato: "The most conspicuous feature of his [Gadamer's] approach is his attempt to explain Plato's use of the dialogue by insisting that it was more than merely clothing for his philosophy—it had an organic connection with it. He holds that we should take what is said in a dialogue in the context of the situation in which it is presented, especially the interlocutors' state of mind, and should regard each dialogue itself as framed by a context in which Plato is trying to teach something to us, the readers".

[214] Even the *Apology* has some dialogue within it.

[215] Soon after Plato, Xenophon wrote his own *Symposium*, Aristotle is said to have written several philosophical dialogues in Plato's style, and later most of the Hellenistic schools had their own dialogue. Cicero wrote some very important works in this genre, such as *On the Orator* (*de Oratore*), *On the Republic* (*de re Publica*), and the lost *Hortensius*. In the second century CE, Lucian of Samosata achieved a brilliant success with his ironic dialogues *Of the Gods, Of the Dead, Of Love* and *Of the Courtesans*. In some of them he attacks superstition and philosophical error with the sharpness of his wit. The dialogue was frequently used by early Christian writers, such as Justin, Origen and Augustine.

[216] See the chronology of the dialogues established by Campbell and Ritter in the late 19th century. Khan (2005: 583; cf. Brandwood, 1990) records that:

> Group I: *Apology*, *Charmides*, *Crito*, *Cratylus*, *Euthydemus*, *Euthyphro*, *Gorgias*, [*Hippias Major*], *Hippias Minor*, *Ion*, *Laches*, *Lysis*, *Menexenus*, *Meno*, *Phaedo*, *Protagoras*, *Symposium*;
> Group II: *Republic*, *Phaedrus*, *Parmenides*, *Theaetetus*;
> Group III: *Sophist-Statesman*, *Philebus*, *Timaeus-Critias*, *Laws*.

Group III was identified first (as the "late group") on the basis of several independent studies. These six dialogues are marked by very strong stylistic peculiarities typical of the *Laws*, which we know to have been written towards the end of Plato's life. Group II includes dialogues stylistically akin to the *Republic*, which show relatively few distinctive features of Plato's late style. Group I is the default class, the remaining 16 or 17 dialogues, from the *Apology* to the *Symposium* and *Phaedo*, in which Plato's brilliant conversational style bears none of the distinctive marks of the late period.

[217] The Socratic *elenchus* consisted of the continual interrogation of a person in order to help him realize that he knows nothing whereas formerly he had (falsely) supposed he did, indeed, know something. See Denning-Bolle, 1992: 72.

[218] *Epagoge* (induction) is the approach to the universal from a particular (cf. Denning-Bolle, 1992: 72).

[219] Socrates poses a problem, usually of an ethical nature. He demands to know the nature of something by means of such questions (see Denning-Bolle, 1992: 72-5; Sinaiko, 1965; Stokes, 1986).

[220] Majercik (1992: 186-87) says that, "In the *Laws*, Plato's last dialogue, only the form of the dialogue remains. Socrates has disappeared as have the dramatic elements, and the discussion among the various 'characters' has become didactic and methodical". Nightingale (1995: 6) says that, "It is only in Plato that we find the imprint of comedy and tragedy". Schaeffer (1988: 389; cf. Denning-Bolle, 1992: 70-1) says further that, "Plato uses the dialogue to portray

After Plato, Xenophon (c. 430 BCE- c. 350 BCE) used dialogue as a major literary
Xenophon wrote six works in the genre of Socratic discourses, such as *Apology of Socrates*
Jury, *Symposium*,[221] *Oeconomicus*,[222] *The Hiero*,[223] *Memorabilia*, and *Cyropaedia*.[224] Kahn
20) opines that, "Writing after Plato, Xenophon composed the *Memorabilia* as a large w
putting together many mini-dialogues". But, mostly the conversations do not have the sus
length as even a short Platonic dialogue (see Robinson, 1967: 855).[225] In his *Symposiu*
Banquet) and *Oeconomicus* (i.e., Household management) Socrates takes part in sus
discussions (see Robinson, 1967: 855).[226] Xenophon's writings in dialogue form later were
esteemed by moral thinkers like Machiavelli, Montaigne, and Rousseau (see O'Connor,
811). After Plato and Xenophon, Aristotle (384 BCE-322 BCE) appears as the most sign
figure who used dialogue as a literary genre. Aristotle's early writings,[227] under the
influence of the Academy (367-347 BCE), conform both in content and form (the dialogue)
Platonic writings.[228] He justifies Socratic dialogues or 'conversations with Socrates' (*Sōc*

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this dialectical activity and to allow the reader to share it vicariously. The effect of the dialogue cannot be s
from its content. It is not simply an expository vehicle".

[221] They appear to be responses to Plato's works of the same titles. See O'Connor, 1998: 812. Kahn (1998: 2
"In form, Xenophon's *Symposium* is loosely modeled after Plato's work of that name, although the co
altogether different". In order to see more distinctions between Plato and Xenophon refer to Robinson, 1967: 3

[222] It is in part a response to the comic attack on Socrates in Aristophanes' *Clouds*.

[223] It is a conversation about political power between Hiero the tyrant and Simonides the poet.

[224] O'Connor (1998: 811) says that, "His [Xenophon's] Memoirs (usually referred to by the Latin title *Mem*
presents the model of the philosophical life, mainly by recounting conversations between Socrates and a wid
of human types". The *Memorabilia* and *Cyropaedia* focus on two philosophical issues: *first*, what
psychological roots of human virtue, and how is it be taught? *Second*, what are the limits of and the prosp
human attainment of self-sufficiency? Cf. O'Connor, 1998: 812.

[225] Robinson (1967: 855) says, "he compiled his extensive and valuable *Memorabilia* (Recollections of Socr
work that has given Xenophon, not himself a philosopher, considerable importance to all post-Socratic philos
Robinson (1967: 855) further says that, "Undeniably, Xenophon's Socrates is less lively in discussion than Pla
far less impressive in defending his paradoxes. The difference reveals the gulf between Plato and his contempo
literary skill and in philosophical understanding".

[226] Robinson (1967: 855) makes the observation that, "Xenophon occasionally reproduces a Socratic *ele*
interrogation demonstrating an interlocutor's ignorance, and comments that Socrates used this method to s
moral improvement in his pupils by inducing them to acquire knowledge". Nightingale (1995: 4) states that, "
be noted that Xenophon's Socrates bears little or no relation to either comic or tragic heroes; nor does X
borrow or imitate structural, stylistic, or thematic elements of the genres of comedy and tragedy". O'Conno
812) says that, "Xenophon's Socrates influences others partly through precepts he teaches in conversatio
simply through the force of his own example". Robinson (1967: 855) is of the view that, "Xenophon's Socr
no 'irony', but states positive views quite unreservedly".

[227] Shields (2007: 29) states that, "A reasonable estimate would be that we now possess thirty-one works by A
not including the many fragments preserved primarily in the form of quotations and paraphrases from later a
The writings attributed to Aristotle have been classified according to three historical periods: *first*, while u
direct influence of the Academy (367-347 BCE); *second*, during his stay at Assos, Mitylene and at the court
of Macedon; and *third*, at the Lyceum (335-323 BCE). See Kiernan, 1962: 7-8.

[228] Randall (1960: 13-14; Jeager, 1934: 24) says, "As a 'Platonist' Aristotle wrote a good many dialogues. We
record of a number, and the fragments of at least eighteen. All antiquity praised these dialogues of Aristotl
'golden stream' of their eloquence, and judged Aristotle to be quite the equal of Plato as a writer".
(1908/1925: 787) records: "Cicero extols 'the golden stream of Aristotle's discourse'; Quintilian, its 'g
fertility'; and Dionysius of Halicarnassus, its 'force, clearness, and grace'. These praises must need refer to A
published writings, and, in particular, to his *Dialogues*, of which only fragments have come down to us". Men

logoi) as a literary genre.[229] The most important works of Aristotle in dialogue form were *Eudemus*[230] and *Protrepticus*.[231] Majercik (1992: 186) observes that, "Although Aristotle's dialogues are extant only in fragmentary form, two innovations are worth noting: the use of the skeptic practice of 'arguing both sides' (*disputatio in utramque partem*) and the presence of Aristotle himself as one of the participants in the discussion".[232] Aristotle's dialogues are considered much more dramatic than the later dialogues of Plato (see Randall, 1960: 14).

Following Aristotle,[233] dialogue was abandoned in the Academy but kept alive among the Peripatetics,[234] notably in the writings of Heraclides Ponticus (4^{the} century BCE; cf. Majercik, 1992: 186).[235] Majercik (1992: 186) states that, "Heraclides was especially noted for his elaborate introductions or *proems*. He also changed the internal structure of the dialogue by placing the action in the past and then introducing a number of noted historical persons (e.g., men of state, generals, philosophers) as discussants on a wide range of issues (e.g., ethics, politics, literature, history, physics)".[236] Heraclides' dialogues were full of moral, religious, and cosmic stories, and also revelations, including eschatological ones, and miracles and sermons by ancient wise men (cf.

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265) says about Aristotle's writings as follows: "'Exoteric' or 'published' writings, were intended for circulation outside the circle of philosophers, elegantly written and sometimes in dialogue form".

[229] Are the views expressed in the dialogues Plato's or the characters'? This is the major concern among Platonic scholars nowadays. Waugh (2000: 39) opines that, "To see Socrates as Plato's mouthpiece is prima facie to discount that Plato chose not to speak in his own voice—that there was no character named Plato in the dialogues, and almost no mention at all of Plato in the dialogues". O'Connor (1998: 811) reports that, "After Socrates' execution in 399 BCE, a number of his companions began to write reflections and remembrances about him, usually in the form of dialogues, and the style and approach of these 'Socratic discourses' defined them as a literary genre". See Kahn, 1998: 19; cf. Nightingale, 1995: 4.

[230] Or 'On The Soul', in which he admits Plato's doctrine of reminiscence, the prior existence of the soul and his proofs of the immorality of the soul, as well as the existence of Idea-Forms. Jeager (1934: 39) says about *Eudemus* that "which is named after Aristotle's Cyprian friend, is given by the motive for its composition". Cf. Kiernan, 1962: 7. Randall (1960: 14; cf. Jeager, 1934: 30) opines that, "He [Aristotle] wrote a *Symposium*, a *Sophist*, a *Statesman*, a *Menexenus*. He wrote a *Eudemus*, modelled on the *Phaedo* and dealing with the deathlessness of the soul; the *Gryllos*, modeled on the *Gorgias* and dealing with rhetoric; a dialogue on justice, modeled on the *Republic*". Jeager (1934: 29) states that, "*Eudemus* or *On the Soul* and *Gryllus* or *On Rhetoric* cannot have been very different from the earlier Platonic type of which the *Phaedo* and the *Gorgias* are examples. One of the fragments of the *Eudemus* still retains the Socratic technique of question and answer".

[231] Jeager (1934: 54) says that, "Next to the *Eudemus* the *Protrepticus* is for us the most important work of all those written before Plato's death, both because of the extent to which it is preserved and because of its actual significance".

[232] Plato, in contrast, never 'appeared' in any of his dialogues, as it was Socrates who, in most instances, functioned as his mouthpiece (cf. Majercik, 1992: 186).

[233] One view is that the Peripatetics had access to the dialogues of Aristotle (cf. Kerferd, 1967/2006: 202).

[234] Aristotle was puzzled about how to classify a dialogue. He regarded the "conversation of Socrates" as a nameless "form of imitation" to be grouped with the mime-like and an imitation of real life with high-flown metaphysical speculations and didactic interests (see Kahn, 1998: 19; Nightingale, 1995: 4). Kerferd (1967/2006: 202-203) says that, "The original meaning of the word *peripatos* was 'a covered walking place'. The house that Theophrastus provided for the school of Aristotle contained such a *peripatos*. This yielded a proper name for the school itself—the Peripatos—and its members came to be known as 'those from the Peripatos' or 'Peripatetics'".

[235] According to Gottschalk (1998: 363), "Heraclides, a pupil of Plato, was roughly contemporaneous with Aristotle. Best known in antiquity as a writer of dialogues on moral and religious themes".

[236] Majercik (1992: 186) further says that, "By setting the action in the past, Heraclides—unlike Aristotle—never appears 'on the scene'. Heraclides is also noted for deriving the titles of his dialogues from their content rather than from one of the interlocutors, as was the practice of Plato".

Gottschalk, 1998: 364). Cicero admired his style and used his writings as a model for hi dialogues (see Gottschalk, 1998: 364).[237]

Among the Latin philosophers Marcus Terentius Varro (116-29 BCE), M. Junius Brutu Cicero (106-43 BCE) stand out as the most prominent figures who employed dialogue i writings.[238] Varro's contributions in the field of dialogue include elements of autobiogra well as a kind of 'interior' dialogue in which he conversed with himself (cf. Majercik, 199 Black, 1991: 389-90). Junius Brutus' contribution to the form was the construction of l didactic discourses presented as 'dialogues' between his son and himself. The subject matt *locus dialogi* were distinctly Roman: father and son discoursed on various civil and juridical in the leisurely setting of the Roman countryside (cf. Majercik, 1992: 186). But Cicero's dia marked more significance in the Latin philosophical context than that of Varro and Junius I In 45 BCE, Cicero wrote *Academica* in two versions on the dispute between dogmatis academic skeptics about the criterion of truth. The works *De natura deorum*, *De divinatio De fato* (45-44 BCE) present Epicurean, Stoic, and Academic arguments and counterarg about religion and cosmology.[239] On political theory Cicero wrote two dialogues, *De re p* and *De legibus* (see DeLacy, 1967/2006: 258).[240] In Ciceronian dialogues, frequently the li are young men just beginning their political careers. Conflicting views are often present sometimes the clash of opinions leads to insult and denunciation. But, personal abuse speaker by another is avoided.[241]

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[237] Gottschalk (1998: 364) says that, "the only reader to take his ideas seriously was the physician Asclep Bithynia. Asclepiades work was based on Epicurean conceptions, but he adopted Heraclides' corpuscular presumably he found it useful for explaining physiological processes".

[238] Majercik (1992: 186) says that, "Among Latin writers, Varro experimented with the dialogue, as did M Brutus. Varro wrote satiric pieces (in the manner of the Cynic diatribe) as well as a collection of philos historical dialogues which explored a variety of general subjects, e.g., health, the education of children, pe religion". Most of Varro's works exist only in fragmentary form. Hence it is difficult to assess to what extent have made original contributions to the dialogic genre (see Majercik, 1992: 186).

[239] His *On the Nature of the Gods* presents two pairs of speeches expounding, then criticizing, Epicurean a theology (see White, 1998: 357).

[240] In *De Officiis* and *Topica*, the dialogue form is discarded. DeLacy (1967/2006: 258) says, "The literary f Cicero used emphasizes his didactic intent. Most of the philosophical works are dialogues, preceded by an intr in defence of philosophical studies". White (1998: 356) says, "Cicero's first philosophical works are th dialogues that analyse and evaluate the political institutions and practices of contemporary Rome in the light theory". They are *On the Orator*, *On the Republic*, and *On Laws*. DeLacy (1967: 114) says, "Minor w philosophical themes include *Paradoxo Stoicorum*, *De Senectute*, *De Amicitia*, and the lost *Consolatio* and *Ho* Cicero also translated two Platonic dialogues, *Protagoras* (lost) and *Timaeus*".

[241] DeLacy (1967/2006: 258) says, "There is hardly a vestige of dramatic conflict in such dialogues as *Tu Disputationes*, where the conversation is between a young man and his preceptor". White (1998: 356) is of the that, "his [Cicero's] oratory bears the stamp of his theoretical studies, and his treatises and dialogues a oratorial". Schaeffer (1988: 389) distinguishes between Platonic dialectic dialogues and undramatic and exposition of Cicero's dialogues. Schaeffer (1988: 389) says that, "The dialogues of Plato are the most philo use of the genre. To read them is to engage in the search for value that can only occur between persons. Plato dialogue to portray this dialectical activity and to allow the reader to share it vicariously". He (1988: 389) a that, "The Ciceronian dialogue is seldom rooted in a concrete situation that gives the topic immediacy. R dialogues are presented as speculative investigations of broad topics, which occur in a serene and placid set the words of Majercik (1992: 186), "in the Ciceronian dialogue, argumentation becomes an end in itself,

The philosophical traditions, as in the case of the religious traditions, provide us clues for understanding the existent patterns of dialogue before John.[242] In John, as in the case of Platonic dialogues, it is difficult to distinguish between the voices of Jesus, the protagonist, and John, the author/narrator. As Aristotle identifies 'conversations with Socrates' as a literary genre, in John 'conversations with Jesus' can be identified as a literary category. While dialogue as a broad category appears in their writings, the philosophers employed that genre at different levels and for different purposes. Similarly, John uses dialogue at a different level and for fulfilling his own purposes. Though John employs dialogue as a significant category in his writing, his dialogue has to be treated on its own terms.

4.1.3. The Old Testament Traditions

As in the case of the ANE and the Greco-Roman literature, the writings of the OT have dialogue in them as a significant literary genre. Van Wolde[243] states that the dialogues of God with Adam (Gen 3:8-24),[244] Abraham (Gen 12:1-9; cf. Wenham, 1987: 1: 267-83),[245] and Moses (Exo 3:1-22; cf. Pixley, 1987: 16-23; Childs, 1974: 47-89)[246] can be considered as the proto-types of dialogues in

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'characters' in a given dialogue arriving at a 'probable' truth vis-à-vis a given proposition, not seeking an 'absolute' truth in the Platonic sense". Majercik (1992: 186) reports the contributions of Ciceronian dialogues as: *first*, the inclusion of prominent persons, past *and* present, with the author himself 'on the scene'; *second*, the ideal of learned *otium* as exemplified in the *Tusculanae Disputationes*; *third*, the development of the prologue or *proem* as a philosophical essay in which Cicero skillfully locates himself in the wider current of Greek and Roman thought.

[242] Majercik (1992: 188) says that "A good number of Hermetic and Gnostic writings can be classed as dialogues, but in the specific sense of 'revelation' or 'initiation' dialogues. The emphasis in these texts is not on philosophical debate or argumentation but on the imparting of secret, esoteric knowledge ('gnosis') by a divine, revealer figure to a disciple-devotee". In the dissertation, we will develop our interpretation of John's dialogue with the presupposition that Hermetic and Gnostic dialogues are post-Johannine. Perkins (1980: 19; cf. Collins, 1979: 25) states that, "Many Gnostic writings adopt the dialogue as part of their literary form. Unlike the lively drama of the Platonic dialogue or the more pedantic style of the philosophic dialogue by Cicero or Augustine, the Gnostic dialogue does not aim at an exchange of ideas and an examination of philosophical positions". Perkins (1980: 19) further says, "The Gnostic dialogue sets off statements of Gnostic myth and teaching. The artificiality of some of the questions suggests that the protagonists never represent a real alternative. They merely provide the revealer with an opportunity to discharge his mission. Thus the philosophic dialogue tradition can hardly have been a source for Gnostic composition".

[243] Ellen van Wolde is a Dutch scholar of the OT and the author of *Reframing Biblical Studies* (Eisenbrauns, 2009). The statement quoted here is part of my interview with her at the Radboud Universiteit Nijmegen, The Netherlands, in May 2011. Cf. Van Wolde, 1997: 1-28. Also see Guilding, 1960.

[244] Waltke (2001: 92) states that, "God models justice. The just King will not pass sentence without careful investigation (cf. 4:9-10; 18:21). Although omniscient, God questions them, inducing them to confess their guilt". Waltke's analysis of the passage provides us clues about his understanding of a confrontation between God and Adam. Westermann (1994: 254-78) analyses the dialogue in his own terms. In vv. 11-13, he observes an 'interrogation and defense' pattern employed by the narrator of the story. Wenham (1987: 1: 50) observes the interaction of dialogue (3:1-5 [snake and woman]; 3:9-13 [God, man and woman]) and narrative (3:6-8 [man and woman]; 3:14-21 [God main actor, man minor role, woman and snake passive]; 3:22-24 [God sole actor: man passive]) within the framework of chap. 3.

[245] In Gen 12:1-9, the dialogue between God and Abram is framed as an implicit one. God commands Abram and he obeys the commands one by one. Cf. Waltke, 2001: 204-10; Guilding, 1960.

[246] Noth (1962: 39; cf. Ryken, 2005: 79-111) says that, "This local tradition of the holy place of the burning bush in the wilderness has now entered the Israelite tradition to give a concrete background to the story of Moses' first encounter with God".

the OT. The dialogues of the OT usually maintain an 'inner-negotiation'[247] and ' confrontation' pattern.[248] The conciliatory and confrontational natures of the dialogue m dualistic distinction between the 'inner circle' and the 'outer circle' (cf. Van Wolde, 2011).[2] natures of these dialogues are often functioning in revelatory fashion. The implicit nat disputes between Cain and Abel is placed in the early pages of the Book of Genes Westermann, 1994: 1: 284-87; Waltke, 2001: 96-99).[250] The Cain and Abel dispute is form fashion similar to many of the Sumero-Babylonian dialogues.[251] Dialogues also play a sign role in the prophetical writings such as Isaiah,[252] Jeremiah,[253] and Ezekiel[254] (cf. Greenberg, Allen, 1994).[255] The stubborn nature of the prophet Jonah, who refuses to speak with the pe Nineveh (1:1-17) is changed by God to one who speaks toward the end of the story (cf. 1987: 431-500; Sasson, 1990: 65-352). In the Book of Micah, the prophet's implicit dialogu the false prophets is in line with the usual prophetic tradition of the OT (cf. Anderse Freedman, 2000; Smith, 1984: 4-60).[256]

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[247] The inner-negotiation pattern is employed in the context of people's loyalty toward the commandment of Y This is usually used in the context of Yahweh's relationship with the people of Israel.

[248] The outer-confrontation pattern is employed in the case of people's disloyalty toward Yahweh commandments. This is usually used in the case of Yahweh's relationship with the non-Israelites.

[249] This distinction is made between "the people of God" and "the enemies of God".

[250] Wenham (1987: 1: 99) structures Gen 4:2b-16 as follows: *first*, narrative (vv. 2b-5: Cain, Abel main Yahweh passive); *second*, dialogue (vv. 6-7: Yahweh questioning Cain); *third*, [dialogue] narrative (v. 8: C Abel alone); *fourth*, dialogue (vv. 9-14: Yahweh and Cain); and *fifth*, narrative (vv. 15-16: Yahweh activ passive). This structural framework is appropriate for the development of the implied dialogue.

[251] This is one of the basic arguments of Erik Eynikel (Professor of OT studies, Radboud Universit Netherlands). His view is expressed here on the basis of my interview with him in May 2010.

[252] The book of Isaiah follows a typical method in communicating the message of Yahweh to the people o Watts (1985: xlv; also see pp. xlv-l) says, "In vision literature, the person of the prophet falls into the back Yahweh becomes the dominant speaker, and the dominant sub-form is that of the Yahweh speech. His spee supported and amplified by others, but the speakers are seldom identified. They are understood to be Yahweh whether these are taken as members of his heavenly court or as prophets". Implicitly, different layers of dialo place: *first*, between Yahweh and other speakers of the vision; *second*, between Yahweh and the people to w message is destined (this is mostly done through the medium of the prophets); and *third*, between the medi Yahweh and the people to whom the message is sent.

[253] The Book of Jeremiah begins in the form of a dialogue between Yahweh and Jeremiah, where Yahwe dominant speaker (1:5, 7-8, 9-10, 11, 12, 13a, 14-16, 17-19) and Jeremiah is the respondent (1:6, 11b, 13b). Cf 1965: 3-8). This trend is repeated in several parts of the book. Lundblom (1992: 3: 710) states that, "speeches dialogue and trialogue with Yahweh, Jeremiah, the people, and even the enemy speaking in turn (4:19-22; 5:1 7; 8:18-21)".

[254] In the Book of Ezekiel, dramatic actions and speeches are regular. The oracles and literary forms are not their diversity and freshness. Disputation is one of the methods in the writing. Boadt (1992: 717) states th [Ezekiel] quotes God's word to him to people when they ask about the death of his wife (24:21-24); he qu people against themselves in 18:29 and 37:11; and he quotes dialogue with God as a reason for his words in places (see 9:8-10; 12:23-25)".

[255] One of the characteristic features of the prophetical writings of the OT is the combination of literary ge poetry and prose.

[256] In Micah's prophetic sayings, three genres are prominent: the judgment speech, the mourning cry, disputation speech (cf. Wolff, 1990: 10). Wolff (1990: 11) states that, "The *disputation speech* probably be well to the rhetorical forms of the elders at the city gate; the form occurs in 2:6-11. It begins with a quot Micah's opponents, who register their protest (v. 6) and then ask questions (v. 7a)". He (1990: 11) further s

As indicated above, many of the texts in the OT are built up in the form of dialogues between characters. The Book of Job has this pattern at a distinct level. The 'happy ending' pattern of the Book of Job finds parallels with the materials from Mesopotamia and Egypt (cf. Clines, 1989).[257] Majercik (1992: 186; cf. De Regt, 2007: 119, 162) points out that, "Among the OT writings, the Book of Job is the chief example of a literary work in dialogue form, but a type of dialogue that is influenced by literary precedents in ancient Mesopotamia and Egypt".[258] This feature of the text provides dramatic appeal to the portrayal of Job's story (cf. Denning-Bolle, 1992: 69-70). The majority of the OT scriptures maintain dialogue and dramatic style as a rhetorical means of the texts. According to De Regt (2007: 119), "As a literary means to achieve more drama, dialogue can be made to carry the main part of the story (Gen 23:4-15; cf. Westermann, 1995: 370-76)[259] and bring out a character's real disposition (e.g., Ahab in 1 Kings 22; cf. DeVries, 1985: 259-74; Cogan, 2001: 487-501). Through dialogue an argument can be skilfully built up".[260] The incorporation of dialogues and turbulent situations contribute toward the dramatic nature of the narrative (cf. De Regt, 2007b: 162; Guilding, 1960).

The Johannine dialogues show striking similarities with the dialogues of the OT. As in the case of the OT dialogues, the Johannine dialogues maintain an "inner-negotiation" and "outer-confrontation" pattern. But John employs that pattern in his own way. Though we identify similarities between the dialogues of the OT and the Gospel of John, John employs the pattern in his own terms to comfort the "believing insiders" and to address the "unbelieving outsiders". Moreover, while the OT dialogues develop with an ongoing expectation of the forthcoming Messiah, John's dialogue reveals that the messianic expectations came to fulfillment in Jesus and that the Messiah himself is the protagonist of the story (cf. Guilding, 1960). This distinction is the key factor of the Johannine dialogues.

4.1.4. The Synoptic Traditions

The literary frameworks of the Synoptic Gospels provide ample references to prove the fact that dialogue was used by the gospel writers in the first century CE context. The Gospel of Mark is mostly an action-packed and dramatic gospel that develops within a narrative framework (cf. Guelich, 1989: xxii-xxv).[261] The point of view and the plot structure of the gospel show the

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accordance with the style of the disputation, a reply is then given, which, formulated as direct address (second person), immediately shifts from a general accusation (v. 8a) to concrete reproaches (vv. 8b-10)".

[257] Hartley (1988) provides details about the parallel literature of the ANE (pp. 6-11), literary issues (pp. 20-33), structure and genres (pp. 35-43), and the dialogues (pp. 103-373) in detail.

[258] In that sense, its portrayal does not fit with the classical Greek dialogue or other Greek literary styles (notably epic and tragedy; cf. Majercik, 1992: 187; Pope, 1965: xxix-xxx).

[259] In Gen 23: 4-15, a dialogue develops between Abraham and the Hittites in the context of the death and burial of Sarah. Westermann (1995: 371) says, "it is essentially s dialogue fashioned entirely after the pattern of the neo-Babylonian 'dialogue-contrasts', but adapted to Abraham's situation".

[260] E.g., 2 Sam 14, the Tekoite woman; cf. Anderson, 1989: 185-91; McCarter, 1984: 335-52.

[261] Marcus (2000: 69; cf. Stein, 2008) says that, "Mark may very well be a dramatization of the good news that was originally staged in the context of a Christian worship service . . . . While this dramatisation may borrow generic

development of the conflict and the characterisation of the story.[262] Jesus' character is on the and the narrator does not show much interest in the argumentative trend at the outset of the g While John's gospel introduces John the Baptist with the help of detailed dialogues monologue (1:19-36),[263] Mark introduces him through narratives and a reported monologue cf. Marcus, 2000: 62).[264] In John, Jesus is introduced in a dialogic mode (1:38-39a); but in he is introduced by the help of a heavenly utterance (1:11), a narrative section (1:12-14 Jesus' own utterance (1:15; cf. Guelich, 1989: xxiv).[265] In Mark, the interlocutors come stage, make statements, and Jesus responds to them one by one.[266] In the majority of people's amazement is reported. In many cases, Jesus' discourses are parabolic to outside interpretative to insiders (4:2-34; 7:5-23; 10:2-12; 10:13-31; cf. Achtemeier, 1992: 549). utterance followed by his interlocutor's action is another pattern used in the gospel (6:7- other cases, Jesus alone speaks (2:2) and tells his interlocutors to remain silent (1:44a; 3:12 8:26; 8:30; 9:9).[267] While in many cases the dialogic seams and utterance units m abbreviated style, passive voice formats, and implicit dialogic aspects, in several other ca evangelist uses direct speech formulas and historical presents.[268] The narrator also incor community talks (1:27-28; 2:12; 4:41; 6:14-15) and conspiracies (3:6) within the storyline. varied literary developments within the Gospel of Mark make the reader aware that the narr the gospel, though using the dialogue genre, was not too conscious of the usage of the genr the case of John.

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features from known forms such as dramas, biographies, and biblical histories, it is also a new creation becau close link with the Christian liturgical setting". Cf. Gardner-Smith, 1938.

[262] Guelich (1989: xxiv; also see Guelich, 1992: 515) says that, "we find conflict between Jesus and the d (e.g., 1:12-13, 21-27; cf. 3:23-27), between Jesus and the Roman authorities (e.g., 15:2-15), between Jesus Jewish authorities (e.g., 2:1-3:6; 12:13-44), between Jesus and his family (e.g., 3:20-21, 31-35; cf. 6:1-6), Jesus and his disciples (e.g., 4:40; 8:14-21; 14:26-31), and even between Jesus and God (e.g., 14:35-36; cf. 15:

[263] The narrative framework of the Gospel of Mark contains several other discourses in monologue format 12:1-11; 12: 35-44; 13:5-37; 16:15-18).

[264] Donahue and Harrington (2002: 5) point out three positions among the scholars with regard to the co between Mark and John. They say that, "Three positions emerge: John does not know Mark or the traditions Mark; John knows the Gospel of Mark; and John and Mark share some common traditions, even though e them in distinctive ways". In our analysis, we would suggest the idea that Mark and John share from a la common thought world and develop the traditions in their own terms.

[265] For more details about the 'independence' and 'dependence' of John, refer to Marcus, 2000: 53-54. In Mar of the pericopes appear as self-contained but disconnected units. Guelich (1992: 517) says that, "Woven togeth isolated units, pre-formed blocks of traditional units and an extended unit underlying the passion narrative, M composed a moving story full of action and pathos". Cf. Gardner-Smith, 1938.

[266] See Mark 1:37-38; 2:16-17; 2:18-22; 2:23-28; 3: 21-30; 3:31-35; 4:38-40; 6:2b-4: 7:5-16; 8:32-9:1; 9:10-1 50; 11:21-26; 11: 27-33; 12: 13-17; 13:3-37; 14: 4-9; 14: 29-31.

[267] In a few cases, the interlocutors remain silent (3:4; 9:34). Jesus encourages his interlocutors to "be mere li (4:3, 10, 23, 24a, 33). In one occasion the Pharisees came and began to argue with Jesus (8:11); but Jesus av argument and leaves to go away. Also see inferences about the argumentative attitudes of the scribes (9:14) disciples (9:33).

[268] The descriptions here are narrated in comparison to John's narrations. A person who analyzes Mark's G isolation may find several striking features. Lane (1974: 26) is of the view that, "Within a narrative the ev shows a preference for direct speech. He is especially fond of using the present tense to relay past happening employs this 'historical present' over 150 times when other writers would have used the simple past tense". S 2:5-12; 5:6-20; 21-43; 6:22-26; 7:26-30; 8:15-21; 8: 27-30; 9: 16-29; 10: 2-12; 10:13-31; 10-32-45; 10: 46-52 34; 15: 8-15.

In Matthew (cf. 1: 20b-25; 2:13-15; and 2: 19-23), the angel speaks to Joseph and he obeys the angelic commandment (cf. Hagner, 1993: 14-17, 33-35).[269] In 2:1-2, the wise men appear with a question, but no dialogue is developed in the story (cf. Turner, 2008: 78-81). While in the FG John the Baptist is introduced as one who dialogues with the Jews (1:19-28), in Matthew he is introduced as a speaker in his own right (3:7-12). On one occasion, in Matthew, John the Baptist comes up with a question to which Jesus responds (3:13-15; cf. Hagner, 1993: 54-55). Jesus is mostly introduced as one who communicates in larger discourses than in dialogues (cf. Davies and Allison, 1988: 1: 58-72).[270] But at the same time some of the discourses show dialogic format (see 12:24-45; 18:1-35; 21:23-22:14; 24:3-24:46; cf. Beare, 1981: 19-29).[271] Moreover, some of the discourses are portrayed at two levels, i.e., to the outsiders and to the insiders (13:3-52; 15:1-20; 17:14-21; 19:3-15; 19:16-20:16; cf. Allen, 1907).[272] The dramatic dialogue between Jesus and the devil (4:1-11) is one of the significant passages in the gospel. As in Mark, interlocutors approach Jesus with a question or request and Jesus responds to them.[273] On certain occasions, Jesus the protagonist strictly orders his interlocutors to be silent (8: 4a; 9:30; 12: 16; 16: 20; 17:9). Some of the dialogic trends of Matthew such as *request-rebuke-response* (8:25-27; 15:21-28; cf. France, 1985: 161-2), *double meaning-misunderstanding-clarification* (16:5-12),[274] and *statement/action-misunderstanding-clarification* (21:18-22; cf. Harrington, 1991/2007: 296-8; Abbott, 1905) are reminiscent to the Johannine style of writing.[275]

In the infancy narratives of Luke dialogues develop at the outset between the angel of the Lord and Zechariah (1:13-20; cf. Marshall, 1978: 55-61; Johnson, 1991: 33-36),[276] between the angel and

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[269] The angelic commandments followed by Joseph's obedience suggest the implicit nature of the dialogue.

[270] See Matthew 5:3-7:27; 10:5-42; 11:4-30; 13:3-52; 18:3-20, 22-35; 23:1-39; 24:4-25: 46.

[271] The dialogic format is maintained in 16:13-20; 19:3-15; 19:16-20:16; 20:17-28 and 27:15-26 (cf. Allen, 1907). Moreover, dialogic seams and implicit dialogues are sustained in the gospel on several occasions. Also see Matthew 14:15-21, 25-33; 15: 32-39; 17:24-27; 20:29-34; 22:15-22; 26:20-25, 30-35, 59-68, 69-75; 27:3-4. Some of these are maintaining a dialogue-to-action format. For more details about the structure and the literary characteristics of Matthew, refer to Davies/Allison, 1988: 1: 58-96; France, 1985: 17-27; Meier, 1992: 4: 622-41.

[272] In Matthew 13:3-52, Jesus' discourse is interrupted by the questions of his interlocutors (13:10, 36). Hagner (1993: lvii-lix) states that, "The genre, or literary character and form, of a document is vitally related to the purpose of its author". Hagner identifies several possible answers such as a *gospel*, a *midrash*, a *lectionary*, a *catechesis* or *catechetical manual*, a *church corrective*, a *missionary propaganda*, and a *polemic against the rabbis*. Hagner (1993: lix) says, "That Jesus debates and criticizes the Pharisees so frequently through the course of the Gospel (see esp. chap. 23) leads naturally to the conclusion that the author and his readers faced a continuing problem in their defense of the gospel against the claims of the synagogue".

[273] See Matthew 8:1-4, 5-13, 18-22, 29-32; 9:3-6, 10-13, 14-17, 27-31; 11:2-6; 12: 1-8, 10-12; 47-50; 15: 1-11; 16:1-4; 16: 21-28; 17:10-13; 21: 14-16; 22:23-33; 26: 8-13, 17-18. In some cases Jesus responds to them after performing a miracle/action. In other cases, Jesus' command is followed by the action of his interlocutor (4:18-22; 9:9) is well maintained. Beare (1981: 20) says that "many of the sayings in Matthew are not set in any sermon, but pronouncements made in response to questioners or critics, or at a dinner table in the presence of a small group of guests". Beare (1981: 20) further says, "Obviously, these are not more than random samples of his talk; no one will imagine that we are told about every encounter with individuals or with little groups. It is clear, then, that Matthew is far from offering anything like a complete repertoire of all that Jesus said".

[274] Also see the sequence of *question of Jesus-response of the interlocutors-elaboration of Jesus* in 22:41-46.

[275] Hagner (1993: lix) says that "variety of options concerning the genre of Matthew indicates something of its multifaceted character".

[276] But the muting of Zechariah hindered the further chances of dialogue.

Mary (1:26-38),[277] and between twelve-year old Jesus and the teachers (2:46-47).[278] As in J dialogue between John the Baptist and his interlocutors is reported in 3:7-17 (cf. John 1:19- Nolland, 1989: 17-25, 127-8, 146-7).[279] As in Matthew, a dramatic dialogue between Jesus a devil is unfolded in 4:3-12 (cf. Matthew 4:1-11). Luke has proper dialogues (5:30-39; 9: 10:25-37) and dialogic seams[280] as important literary elements within the narrative framewo Green, 1997: 1-5). Other forms such as the utterance of Jesus followed by the action interlocutors (9:3-6), dialogue to monologue sequence (9:18-27; 20:2-18), *request-rebuke-* formula (9:37-43; cf. Johnson, 1991: 157-61), and insider-and-outsider/two-level speech (8 cf. Fitzmyer, 1970: 713-21) are rhetorically used within the Lukan Gospel (cf. Marshall, 348-412; Bock, 1994: 809-900). In several cases, the interlocutors come with a question or i and Jesus responds to them one after another (cf. 6:2-5; 7:18-23; 8:20-21; 10:38-42; 13: 20:21-26, 27-38; cf. Nolland, 1989). Just as in Matthew and in John, Luke also includes disc of Jesus in the gospel.[281] In Luke, dialogic characteristics are maintained even when discour narrated. As in Mark and in Matthew, Luke also uses the phenomenon of Jesus' silencing interlocutors from spreading news about him (cf. 5:14; 9:21; cf. Marshall, 1978: 209-1(Green, 1997: 237-8, 370-1). The above review of the Synoptic Gospels gives us ample evid(prove that dialogue was used by the first three gospel writers. But a thorough investigation four gospels reveals that John uses dialogue as a literary genre in a more concentrated wa that of the synoptic evangelists (cf. Dodd, 1963: 315-65; Abbott, 1905). This fact will be ex in detail in part two of the dissertation.

4.2. A Proposed Definition of Dialogue in John

The two most important questions to address before we proceed with our study are: *first*, "W a dialogue in John?" and, *second*, "How is a dialogue different from a conversation?" Th question can be dealt with the help of Terrence J. Martin's observation. He (1976: 24) ob that, "there are two layers of discourse at work in a dialogue: one between author and read another between the characters within the text. A literary dialogue, then, is a dialogue by m dialogue".[282] For our purposes, we will consider the nature and function of these two majo

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[277] Elizabeth's exclamation to Mary's song (1:39-56) is dialogic in nature.

[278] In the case of 2:46-47 a dialogue is implicit between Jesus and the teachers.

[279] While the dialogue in John is between Jesus and the priests and Levites from Jerusalem, the dialogue in between Jesus and the crowd. Also, the contents of these two dialogues are different.

[280] For a broader understanding of the genre and purpose, refer to Johnson, 1991: 3-10. For details about th language and style refer to Fitzmyer, 1970: 107-127. See Luke 7:39-50; 8:22-5, 28-33, 40-56; 9:12-7, 46-50; 18:18-30, 35-43; 19:1-10, 28-40; 22:8-38, 54-62, 66-71; 23:1-5, 12-25, 39-43; 24:13-32, 33-49.

[281] See Luke 6:20-49; 7:24-35; 10:2-24; 11:2-13, 17-36; 39-44, 46-52; 12:1-13:9; 13:22-35; 14:3-17:10; 17:2 19:12-27; 21:3-36. For more details about the literary connection between Luke and John, refer to Morris, 19 63-64.

[282] Martin (1976: 24) continues by saying that, "The first layer of discourse is primary and ultimate (since the is written to express what an author wants to say), but it depends upon the second layer of discourse (what within the text) for its fruition".

of dialogue at work in John's Gospel.[283] The second question can be dealt with in the following way. According to the *Oxford English Dictionary*, the term 'conversation' is used in a more general sense as, the action of consorting or having dealings with others, occupation or engagement with things, interchange of thoughts and words, and a public conference, discussion or debate. The term 'dialogue', on the other hand, is used in a more specific sense as "a literary work in the form of a conversation between two or more persons; a conversation written for and spoken by actors on the stage; hence, in recent use, style of dramatic conversation or writing".[284] It is this latter sense of dialogue, i.e., dialogue as a dramatic conversation in written form, which we will take as our position all throughout the dissertation.[285] Majercik (1992: 185; see also Sharpe, 1987: 344-8;[286] Millet, 1968: 358)[287] holds this view when states that dialogue is the literary form of a conversation in which two or more people reason about some topic.[288] But John D. Schaeffer is more inclusive when he defines dialogue and conversation in synonymous terms.[289] For practical

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[283] In a literary text, there may be other layers of dialogue, such as: first, *intra-textual*; second, *inter-textual*; and third, *inner dialogue*. We may consider these aspects only when the text requires it. Our major concentration will be on the major two layers of dialogue, author/narrator-reader and characters within the narrative.

[284] In educational, philosophical, and social circles, dialogue and conversation are discussed by the following authors: *first*, Buber, 1958; *second*, Freire (1972) considered dialogue as an educational form; *third*, Gadamer (1974) used conversation as a metaphor to think about how we may come to understand the subject matter at issue; *fourth*, Habermas (1984) emphasises two important aspects such as 'ideal speech situations' and 'communicative action'; *fifth*, Bohm (1997; along with Factor, and Garrett, *Dialogue-A Proposal*. 1991); and *sixth*, Ethics and human communication in Emmanuel Levinas (cf. Murray, 2003). Russian philosopher and semiotician Bakhtin's (1986: 117) theory of 'dialogue' emphasised the power of discourse to increase understanding of multiple perspectives and create myriad possibilities. Bakhtin held that relationships and connections exist among all living beings, and that dialogue creates a new understanding of a situation that demands change.

[285] The definition of Aune (2003: 125) is an important one for us to take up here. He says that, "Dialogue, a transliteration of the Greek word dialógoj, meaning 'conversation', is used of a literary form perfected by Plato in an attempt to reproduce a kind of philosophical conversation patterned after Socrates". For details about ancient Philosophical dialogues, refer to Denning-Bolle, 1992: 69-84; Schaeffer, 1988: 387-95.

[286] Written dialogues on religion and on philosophical subjects have a long history. The most celebrated western examples are no doubt the dialogues of Plato, and particularly those in which the teaching methods of Socrates are presented on a question-and-answer basis. Within many religious traditions, dialogues between teachers and their pupils were recorded as a means of communicating and deepening insights. Sharpe (1987: 344-8) says, "The word *dialogue* means simply 'conversation', although in Western intellectual history its dominant meaning has been 'a piece of written work cast in the form of a conversation'".

[287] According to Millet (1968: 358), "Dialogue, in its widest sense, is the recorded conversation of two or more persons. As a literary form it is a carefully organised exposition, by means of invented conversation, of contrasting philosophical positions or intellectual attitudes; or it an element in drama and fiction".

[288] Similarly, Mittelstrass (1988: 126) also distinguishes between a conversation and a philosophical dialogue. Reid (1979: 1050) defines that, "Dialogue, in general, includes every form of meeting and communication between individuals, groups, and communities to bring about greater understanding and better human relations in an atmosphere of sincerity, integrity, respect for persons, and mutual confidence". Herman (1995: 2; cf. Felch, 2005: 173) considers dialogue as an I-and-You deictic tie or a face-to-face encounter.

[289] The following things are conspicuous in his definition: first of all, he distinguishes between 'dialogue' and 'literary dialogue'; and second, he picks up 'conversation' as a synonymous term for both 'dialogue' and 'literary dialogue'. Schaeffer (1988: 387) says that, "a dialogue is a conversation—two or more people talking to each other. Literary dialogue is the written representation of a conversation".

reasons, we will consider the following position[290] when we analyze the dialogues in the BS dialogue, in the sense of a Johannine literary genre; and *second*, conversation, as the major el within the dialogue, i.e., as praxis of the Johannine characters.

For our purposes, we need to define what a monologue is and then distinguish between a monologue and other variant(s) of the monologue. Cuddon (1977/1998: 517) sees monologue term used in a number of senses, with the basic meaning of a single person speaking alone- or without an audience".[291] The above definition emphasizes that monologue is a single pe speech 'with or without an audience'.[292] This basic definition of the monologue will be app the speech units in the BS in order to distinguish a dialogue from a monologue. Alongside we will also see how a proper monologue and a soliloquy function, i.e., in relation to the dial within the narratorial framework of John. Baldick (1990: 141) sees significant distinctions be a dramatic monologue[293] (a kind of speech in which the speaker is imagined to be addres silent audience) and a soliloquy[294] (in which the speaker is supposed to be 'overheard' alone).[295] In our analysis of the BS, we will see the way proper monologue and soliloquy fu alongside the dialogue in order to convey the message to the reader. A proper distinction o categories of speech units within the narrative framework of John may bring clarity understanding of dialogue within the BS.

5. The Plan of the Research

Having discussed the rationale, aim and task, previous studies, methodology, use of 'dialogu literary genre in other traditions, and with a preliminary definition of Johannine dialogue, in we will set a theoretical framework to explore the nature and function of dialogue in the Part II, we will analyse the dialogues of the BS both at the micro- and meso- levels. In the p

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[290] As in *Oxford English Dictionary*, and in the views of Majercik, Sharpe, and Millet.

[291] Carey and Snodgrass (1999: 92) define a 'monologue' as "the extended dramatic speech, prayer, la soliloquy of a single person, with or without an audience". Carey and Snodgrass (1999: 78) see 'interior mo as "the random and often illogical flow of unspoken thoughts, memories, images, and impressions that s narrative in stream-of-consciousness writing".

[292] Baldick (1990: 141) also has the same idea when he speaks about 'monologue' as "an extended speech ut one speaker, either to others or as if alone".

[293] In our study, we consider all the monologues as dramatic when: *first of all*, they work in relation to the di and *second*, they are functioning within the dramatic set up of the narratives.

[294] Baldick (1990: 207; cf. Carey and Snodgrass, 1999: 143) says that, "Soliloquies often appear in plays from of Shakespeare, notably in his *Hamlet* and *Macbeth* . . . . Soliloquy is a form of monologue, but a monologue soliloquy if (as in the dramatic monologue) the speaker is not alone".

[295] Other features like 'interior monologue' (see Chatman, 1978: 181-86) and 'stream of consciousness' (see C 1978: 186-94) have to be seen in relation to proper monologue. Baldick (1990: 141) says that, "In prose fic interior monologue is a representation of a character's unspoken thoughts, sometimes rendered in the style k stream of consciousness". Cuddon (1977/1998: 517-18) says that, "Most prayers, much lyric verse and all lar monologues". At the same time he distinguishes four varieties within the larger umbrella term 'monologu 'monodrama'; *second*, 'soliloquy'; *third*, 'solo'; and *fourth*, 'dramatic monologue'. Chatman (1978: 181; 1993: 81; Pfister, 1988: 127) defines a soliloquy as follows: "Soliloquy is perhaps best used as a term to nonnaturalistic or 'expressionistic' narratives in which the only informational source is that of characters presenting, explaining, and commenting upon things".

we will see the way individual utterance units function in relation to other utterances within the slots, and how the slot units function in relation to other slots within the episodes. Moreover, we will look at how the utterances and slots function within the narratorial framework of John. While we analyse the dialogue texts from a genre critical point of view, we will also make use of the problem-oriented approach to ponder the literary aspects of the BS. The combined function of the genre components such as content, form, and function will be analysed to determine the nature of the dialogue. In Part III, we will see the development of the different types of dialogue within the BS and will bring the study to a close. Finally, recommendations for further study will be offered.

Part Two

Micro- and Meso-Analyses of the Dialogues in the Book of Signs (John 1:19-12:50)

Episode One

A Glory-focused *Revelatory* Dialogue (1:19-2:11)

1.1. The Setting and the Dialogue Text

John 1:19-2:11[296] is set as a series of five slots (cf. 1:19-28, 29-34, 35-42, 43-51; 2:1-11)[297] which take place within a span of one week (1:19-28, 29, 35, 39, 43; 2:1; cf. Tovey, 1997: 215).[298] The narrator makes use of anaphora[299] in order to present the dialogue chronologically and dramatically (see Table 1). According to Lindars (1972: 76), "The Gospel opens with an episodic narrative, woven together by the mention of successive days (1:29, 35, 39, 43; 2:1).[300] It builds up to a climax, expressed in the statement that Jesus 'manifested his glory' (2:11)".[301] While the narrative setting of the episode moves around (cf. 1:28, 29, 35, 39, 43; 2:1, 11, 12), the temporal setting proceeds as a series of days in order to provide a sequential order for the episode. *The first slot* of

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[296] Moloney (1998: 48-9; cf. Beasley-Murray, 1987: 23-37) considers vv. 19-28 as an incident happening on the "first day".

[297] According to Barrett (1978: 189-90; see Hoskyns, 1947: 172-92; Moloney, 1993: 60-85; Brodie, 1993: 146-176; von Wahlde, 2010: 80-1), "The series of dated events runs as follows: (a) John's statement in reply to his questioners, 1:19-28; (b) τῇ ἐπαύριον—his pronouncement, Behold the Lamb of God, 1:29-34; (c) τῇ ἐπαύριον—renewed declaration; two disciples and Simon follow Jesus, 1:35-42; (d) τῇ ἐπαύριον—ἠθέλησεν ἐξελθεῖν; Philip and Nathanael, 1:43-51". Barrett (1978: 189-90) says that, "The miracle at Cana follows τῇ ἡμέρᾳ τῇ τρίτῃ; this means in Greek usage 'the day after the morrow (αὔριον)' and is probably to be reckoned from the day last mentioned, that of 1:43-51. We may thus count six complete days, the fifth being occupied, presumably, in travelling".

[298] See the way settings in the Platonic dialogues work (cf. Cooper, 1977: 1-2 [of *Euthyphro*], 17-18 [of *Apology*], 37-38 [of *Crito*], 49-50 [of *Phaedo*], 101-2 [of *Cratylus*], 457-58 [of *Symposium*]). Köstenberger (2004: 53; cf. Ridderbos, 1987: 61; Carson, 1991: 141) is of the opinion that "John 1:19 marks the beginning of the actual Gospel narrative. Most likely, the events from 1:19-2:11 describe one week in the ministry of Jesus". Brown (1966: 45) is of the view that "The Gospel proper begins with the testimony of John the Baptist given on three days (1:29, 35), days which have symbolic rather than strictly chronological import".

[299] According to Resseguie (2005: 57), "Anaphora (sometimes called *epanaphora*) is the repetition of the same expression at the beginning of two or more successive clauses or sentences to add force to an argument". In John 1:19-2:11, anaphora is used in order to distinguish slots from one another, i.e., by a chain of usage of the phrase τῇ ἐπαύριον (cf. 1:29, 35, 43; also Καὶ τῇ ἡμέρᾳ τῇ τρίτῃ, 2:1).

[300] Though Lindars distinguishes between vv. 35-38 and vv. 39-42 on the basis of the mention about the overnight stay at v. 39, for our discussion we consider vv. 35-42 as a single whole on the basis of the following: *first*, Johannine style of anaphora at the beginning of each section (1:29, 35, 43; 2:1; the style of anaphora is not maintained by the narrator at 1:39); and *second*, the narrator does not make any intentional break in vv. 35-42.

[301] Brant (2011: 43) states that, "The stories of the Baptist's identification of Jesus (1:19-34), how Jesus comes to have disciples (1:35-51), and the wedding at Cana (2:1-11) are three episodes within one narrative, the unity of which is demarcated by the progression of seven days". What Brant says here makes good sense in the process of the analysis of the narratorial framework.

the episode (1:19-28) has a *geographical* and *topographical setting*.[302] The event at 1:19 looked at from one side of the Jordan River[303] and the reader is invited to view the event acr river in Bethany (v. 28).[304] Here the narrator presents the time of the baptism as the time dialogue.[305] While John the Baptist acts as the confessor about the coming of Jesus, the prie the Levites appear on stage with religious questions.[306] This forms a *religious setting* in wh messianic dialogue of the interlocutors takes place.[307] *The second slot* (vv. 29-34) is set in th *geographical* and *topographical setting* and the event happens on "the next day" (τῇ ἐπα when John sees Jesus coming toward him (v. 29a).[308]

The third slot (vv. 35-42)[309] is introduced by another τῇ ἐπαύριον (v. 35) and develops throu following sub-settings: *first*, a setting in which John is standing with two of his disciples (36); *second*, a setting in which Jesus turns and sees John's disciples following him (v. 38); setting where Jesus stays and where the disciples also stay along with him (vv. 39b-c); *fo* setting where Andrew finds Peter (v. 41); and *fifth*, a setting where Andrew brings Peter t (v. 42; see Louw and Nida, 1988: 1: 93.25).[310] At the outset of the third slot, the n introduces John the Baptist and two of his disciples as the interlocutors. Jesus is slowly em in the words of Chatman, as a "walk-on" character.[311] The usage of the phrase "the next da

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[302] While geographical settings are mostly connected to the geographical locations or places (like Jerusalem, Judea, Samaria, Galilee), topographical settings are connected to mountains, seas, deserts, and rivers. In 1:19-2 Bethany is the geographical location, the Jordan River is the topographical location. See Resseguie, 2005: 87.

[303] It is the river that runs from Mount Hermon south to the Dead Sea, thus separating the western part of Palestine from the eastern part. See Thompson, 1992: 953-8.

[304] Von Wahlde (2010: 39; see Bruce, 1983: 51; Boice, 1975: 123-30; Michaels, 1984/1989: 35; Haenchen, 19 9) says that, "There are two Bethanies mentioned in the Gospel of John. This one is not the town near Jerusale 18; 12:1) but another by the same name located in Transjordan. It is referred to again in 3:26 and 10:40". Clar 388) states that, "The locale of the activity of John the Baptist, according to John 1:28, where it is desc 'beyond the Jordan' (i.e., East of the river). But such a locale or such a town remains unknown and unid Because of this passage alone, some maps show a Bethany on the East side of the Jordan, a little North of t Sea (i.e., near the traditional site of the baptism)".

[305] Moloney (1998: 50-1; cf. Michaels, 1984/1989: 28-49) says that, "The description of events surrou Jerusalem delegation to the Baptist occupies the first day of the story (vv. 19-28). Three further days are subs highlighted: 'the next day' (v. 29: τῇ ἐπαύριον); 'the next day again' (v. 35: τῇ ἐπαύριον πάλιν); 'the next day τῇ ἐπαύριον) . . . . These days come to their climax in 2:1-12 . . . ."

[306] Read about John the Baptist in Louw and Nida, 1988: 1: 93.190.

[307] The Jews' questions and John's answers are filled with a lot of religious connotations, hopes, and beliefs.

[308] Reinhartz (1994/1995: 567) says that, "The next day marks Jesus' first appearance on the scene". Here rea think of either the same location where John was on the previous day (i.e., on the other side of River Jordan) location. See Boice, 1975: 131-7; Beasley-Murray, 1987: 21-4; Haenchen, 1980: 152-6; Bruce, 1983: 51.

[309] Bultmann (1971: 97-98) makes the following hypothetical assumptions about this passage: *first*, the ac essentially uniform; *second*, the movement of the narrative is interrupted by minor additions; *third*, the addi traced back to the evangelist, so we must assume that the evangelist is here using a literary source; and *fourth* with the preceding section in v. 35: τῇ ἐπαύριον πάλιν, assuredly comes from his pen, and certainly the chron scheme in v. 43. Cf. Bruce, 1983: 55-73; Boice, 1975: 139-45; Michaels, 1984/1989: 38; Haenchen, 1980: 158

[310] Schnackenburg (1980: 1: 307) identifies two closely-linked scenes within 1:35-42: *first*, the two disci Jesus, vv. 35-39; and *second*, the meeting with Simon Peter in vv. 40-42. Ridderbos (1987: 78) considers vv. a transition section from the public ministry of John the Baptist to that of Jesus.

[311] See Resseguie, 2005: 87-8; Harmon and Holman, 1999: 417; Malbon, 1986; Chatman, 1978: 138-9; Kah Nightingale, 1995. John's narratives are scenic in their presentation as in the case of a typical Platonic dialogu

be understood as a narrative technique in order to introduce the change of interlocutors from one slot to the other and to set up the larger narrative framework.

The fourth slot (vv. 43-51) introduces yet another series of sub-settings: *first*, a setting in which Jesus talks with Philip (vv. 43-44);[312] *second*, a setting where Jesus finds Nathanael (v. 47a); and *third*, a setting where Nathanael sits under a fig tree.[313] The dialogue here introduces another independent slot framed within the narratives. Factors such as 'the next day' as the chronological indicator, Jesus' journey to Galilee as the occasion, and the entry of new interlocutors [Philip and Nathanael] introduce an altogether new context for the dialogue.[314] As the dialogue of vv. 43-51 progresses, just as in the case of a typical Platonic dialogue, the "scene" disappears and the "action" now centers exclusively on debating a specific religious or philosophical problem.[315] The *geographical setting* of *the fifth slot* (2:1-12) is Cana of Galilee and the main interlocutors are Jesus, Mary the mother of Jesus (cf. Louw and Nida, 1988: 1: 93.253), and the chief steward. In vv. 1-2, the time (τῇ ἡμέρᾳ τῇ τρίτῃ), the place (ἐν Κανὰ τῆς Γαλιλαίας, cf. Louw and Nida, 1988: 1: 93.494), and the reason (2:1,11; γάμος ἐγένετο)[316] for the gathering (ἐκλήθη, the mother of Jesus, Jesus, the disciples) are established.[317] According to Brodie (1993: 171),[318] "The setting is an extraordinary festive one—a wedding. But then, disaster—the wine fails. The crisis, however, instead of leading to bitter disappointment, opens the way for Jesus and a delightful surprise—over a hundred gallons of fine wine".[319] The entire episode ends with an itinerary note (2:12) that Jesus went down to Capernaum, another geographical location, with his mother, brothers, and disciples, and they remained there a few days. The table below gives us an overview about the explicit dialogic slot-development of the episode:

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dialogues or conversations can be found in Greek drama, history, and oratory. Here scene and setting are interchangeably used. Scene or setting is a part of a film/movie, play or book in which the action happens in one place or is of one particular type. It can also be one of the small sections that a play or an opera is divided into. It is the background against which the narrative action takes place. For more details about Plato and Platonic scenes, refer to Denning-Bolle, 1992: 70-6; Schaeffer, 1998: 387-91; Majercik, 1992: 185-6.

[312] The narrator introduces the fact that Philip was from Bethsaida, the city of Andrew and Peter; the place where Philip found Nathanael (v. 45a). See Haenchen, 1980: 163-8.

[313] It is introduced by way of a memory statement; v. 48b. Cf. Brown, 1966: 86-8.

[314] Kanagaraj (2005: 89; see Keener, 2003: 480; Haenchen, 1980: 163-8) says that, "The location of Jesus' ministry now moves from Bethany on the eastern side of the Jordan to the western side of the sea of Galilee".

[315] Majercik (1992: 185) records about the topics of Platonic dialogues, i.e., 'what is piety?', 'what is temperance?', and 'what is beauty?' Similarly, the Johannine dialogues develop around themes like 'the expected Messiah', 'the identity of John the Baptist', and 'the revelation of the Messiah to the world'.

[316] Ridderbos (1987: 99) is of the opinion that "The story ties chronologically and materially with the preceding story, especially with 1:50. The events occur 'on the third day' (2:1) after the events narrated in 1:43-51 and make a start with what, in 1:50-51, Jesus had offered in prospect as 'greater things'". Cf. Haenchen, 1980: 172; Beasley-Murray, 1987: 33-7; Von Wahlde, 2010: 81-6; Michaels, 1984/1989: 45-9.

[317] Culpepper (1983: 133) sees a 'contrast of characterisation' in 2:1-11. He says, "In contrast to John the Baptist, who is introduced by name and role, Jesus' mother appears unintroduced in her two scenes (i.e., 2:1-5 and 19:25-27). Her role is scarcely defined, and she is not even named". Cf. Keener, 2003: 495-501; Von Wahlde, 2010: 80-2.

[318] Stibbe (1993: 48) is of the opinion that there is a marked change of setting at the start of chap. 2 (from Bethany to Cana); this indicates the start of a new narrative section. Cf. Michaels, 1984/1989: 45-9; Haenchen, 1980: 172.

[319] Keener (2003: 495; cf. Haenchen, 1980: 172; Michaels, 1984/1989: 45-49) says that, "The features of the sign's setting appear significant to John's narrative: the location, the day, and the wedding celebration".

Slots	Episode 1: John 1:19-2:12 (See the notes on each slots)[320]
Slot # 1[321]	*Jews:* Σὺ τίς εἶ; *John:* Ἐγὼ οὐκ εἰμὶ ὁ Χριστός *Jews:* Τί οὖν; Σὺ Ἠλίας εἶ; *John:* Οὐκ εἰμί *Jews:* Ὁ προφήτης εἶ σύ; *John:* Οὔ *Jews:* Τίς εἶ; ἵνα ἀπόκρισιν δῶμεν τοῖς πέμψασιν ἡμᾶς· τί λέγεις περὶ σεαυτοῦ; *John:* Ἐγὼ φωνὴ βοῶντος ἐν τῇ ἐρήμῳ, Εὐθύνατε τὴν ὁδὸν κυρίου, καθὼς εἶπεν Ἡσα προφήτης *Jews*: Τί οὖν βαπτίζεις εἰ σὺ οὐκ εἶ ὁ Χριστὸς οὐδὲ Ἠλίας οὐδὲ ὁ προφήτης; *John*: Ἐγὼ βαπτίζω ἐν ὕδατι· μέσος ὑμῶν ἕστηκεν ὃν ὑμεῖς οὐκ οἴδατε, ὁ ὀπίσω μου ἐρχόμενος, οὗ οὐκ εἰμὶ [ἐγὼ] ἄξιος ἵνα λύσω αὐτοῦ τὸν ἱμάντα τοῦ ὑποδήματος
Slot # 2[322]	*John's declaration*: Ἴδε ὁ ἀμνὸς τοῦ θεοῦ ὁ αἴρων τὴν ἁμαρτίαν τοῦ κόσμου. οὗτός ἐ ὑπὲρ οὗ ἐγὼ εἶπον, Ὀπίσω μου ἔρχεται ἀνὴρ ὃς ἔμπροσθέν μου γέγονεν, ὅτι πρῶτός μ ἦν. κἀγὼ οὐκ ᾔδειν αὐτόν, ἀλλ' ἵνα φανερωθῇ τῷ Ἰσραὴλ διὰ τοῦτο ἦλθον ἐγὼ ἐν ὕδ βαπτίζων. *John's testimony*: Τεθέαμαι τὸ πνεῦμα καταβαῖνον ὡς περιστερὰν ἐξ οὐρανοῦ καὶ ἔμει ἐπ' αὐτόν. κἀγὼ οὐκ ᾔδειν αὐτόν, ἀλλ' ὁ πέμψας με βαπτίζειν ἐν ὕδατι ἐκεῖνός μοι εἶ Ἐφ' ὃν ἂν ἴδῃς τὸ πνεῦμα καταβαῖνον καὶ μένον ἐπ' αὐτόν, οὗτός ἐστιν ὁ βαπτίζων ἐ πνεύματι ἁγίῳ. κἀγὼ ἑώρακα καὶ μεμαρτύρηκα ὅτι οὗτός ἐστιν ὁ υἱὸς τοῦ θεοῦ.
Slot # 3[323]	*John* (to his disciples): Ἴδε ὁ ἀμνὸς τοῦ θεου *Jesus* (to John's disciples): Τί ζητεῖτε; *John's Disciples* (to Jesus): Ῥαββί, ποῦ μένεις; *Jesus*: Ἔρχεσθε καὶ ὄψεσθε *Andrew* (to Peter): Εὑρήκαμεν τὸν Μεσσίαν *Jesus* (to Peter): Σὺ εἶ Σίμων ὁ υἱὸς Ἰωάννου, σὺ κληθήσῃ Κηφᾶς
Slot # 4[324]	*Jesus* (to Philip): Ἀκολούθει μοι *Philip* (to Nathanael): Ὃν ἔγραψεν Μωϋσῆς ἐν τῷ νόμῳ καὶ οἱ προφῆται εὑρήκαμεν, Ἰησοῦν υἱὸν τοῦ Ἰωσὴφ τὸν ἀπὸ Ναζαρέτ *Nathanael*: Ἐκ Ναζαρὲτ δύναταί τι ἀγαθὸν εἶναι; *Philip*: Ἔρχου καὶ ἴδε *Jesus* (about Nathanael): Ἴδε ἀληθῶς Ἰσραηλίτης ἐν ᾧ δόλος οὐκ ἔστιν *Nathanael*: Πόθεν με γινώσκεις; *Jesus*: Πρὸ τοῦ σε Φίλιππον φωνῆσαι ὄντα ὑπὸ τὴν συκῆν εἶδόν σε *Nathanael*: Ῥαββί, σὺ εἶ ὁ υἱὸς τοῦ θεοῦ, σὺ βασιλεὺς εἶ τοῦ Ἰσραήλ *Jesus*: Ὅτι εἶπόν σοι ὅτι εἶδόν σε ὑποκάτω τῆς συκῆς, πιστεύεις; μείζω τούτων ὄψῃ

[320] Between the dialogues the narrator provides the necessary information to allow the episode to flow. The and narratives are intertwined.

[321] Slot # 1 is mostly dialogue driven. Whether the dialogue of John the Baptist with the Jews (priests and Levi Jerusalem, 1:19-23; and the ones who were sent by Pharisees, 1:24-28) can be counted as a 'single event' or events amalgamated as one' is doubtful. The episodic flow of thought from the previous to the latter ensures th that 1:19-28 represents an "at a stretch dialogue". The narratives play key role at the beginning (v. 19a), m 24), and at the end (v. 28).

[322] Slot # 2 begins with a narration (v. 29a). But, it is mostly made up of a monologue at two levels (vv. 29b 34). The usual Johannine trend of dialogues ending up in monologue makes its beginning here.

[323] Slot # 3 is a narrative driven unit. Character utterances scattered all throughout the slot are interspersed narratives (see vv. 36b, 38, 39a, 41, 42).

[324] Slot # 4 is mostly a dialogue driven section (see vv. 43-51). The narratives play key role at the beginning o (see vv. 43-45a, 47a).

	Jesus: Ἀμὴν ἀμὴν λέγω ὑμῖν, ὄψεσθε τὸν οὐρανὸν ἀνεῳγότα καὶ τοὺς ἀγγέλους τοῦ θεοῦ ἀναβαίνοντας καὶ καταβαίνοντας ἐπὶ τὸν υἱὸν τοῦ ἀνθρώπου
Slot # 5[325]	*Mary* (to Jesus): Οἶνον οὐκ ἔχουσιν *Jesus*: Τί ἐμοὶ καὶ σοί, γύναι; οὔπω ἥκει ἡ ὥρα μου *Mary* (to servants): Ὅ τι ἂν λέγῃ ὑμῖν ποιήσατε *Jesus* (to the servants): Γεμίσατε τὰς ὑδρίας ὕδατος *Jesus* (to the servants): Ἀντλήσατε νῦν καὶ φέρετε τῷ ἀρχιτρικλίνῳ *Chief Steward* (to the bridegroom): Πᾶς ἄνθρωπος πρῶτον τὸν καλὸν οἶνον τίθησιν καὶ ὅταν μεθυσθῶσιν τὸν ἐλάσσω· σὺ τετήρηκας τὸν καλὸν οἶνον ἕως ἄρτι

Table 1: The dialogue text of 1:19-2:12

1.2. Micro-Analysis

The *form* and the *content* are integrally connected to one another. Separating one from the other is a difficult task and, at the same time, one exists in relation to the other. The form of a dialogue can be distinguished by an examination of its physical character, the characteristics of its intellectual content, or the order of information within it. Establishment of the dynamic relationship between *form* and *content* may provide insights about the *function* of the dialogue within and beyond the text. In the following analysis, we will see the way genre components (i.e., form, content, and function) together decide the nature of the dialogue in 1:19-2:11. In the micro-analysis level, we will closely look at the individual utterances in the text and their *content* and *form* within the slot structure. We will also investigate the backward and forward movements of individual sayings within the dialogue-slots and their combined efforts to *function* within and beyond the episode (see Diagram 1).

1.2.1. Slot One (1:19-28)[326]

The content[327] of a slot can be analysed by taking up its semantic tenets.[328] The slot at 1:19-28 transfers the attention of the reader from the prologue to the physical story of the gospel (see Ridderbos, 1987/1997: 61-62; Schmidt, 2000: 40-44). It is titled at the outset by the narrator as ἡ μαρτυρία τοῦ Ἰωάννου (v. 19a; cf. Engelen, 1983: 13; Louw and Nida, 1988: 1: 93.190).[329] The first three questions of the priests and Levites are about the identity of John the Baptist (vv. 19b,

[325] Slot # 5 is another narrative driven pericope (see 2:1-12). Here too character utterances are interspersed into the narratives (see vv. 3b-5, 7a, 8, 10).

[326] Slot # 1 (i.e., 1:19-28) records the dialogue of the first day. As the episode is arranged on the basis of the anaphoric narratorial sequence (i.e., 1:29, 35, 43; 2:1), the reader has to count the dialogue at 1:19-28 as the first day's event. See Malina and Rohrbaugh, 1998: 43-8; Barrett, 1978: 170-5; Stibbe, 1993: 31-4.

[327] While defining the narrative Chatman (1978: 146) says that, "Every narrative . . . is a structure with a content plane (called 'story') and an expression plane (called 'discourse')". In our analysis of dialogue, we will focus on the story plane and discourse plane separately.

[328] "Semantics", according to Baldick (1990: 201; cf. Du Toit, 2009: 269-72) is, "the philosophical or linguistic study of meanings in language".

[329] The dialogue as a whole can be viewed as a witness of John about himself and about the one who comes after him. Cf. Drewermann, 2003: 66-83; Dodd, 1963: 251-78; Painter, 1993: 169-73; Carson, 1991: 141-2.

21).[330] They inquire: *first*, Σὺ τίς εἶ; (v. 19b); *second*, Τί οὖν; Σὺ Ἠλίας εἶ; (v. 21a); and
Ὁ προφήτης εἶ σύ; (v. 21c). The wording of the questions is repetitive as they include εἶ
in all three occurrences. Through the repetitive expressions the narrator makes the reader
that the questions are aimed at inquiring about the identity of John the Baptist. The quest
first part of the slot is to inquire whether John is the Messiah or he is Elijah/the prophet
answers the questions in the following sequence: *first*, Ἐγὼ Οὐκ εἰμί ὁ Χριστός (v.
Engelen, 1983: 14; Louw and Nida, 1988: 1: 93.387); *second*, Οὐκ εἰμί (v. 21b); and *third*,
21d; cf. Keener, 2003: 1: 433-39; see Table 2).[331] As in the questions, the wording of
answers repeats the expression οὐκ εἰμί/οὔ in order to inform his interlocutors that he is
expected one.

Though the first question is "who are you?" (v. 19b; Σὺ τίς εἶ;), John understands the me
implication of the inquiry and answers accordingly (v. 20; cf. Perkins, 1978: 10-2).[332] The
and third questions are raised with an expectation of "yes" or "no" answers (or "yes" or "no
clarification; v. 21). The answer clues (Ἠλίας and Ὁ προφήτης) provided by the questione
the reader toward an understanding of Jesus' messianic status (v. 21; cf. Brant, 2011: 47; I
1966: 43).[333] John's answers for the three questions can be summarised in the following fa
he is neither the Messiah nor Elijah nor the prophet (vv. 20-21; cf. Van Hartingsveld, 1980:
see Table 2). The wording in the dialogue provides clues for meaning and that is the nature
Johannine dialogue.[334] While John employs dialogue instead of pure narrative, he atten
foreground[335] the characters through their utterances. After establishing the central quest at t
part of the slot, the narrator invites the reader toward the second part (cf. Michaels, 1984/19
36).[336] The fourth question is filled with the expectation concerning John's own witness (v.

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[330] Dods (1961: 692) says that, "The Baptist's testimony was of supreme value because of: *first*, his appoin
this function of identifying the Messiah; *second*, his knowledge of Jesus; *third*, his own holiness; *fou*
interestedness". Cf. Blomberg, 2001: 75-7; Barrett, 1978: 170-5; Painter, 1993: 169-73; Carson, 1991: 141-2
1993: 31-4.

[331] The expressions of John the Baptist (i.e., "I am not", Ἐγὼ οὐκ εἰμὶ, v. 20; Οὐκ εἰμὶ, v. 21) contrast well
Ἐγὼ εἰμὶ sayings of Jesus all through the gospel. See Dods, 1961: 692-3; Beasley-Murray, 1987: 21-3.

[332] Dods (1961: 692-93) explains it in the following way: "Not, what is your name, or birth, but, what perso
you claim to be, what place in the community do you aspire to?—with an implied reference to a possible c
John's part to be the Christ". See Beasley-Murray, 1987: 23; Malina and Rohrbaugh, 1998: 43-8; Blomberg, 2
7; Stibbe, 1993: 31-4; Painter, 1993: 169-73; Carson, 1991: 141-3; Dodd, 1963: 251-78.

[333] Dods (1961: 639) says that, "Allusion is made to this prophet (i.e., Ὁ προφήτης) in four places in this go
present verse (v. 21) and v. 25 of this chapter; also in 6:14 and 7:40". See Blomberg, 2001: 75-7; Carson, 199
Painter, 1993: 169-73; Barrett, 1978: 170-5; Stibbe, 1993: 31-4; Malina and Rohrbaugh, 1998: 43-8.

[334] Through the repetitive and inquisitive language and style, the reader is brought closer to the thinking patter
characters. This is a peculiar feature of Johannine quests in dialogue form. For more details about the
language, refer to Warren and Wellek, 1955: 12-5.

[335] Baldick (1990: 86) defines foregrounding as "giving unusual prominence to one element or property o
relative to other less noticeable aspects". According to the theories of Russian Formalism, literary works are sp
virtue of the fact that they foreground their own linguistic status, thus drawing attention to how they say so
rather than to what they say (see Baldick, 1990: 86). In John 1:19-28, instead of describing the things in pure n
format, the narrator employs dialogue/quest language as a foregrounding technique.

[336] The dialogue of the slot is divided between two parts: *first*, vv. 19-21 emphasises the identity of John; and
vv. 22-28 emphasises the activity of John.

λέγεις περὶ σεαυτοῦ;).[337] The narrator quotes from Isa 40:3 by saying that: *first*, John the Baptist is just the voice of someone crying out in the wilderness (v. 23a; Ἐγὼ φωνὴ βοῶντος ἐν τῇ ἐρήμῳ, see Menken, 1996: 21-35); and *second*, he gives a clarion call for making straight the way of the Lord (v. 23b; Εὐθύνατε τὴν ὁδὸν κυρίου).[338] Here John's answer takes the interlocutors back to their own traditions as he quotes from their own scripture (cf. Brown, 1966: 1: 43-4; Keener, 2003: 1: 437-43; see Table 2).

John 1:19-28	**Overview**
v.19: Καὶ αὕτη ἐστὶν ἡ μαρτυρία τοῦ Ἰωάννου, ὅτε ἀπέστειλαν [πρὸς αὐτὸν] οἱ Ἰουδαῖοι ἐξ Ἱεροσολύμων ἱερεῖς καὶ Λευίτας ἵνα ἐρωτήσωσιν αὐτόν, **Σὺ τίς εἶ;** v.20: καὶ ὡμολόγησεν καὶ οὐκ ἠρνήσατο, καὶ ὡμολόγησεν ὅτι **Ἐγὼ οὐκ εἰμὶ ὁ Χριστός.** v.21: καὶ ἠρώτησαν αὐτόν, **Τί οὖν; Σὺ Ἠλίας εἶ;** καὶ λέγει, **Οὐκ εἰμί. Ὁ προφήτης εἶ σύ;** καὶ ἀπεκρίθη, **Οὔ.** v.22: εἶπαν οὖν αὐτῷ, **Τίς εἶ;** ἵνα ἀπόκρισιν δῶμεν τοῖς πέμψασιν ἡμᾶς· **τί λέγεις περὶ σεαυτοῦ;** v.23: ἔφη, **Ἐγὼ φωνὴ βοῶντος ἐν τῇ ἐρήμῳ, Εὐθύνατε τὴν ὁδὸν κυρίου,** καθὼς εἶπεν Ἡσαΐας ὁ προφήτης. v.24: Καὶ ἀπεσταλμένοι ἦσαν ἐκ τῶν Φαρισαίων. v.25: καὶ ἠρώτησαν αὐτὸν καὶ εἶπαν αὐτῷ, **Τί οὖν βαπτίζεις εἰ σὺ οὐκ εἶ ὁ Χριστὸς οὐδὲ Ἠλίας οὐδὲ ὁ προφήτης;** v.26: ἀπεκρίθη αὐτοῖς ὁ Ἰωάννης λέγων, **Ἐγὼ βαπτίζω ἐν ὕδατι·** μέσος ὑμῶν ἕστηκεν ὃν ὑμεῖς οὐκ οἴδατε, v.27: **ὁ ὀπίσω μου ἐρχόμενος, οὗ οὐκ εἰμὶ [ἐγὼ] ἄξιος ἵνα λύσω αὐτοῦ τὸν ἱμάντα τοῦ ὑποδήματος.** v.28: Ταῦτα ἐν Βηθανίᾳ ἐγένετο πέραν τοῦ Ἰορδάνου, ὅπου ἦν ὁ Ἰωάννης βαπτίζων.	(1) The slot has ten utterance units: five are of the Jews (vv. 19b, 21a, 21c, 22, 25) and five of John the Baptist (vv. 20b, 21b, 21d, 23, 26-27); (2) While Jews interact only in a question format (vv. 19b, 21a, 21c, 22, 25), John the Baptist reveals 'what he is not' (Ἐγὼ οὐκ εἰμὶ, Οὐκ εἰμὶ, Οὔ; vv. 20b, 21b, 21d) and 'what he is' (Ἐγὼ sayings; vv. 23, 26); (3) While the Jewish quests are concerned about the identity of the Messiah, John's final response (vv. 26-27) is pointing toward their lack of knowledge; (4) The dialogue is interwoven in narrative: a narrative with intent (vv. 19a, 24, 28) and the formula narratives (vv. 20a, 21a, 21b, 21d, 22a, 23a, 25a, 26a).

Table 2: The dialogue of 1:19-28 within the narrative framework (The utterance units are highlighted and the narrative is put in normal)

The fifth question of the Jews focuses on the activity of John (especially of his baptism; v. 25): why is John baptizing if he is neither the Messiah nor Elijah nor the prophet? Their question implies that John's activity of witnessing convinced them that he is neither the Messiah nor Elijah nor the prophet (vv. 20-23),[339] but still they continue in their ignorance about his identity.[340] John testifies that: *first*, he baptizes with water (v. 26); *second*, among the people one 'unknown' figure is standing, the one coming after him (vv. 26b-27a); and *third*, he is unworthy to untie the thong of

[337] Hendriksen (1961: 1: 97) states that, "When questioned, the Baptist answers that he is neither the Messiah nor the forerunner whom the Jews expected (namely, Elijah in person) nor the prophet of Deut 18:15-18. He identifies himself with *the voice shouting in the desert*, to which Isa 40:3 refers".

[338] Hendriksen (1961: 1: 95; cf. Menken, 1996: 21-35) says that, "his quotation from Isaiah serves a twofold purpose: it indicates who the Baptist is, being a reply to the question that had been asked; and it also amounts to an earnest invitation to repent". Kennedy (1984: 14) considers Old Testament quotations as "external" evidence in the sense that it is not a creation of the mind of the speaker. He says further, "though he has chosen and utilised it and may sometimes build a logical argument upon it".

[339] Köstenberger (1999: 66) describes the passage in detail by telling that John the Baptist was not "the Christ" (1:20, 23, 25; cf. Isa 40:3; Mark 1:3), not "Elijah" (1:21, 25; cf. 2 Kings 2:11; Mal 4:5; Matthew 11:14; 17:10-13; Luke 1:17), and not "the Prophet" (1:21, 25; cf. Deut 18:15, 18).

[340] The unknowing nature of the Jews is a continuous phenomenon within the text. See Stibbe, 1993: 31-4; Newman and Nida, 1980: 29-33; Malina and Rohrbaugh, 1998: 43-8; Beasley-Murray, 1987: 23-4; Barrett, 1978: 170-5.

his sandal (v. 27b; cf. Drewermann, 2003: 66-83; see Table 2).[341] John the Baptist's confe sayings and his activity of baptism are interwoven together in the slot in order to present hi person of religiosity and mission. His messianic affirmations and declaration of Jesus as the (by quoting Isa 40:3; see v. 23) reveal that the character of John is submissive to the on comes after him.[342] John compares his baptism with Jesus' baptism: "I baptize with water" (Ἐγὼ βαπτίζω ἐν ὕδατι·) and "[Jesus is the] one who baptizes with the Holy Spirit" (βαπτίζων ἐν πνεύματι ἁγίῳ).[343] The dialogue at 1:19-28 reveals that John is the forerur Jesus and Jesus is indeed the Messiah (cf. Louw and Nida, 1988: 1: 93.387). This central m of the dialogue[344] is further explained by the help of narratives.[345] The dialogue section question and answer exchange between the interlocutors. Kelly and Moloney (2003: 62) sta "The narrative moves in a kind of *theologia negativa*. John vigorously rejects any effort to onto him either a messianic or prophetic role". The inter-textual utterance placed at the ce the slot (v. 23) shifts the focus of discussion from the identity of John the Baptist (vv. 19b his action (vv. 24-7).[346] While the narrator's role is obvious in vv. 19a, 24, and 28,[347] the na is used as a formula in order to introduce utterance units at vv. 19b, 20a, 21a, 21b, 21c, 22 25a, and 26a (see Table 2). The narrator concludes the slot by providing details about the set the narrative (v. 28).[348]

After analysing the content, now let us see how the form of the slot works. The syntactic[349] of the slot can be viewed from its structural dynamics and the stylistic devices.[350] The dialc a whole maintains an "A-to-B and B-to-A" format which further provides dramat

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[341] Brant (2011: 48) says that, "Honor and shame is scripted on the body: the head is the point of honor; the fee sign of shame or humility".

[342] Morris (1995: 124) says that, "John selects the very task that the rabbinic saying stresses as too menial disciple, and declares himself unworthy to perform it. He is unworthy of the most menial of tasks for the one to come after him". See Stibbe, 1993: 31-4; Carson, 1991: 141-6; Beasley-Murray, 1987: 24; Barrett, 1978 Malina and Rohrbaugh, 1998: 43-8; Dodd, 1963: 251-78; Painter, 1993: 169-73.

[343] Hendriksen (1961: 1: 96) opines that, "By saying, 'I baptize with water', John points out that there is, af vast difference between what he is doing and what the Messiah will do".

[344] Ridderbos (1987/1997: 61) opines that the actual gospel *story* begins in 1:19. Cf. Blomberg, 2001: 75-7; and Nida, 1980: 29-30; Barrett, 1978: 170-5; Painter, 1993: 169-73; Stibbe, 1993: 31-4.

[345] Carey and Snodgrass (1999: 94) define 'narrative' as "a style that expresses a long, involved plot or story o of related events, either true (episode, vignette, travelogue, memoir, autobiography, biography) or fictional (f fable, story, epic, legend, novel)". The dialogue of the first slot (vv. 19b-27) is strategically inserted between narratorial notes (v. 19a and v. 28).

[346] Morris (1995: 123) observes that, "on the basis of certain Old Testament passages some people expected t would be baptizing when the messianic age dawned (Eze 36:25; Zech 13:1)". Cf. Newman and Nida, 198(Blomberg, 2001: 75-7; Barrett, 1978: 170-5; Painter, 1993: 169-73; Carson, 1991: 141-2.

[347] See the details about vv. 19, 24 and 28 in Ridderbos (1987/1997: 61-63, 66, and 68). Cf. Blomberg, 20(Barrett, 1978: 170-5; Painter, 1993: 169-73; Malina and Rohrbaugh, 1998: 43-8; Stibbe, 1993: 31-4.

[348] Brant (2011: 48) says that, "John brings this episode (we consider 'this slot') to a close by giving its ge location: This happened in Bethany, across the Jordan, where John was baptising (1:28)". See Newman a 1980: 35; Painter, 1993: 169-73; Barrett, 1978: 170-5; Carson, 1991: 146-7; Stibbe, 1993: 31-4.

[349] Here, the expression *syntactics* is used with a broader sense. It analyses the narrative structure and dynan the usage of the stylistic devices within the narrative. Cf. Du Toit, 2009: 272-5.

[350] In my study, I progress with the preconception that semantics and syntactics are closely connected to one a also understand that content and form are contributive to one another.

conversational characteristics (see Diagram 2).[351] The dialogue exists as an interactive communication between the two parties. It is framed within a narratorial *inclusion*[352] between "*this* is the testimony of John" (v. 19a; αὕτη ἐστὶν ἡ μαρτυρία τοῦ Ἰωάννου) and "*this* took place in Bethany" (v. 28; ταῦτα ἐν Βηθανίᾳ ἐγένετο). The overall structure of the pericope is framed also by ironical[353] techniques and a chiasm.[354] The ironical techniques work primarily in two ways. *First*, as Stibbe (1993: 33; cf. Duke, 1985: 111; Michaels, 1984/1989: 28-36) comments, "The statement, 'among you stands one you do not know', plays on the foundational irony in the gospel which has to do with the failure of recognition" (see 1:26, cf. 1: 10).[355] *Second*, also John the Baptist as the one *sent* (ἀπεσταλμένος, 1:6) from God in the prologue ironically contrasts with the priests, Levites, and Pharisees *sent* (ἀπέστειλαν, 1:19; cf. 1:24) from the Jews (see Stibbe, 1993: 33; Michaels, 1984/1989: 28-36).[356]

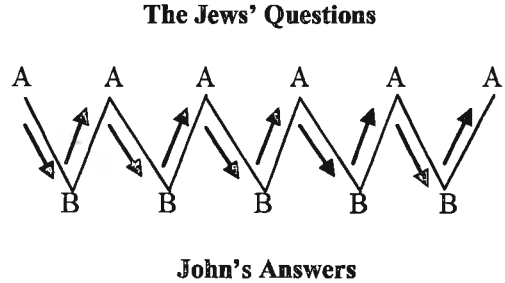

Diagram 2: The dialogic interaction between John the Baptist and the Jews

The Jewish urgency upon John the Baptist to reveal his identity is obvious through the usage of the verbs, ἐρωτήσωσιν and ἠρώτησαν (vv. 19 and 25). Though the dialogue is described as a *testimonial* (ἡ μαρτυρία τοῦ Ἰωάννου, v. 19), its language develops *confessionally* as John's

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[351] In v. 19, "with its sequence of three events", Culpepper (1983: 54; cf. Genette, 1980: 36) says, "it is clear that the story order was (B) sending, (C) asking, (A) testifying. Although very simple, this example illustrates how anachronies occur in narrative order".

[352] Resseguie (2005: 57) defines inclusions as "words, phrases, or concepts that bracket narratives or larger units such as a section of a book or even an entire book. Inclusions are framing devices that identify beginnings and endings of narratives, or underscore prominent themes and concepts of a story".

[353] Baldick (1990: 114; see Resseguie, 2005: 67-8) defines irony as "a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance". Carey and Snodgrass (1999: 80) define it as "an implied discrepancy between what is said or done and what is meant".

[354] Resseguie (2005: 58-9; cf. Baldick, 1990: 34; Stibbe, 1993: 31) says that, "The word chiasm is derived from the Greek letter chi (written X), which symbolises the crossover pattern of words, phrases, clauses, or ideas that are repeated in reverse order". Stibbe (1993: 31) also calls it a kind of "inverted parallelism".

[355] Brant (2004: 51; see the section on 'Anagnōrisis', 50-7; cf. Culpepper, 1998: 71) defines *anagnōrisis* as follows: "Recognition is a cognitive act and therefore something private. In a narrative, an omniscient narrator can reveal what occurs in the character's head". By making use of this literary device, the narrator establishes the intra-textual dialogue between the prologue and the first narrative of the gospel (cf. 1:10; 26). The dramatic feature of analepsis and prolepsis, both backward with the prologue and forward with the succeeding monologue, is one of the striking elements in the dialogue section. See Hendriksen, 1961: 1: 96-7; Morris, 1995: 123-4.

[356] It is also noticeable that the internal dialogical structure of the pericope is caricatured through a *chiasm*. While vv. 19-20 and 26-28 introduces the first pair of synonymous narration, vv. 21-22 and 24-25 follow the same trend. The central section (v. 23) of the pericope is a quoting from Isa 40:3, the Baptist as the voice in the desert. The narrator's skill of using irony as a means for maintaining the intra-textual dialogue is commendable (see Stibbe, 1993: 33).

responses are expressed as ὡμολόγησεν (twice in v. 20).[357] The formulaic verbs used in o introduce the utterance units are λέγει (v. 21), ἀπεκρίθη (v. 21, 26) and ἔφη (v. 23). The re questions which make use of the interrogative words τίς (vv. 19 and 22) and τί (vv. 21, 2 25) show the aggressive nature of the opponents.[358] All the questions of the Jews are rooted i *lack of knowledge* about John's personal identity and his activity (see Table 3).[359]

The narrator uses a *question-and-answer* sequence[360] in dialogue form as an overarching t order to reveal the superiority of Jesus over against John the Baptist (cf. Drewermann, 20(83). Neyrey (1998: 657-81; cf. Michaels, 1984/1989: 28-36)[361] opines, "These questions a requests for information but are intended to expose and belittle John". Jewish questions a confessional answers of John the Baptist exemplify the intention of the narrator behi pericope; that to say Jesus is the Messiah, not John the Baptist.

Utterance	Form	Content
Priests and Levites	Identity question (general),[362] statement of ignorance[363]	Question about the identity of John the
John the Baptist	Confession, negation[364] of messiahship	John is not the Messiah
Priests and Levites	Identity question (specific),[365] statement of unknowing	Identity of John as Elijah
John the Baptist	Negation	John is not Elijah
Priests and Levites	Identity question (specific), statement of unknowing	Identity of John as the prophet
John the Baptist	Negation	John is not the prophet
Priests and Levites	Identity question (about personal testimony), statement of unknowing	Identity of John is questioned in order t an answer of his own
John the Baptist	Prophesy fulfillment, call for praxis[366]	John is the voice of one crying out in th wilderness; he says to make straight the of the Lord
Priests and Levites	Activity question, statement of unknowing	Why John is baptizing if he is neither th Messiah, nor Elijah, nor the prophet
John the Baptist	Activity answer, a comparison[367]	John baptizes with water; among the pe

[357] See more details in Ridderbos, 1987/1997: 61-2. Cf. Barrett, 1978: 170-5; Blomberg, 2001: 75-7; New Nida, 1980: 29-30; Malina and Rohrbaugh, 1998: 43-8; Beasley-Murray, 1987: 21-3; Painter, 1993: 169-73; 1991: 141-2; Stibbe, 1993: 31-4.

[358] According to Painter (1991: 38), "The witness of John (1:19) was given in response to an inquiry. Indeed, is an inquiry story similar in function to . . . Luke 3:10-11, 12-13, 14. Like those stories it tends to expre though it is formally an inquiry story". Cf. Blomberg, 2001: 75-7; Painter, 1993: 169-73; Newman and Nida, 1 34; Beasley-Murray, 1987: 21-4; Stibbe, 1993: 31-4; Malina and Rohrbaugh, 1998: 43-8; Barrett, 1978: 170.

[359] Painter (1991: 38-39) considers John 1:19-29 as two quest stories, vv. 19-23 and vv. 24-29.

[360] See the descriptions about Socratic questions and assumptions in Santas, 1979: 59-96.

[361] Painter (1993: 170) emphasises the distinctive use of quest stories in John from the Synoptic Gospels. He c the Lukan passage at 3:4-15 and sees the similarities and dissimilarities with the Johannine passage here. In h Painter (1991: 33) says that, "The Johannine quest stories are best seen in relation to the synoptic pronou stories which are similar to the chreiai of the Graeco-Roman biographies and rhetorical texts". Painter (198 concerned with two types of pronouncement stories in John, 'quest' story and 'rejection' story. Cf. Ma Rohrbaugh, 1998: 43-8; Barrett, 1978: 170-5; Stibbe, 1993: 31-4; Painter, 1993: 169-73.

[362] The question of the priests/Levites is general in nature as it does not provide an alternative for their interloc

[363] The device, *lack of knowledge*, is a continuous phenomenon as the priests and the Levites raise several q Their questions are revelatory as they reveal their unknowing condition.

[364] While the priests and the Levites continue in asking questions, John continues in giving negative responses.

[365] The question of the priests/Levites is specific as it provides an alternative, i.e., Elijah, for their interlocutor.

[366] The inter-textual passage here has interpretative role as it gives a clarion call for the interlocutors of John.

		one 'unknown' figure is standing, the one coming after John; John is unworthy to untie the thong of his sandal

Table 3: 'Form' and 'Content' of utterance units in John 1:19-28

A responsive style is maintained in the dialogue as John answers the questions of the Jews one by one. The key point of the section is the direct quotation from Isa 40:3 (cf. 1:23). By quoting from the OT, the narrator is trying to establish the fulfillment aspect of a prophetic promise.[368] The Jews' questions develop as follows: questions 1, 2, and 3 are equal in length (see vv. 19b-21); and questions 4 and 5 (see vv. 22 and 25) are equal in length but lengthier than questions 1, 2, and 3 (vv. 19b-21; cf. Michaels, 1984/1989: 28-36; see Diagram 3). John's answers develop as follows: the first three answers are "negative", but shortening in length one after another (see vv. 20b-21); the fourth answer is a promise-to-fulfillment sequential, "positive" and directional, and lengthier than the previous three (see v. 23); and the last answer is "positive" and directional, and the lengthiest (see vv. 26-27).[369]

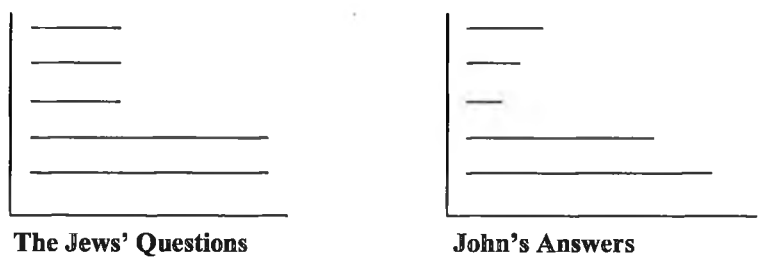

Diagram 3: The length of Jewish questions and John's answers

The prophetic saying from Isaiah (see v. 23) helps the plot development[370] within the first slot of the episode (see Diagram 3). Painter (1993: 175) considers 1: 19-23 and 1:24-27 as doublet passages.[371] In John's talk and activity of baptism he slowly reveals himself and his status in relation to Jesus, and finally, discloses the identity of "one stands among you whom you do not

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[367] John the Baptist compares himself with Jesus.

[368] Ridderbos (1987/1997: 66) says that, "John identifies himself, and in his self-identification, against the background of the great salvation motif of prophesy (cf. Isa 40:1-3) and over against Israel's spiritual leaders, the light unmistakably falls on the desperate spiritual condition of the people under that leadership". Cf. Stibbe, 1993: 31-4; Blomberg, 2001: 75-7; Painter, 1993: 169-73; Newman and Nida, 1980: 32-3; Beasley-Murray, 1987: 23.

[369] Cf. Newman and Nida, 1980: 34-5; Barrett, 1978: 170-5; Malina and Rohrbaugh, 1998: 43-8; Beasley-Murray, 1987: 24; Stibbe, 1993: 31-4; Carson, 1991: 146; Painter, 1993: 169-73; Blomberg, 2001: 75-7.

[370] Ricoeur (1985: 2: 8; cf. Brooks, 1984: 3-5) says, "Plot was first defined, on the most formal level, as an integrating dynamism that draws a unified and complete story from a variety of incidents, in other words, that transforms this variety into a unified and complete story". Baldick (1990: 170) defines plot as "the pattern of events and situations in a narrative or dramatic work, as selected and arranged both to emphasise relationships—usually of cause and effect—between incidents and to elicit a particular kind of interest in the reader or audience, such as surprise or suspense". In John 1:19-28, a shift of emphasis happens from v. 23. While in the previous part (vv. 19-22) the responses of John are mild and "negative", in the latter part (vv. 23-28) his responses are "fulfillment-oriented" and "positive". Moreover, while maintaining suspense all throughout the slot, the introduction of Jesus as the Messiah leads the readers to a surprising attitude.

[371] Painter (1993: 175) says that, "These double scenes have been created by the evangelist. While they make use of the common material, there is a different focus in each scene". In 1:19-27, as Painter observes, the focus moves from the question (a) "Who are you?" (19-23) to (b) "Why do you baptize?" (24-27).

know". As discussed above, several sub-forms and literary devices overlap one another with question-and-answer dialogue.

Now, let us analyse the functional features of the slot. The inter-relation of the content and f of the dialogue contributes toward the functional or pragmatic level of the text.[373] Wh semantic and syntactic aspects direct the reader toward the content and form respectively a literary dynamics within the text, the pragmatic aspects direct her/him toward the functior the persuasive aspects of the text (cf. Michaels, 1984/1989: 28-36).[374] The use of the di instead of full narratives and the incorporation of literary devices within dialogues, i.e., inc irony, chiasm, and intertextuality, provide hermeneutical stimulus for the reader. In the na and-reader dialogue, the literary features function rhetorically and performatively.[375] Witl textual horizon, the dialogue develops between an individual [John the Baptist] and a gr people [the Jewish emissaries].[376] The use of dialogue foregrounds the characters an discourse; this in turn persuades the reader and cultivates positive power in her/him (cf. I 1966: 42-54; Drewermann, 2003: 66-83).

The narrator's presentation of the slot is dramatic and symbolic in the following ways: *fi* dialogue works within the narrative section (vv. 19-28) and falls into a monologue (vv. The triple negations of John, i.e., οὐκ (in v. 20), οὐκ (v. 21), and οὔ (v. 21), in the dialogue reveals the fact that he is not the Messiah;[377] *second*, the Jews come to John in order to a whether he is the Messiah; but John as a *sign figure* stands between the Jews and Jesus a

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[372] Kennedy (1984: 10; cf. Lausberg, 1960) is of the opinion that one could not expect to be persuasive unl was some overlap between the content and form of what he said and the expectations of his audience. By appl Aristotelian three modes of artistic proof (*ethos*, *pathos*, and *logos*; 1.2.1356a), Kennedy (1984: 15) looks at of the NT. Kennedy (1984:15) explains the three modes of artistic proof as follows: "Ethos means 'character' be defined as the credibility that the author or speaker is able to establish in his work . . . . Pathos inhere audience and may be defined as the emotional reactions the hearers undergo as the orator 'plays upon their fee . . Logos refers to the logical argument found within the discourse".

[373] The semiotic principle, called pragmatics, is distinct from semantics and syntactic. It is has traditiona characterised as the 'relations between signs and sign users' (cf. Van Dijk, 1976: 26). In our analysis, we em the term 'pragmatics' in order to refer to the persuasive aspects of the dialogue texts. Moreover, we use tl 'function' and 'pragmatics' interchangeably as the linguistic and literary signs are persuasive in style and reader dialogic in function.

[374] Resseguie (2005: 41) says that, "Rhetoric is the art of persuasion. It breathes life into a narrative and in how we feel and think about what the author says. Rhetoric is sometimes thought to be a flourish of wor imaginative turn of phrase that a speaker or writer uses to capture our attention". Kennedy (1984: 3; see L 1960) on the other hand defines, 'rhetoric' as "that quality in discourse by which a speaker or writer accomplish his purposes". The author's accomplishments and the reader's inspiration can be considered as elements in a narrator-reader dialogue.

[375] According to Baldick (1990: 164; cf. Austin, 1962), performative is "a kind of utterance that perfor language the deed to which it refers (e.g., I promise to come), instead of describing some state of affairs". I details about the use of 'performative language' in John's Gospel, refer to Van der Watt, 2010: 139-67.

[376] According to Kumar (2003: 13), "in Group Communication, detection and pretence cannot be determi group communication, "the larger the group the less personal and intimate is the possibility of exchange. In fa group grows in size communication tends to become more and more of a monologue, for participation problematic" (see Kumar, 2003: 13).

[377] See Stibbe, 1993: 31-4; Painter, 1993: 169-73; Blomberg, 2001: 75-7; Carson, 1991: 141-4; Beasley-Murra 21-4; Newman and Nida, 1980: 29-34.

them that he is neither the Messiah nor Elijah nor the prophet;[378] *third*, the narrator presents the Jews at the beginning as a suspicious community through their question in v. 19b (Σὺ τίς εἶ;), the suspicion develops as a conflict in the form of a dialogue between themselves and John the Baptist, and finally, John's dialogue with them turns their attention toward a surprise by hearing about another personality [i.e., Jesus]; *fourth*, the pericope provides a basis for the dialogical conflict that is running all through the gospel: the dualistic tension between those who are *sent* from above and those who are *sent* from below; and *fifth*, by placing the OT scripture at the center of the dialogue, the narrator attempts to emphasise the 'fulfillment' aspect of the story.[379] The figures like Messiah, Elijah and the Prophet are central in the dialogic conflict as their names appear more than once in this little piece of writing. These features open up a horizon for the implied reader[380] to view the snippet as a rhetorical piece functioning within the larger framework of the text (cf. Brodie, 1993: 149-51; Keener, 2003: 1: 437-51).

The presence of the dialogical materials in the pericope makes the narrative vibrant for the reader, transforms the narrative from a monotonous treatise, and directs it from passive voice to active voice. The narrator actualises this by placing the dialogue in its original oral format.[381] The dialogue clears up the confusion of the Jews, reveals the identity of the important characters of the larger story [i.e., Jesus and the Jews], recognises the real protagonist [i.e., Jesus], and leads the reader forward with more expectation.[382] In ancient rhetoric, "questions" were more than statements and they were maintained in quest form, for they provide points for dispute, quarrel, discussion, and the like; they frequently function as topics for debate, controversy, difficulties, quarrels, and puzzles.[383] On the basis of this classical rhetorical theory, the question-and-answer exchange in John 1:19-28 can be considered as a communicative device in order to reveal the role and status of the interlocutors (see Michaels, 1984/1989: 28-36; Keener, 2003: 1: 437-51).[384] John's dialogue here reveals some of the key character aspects, like the identities of the interlocutors [i.e., both John the Baptist and the Jews], the inquisitive character of the Jews, John's

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[378] Along with the interlocutors, the readers of the gospel are also brought to this understanding. Cf. Kelly and Moloney, 2003: 62-3.

[379] The inter-textual character of the pericope is obvious through the appearance of the quoting and figures from the OT. See Stibbe, 1993: 31-4; Barrett, 1978: 170-5; Blomberg, 2001: 75-7; Malina and Rohrbaugh, 1998: 43-8; Newman and Nida, 1980: 32-3; Carson, 1991: 143-4; Painter, 1993: 169-73.

[380] According to Van der Watt (2009: 88; cf. Chatman, 1978: 147-61), "The implied reader as inner-textual construct knows nothing at the beginning of the narrative, but is indeed constructed as the narrative develops. As the narrative unfolds, the implied reader is informed by everything the narrative has to offer and the knowledge of the implied reader increases proportionally". In the case of John 1:19-28, the implied narrator begin to gather information about the identities of the interlocutors, especially from their talk-units. This basic knowledge will help her/him to gather more information in the process of reading the succeeding slots and episodes.

[381] While the narrative sections are usually put in the past tense format, the dialogue sections are put in the present tense. The present tense format of the dialogue creates more spaces for narrator-reader communication than the narratives in the past-tense format. Cf. Chatman, 1978: 63.

[382] It clears up perplexities about the identity of John the Baptist, identifies the role of Jesus, John the Baptist and the emissaries from Jerusalem, and persuades the reader for further reflection and action.

[383] Aggressive questions and answers occur also in philosophy. Socrates, for example, asked two types of questions. As a midwife, he asked educating questions to give birth to the truth already existing in the minds of interlocutors. But he also asked hostile questions to sophists to expose their folly and pretension (see Neyrey, 2007: 49; Santas, 1979: 57-180; Majercik, 1992: 185-6).

[384] See Barrett, 1978: 170-5; Neyrey, 2007: 49; Painter, 1993: 169-73; Beasley-Murray, 1987: 21-4; Blomberg, 2001: 75-7; Carson, 1991: 141-7; Stibbe, 1993: 31-4; Malina and Rohrbaugh, 1998: 43-8.

status in comparison to Jesus, and the fulfillment of the scripture.[385] The narrator here intr the main interlocutors of the larger story, intertwines dialogue with a religious activit baptism], makes the slot reader-friendly by way of providing a dialogical platform, shifts the from John the Baptist to Jesus (i.e., *backgrounding* of John and *foregrounding* of Jesus; cf. T 1999: 29-37; Brant, 2011: 49), and *performs* the story artistically before the reader (cf. I 1993: 149-51). The narrator, thus, rhetorically presents a dialogue-driven slot at the outset BS.[386] In sum, the first slot ushers in the content of the messianic identity of Jesus and the John the Baptist as the witness. The overall subject matter is framed in a *question-and-a* dialogue with revelatory intentions. The content and form are used to invite the reader tow Messiah.

1.2.2. Slot Two (1:29-34)

The second slot (1:29-34) begins with a formulaic narratorial note that introduces Jesus as a on" character (v. 29a).[387] The slot as a whole develops and ends in the form of a monolog 29b-34; cf. Schmidt, 2000: 45-6; Keener, 2003: 1: 451-65).[388] As a continuation of his pr day's talk,[389] on 'the next day' (v. 29) John the Baptist witnesses about Jesus (see Table 4). expression τῇ ἐπαύριον[391] marks a transition from the previous day's dialogue to the latte monologue. According to Moloney (1998: 53; cf. Brown, 1966: 55-71), "This day is domina John the Baptist, who continues to give witness to Jesus . . . . The only other character v present to the narrative is Jesus who is 'coming toward' the Baptist. Jesus plays no active ro acts as the catalyst that triggers the witness of vv. 29-34". John the Baptist's point of view[39 Jesus is reported as a two-part monologue (vv. 29b-31 and vv. 32b-4; cf. Van Hartingsveld

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[385] See Blomberg, 2001: 75-7; Carson, 1991: 143-4; Barrett, 1978: 170-5; Beasley-Murray, 1987: 23-4; Paint 169-73; Stibbe, 1993: 31-4; Kanagaraj, 2005: 73-4; Newman and Nida, 1980: 32-3.

[386] These conspicuous characteristic features in the dialogue may help the reader to comprehend the su discussions of the gospel with more clarity and depth.

[387] Though Jesus is the central figure of the larger story, in the current slot he physically appears in the bacl But in John's monologue Jesus' character is foregrounded from the point of view of John the Baptist.

[388] For more details about the differences between a dialogue and a monologue, refer to Chatman, 1978: 17 Barrett, 1978: 175-8; Dodd, 1963: 269-76; Malina and Rohrbaugh, 1998: 49-53; Blomberg, 2001: 77-80.

[389] Cf. Beasley-Murray, 1987: 24-6; Carson, 1991: 147; Stibbe, 1993: 34-6; Blomberg, 2001: 77-80; Dodd, 19 76; Malina and Rohrbaugh, 1998: 49-53; Barrett, 1978: 175-6.

[390] As the monologue occurred on "the next day", it forms a new setting and hence a slot (see Table 4) w larger episode. Bernard (1929: 43) opines that, "There is no mention of any conversation between Him [i.e., Je John [i.e., Baptist] on this occasion; but John, as He passes, designates Him publicly as the Christ".

[391] Bernard (1929: 42; cf. Brant, 2004: 38) says that, "We now come to the second day of this spiritual diary (s 19). One of the characteristics of the Fourth Gospel is the precision with which the author gives dates". Wallac 232) opines that, "Every instance of the adverb ἐπαύριον in the NT occurs with a feminine dat. article (Matthew 27:62; John 1:29; Acts 21:8). Although the adverb itself simply means 'following, next', the usage in each time implies the noun ἡμέρα (hence, the article is feminine) and suggests that the event took place at a time (hence, the article is dat.)".

[392] Here John the Baptist's point of view is merged within the extended narratorial point of view. As the narrat John the Baptist with a positive outlook, it is difficult to distinguish between the two points of view. For mor about "point of view", refer to Resseguie, 2005: 167-96; Falk, 1971: 43.

23-8; Burge, 1987: 50-61). The division of the section is outlined on the basis of the two formulaic narratorial notes (vv. 29a and 32a).[393]

John 1:29-34	Overview
v. 29: Τῇ ἐπαύριον βλέπει τὸν Ἰησοῦν ἐρχόμενον πρὸς αὐτὸν καὶ λέγει, Ἴδε ὁ ἀμνὸς τοῦ θεοῦ ὁ αἴρων τὴν ἁμαρτίαν τοῦ κόσμου. v.30: οὗτός ἐστιν ὑπὲρ οὗ ἐγὼ εἶπον, Ὀπίσω μου ἔρχεται ἀνὴρ ὃς ἔμπροσθέν μου γέγονεν, ὅτι πρῶτός μου ἦν. v.31: κἀγὼ οὐκ ἤδειν αὐτόν, ἀλλ' ἵνα φανερωθῇ τῷ Ἰσραὴλ διὰ τοῦτο ἦλθον ἐγὼ ἐν ὕδατι βαπτίζων. v.32: Καὶ ἐμαρτύρησεν Ἰωάννης λέγων ὅτι Τεθέαμαι τὸ πνεῦμα καταβαῖνον ὡς περιστερὰν ἐξ οὐρανοῦ καὶ ἔμεινεν ἐπ' αὐτόν. v.33: κἀγὼ οὐκ ἤδειν αὐτόν, ἀλλ' ὁ πέμψας με βαπτίζειν ἐν ὕδατι ἐκεῖνός μοι εἶπεν, Ἐφ' ὃν ἂν ἴδῃς τὸ πνεῦμα καταβαῖνον καὶ μένον ἐπ' αὐτόν, οὗτός ἐστιν ὁ βαπτίζων ἐν πνεύματι ἁγίῳ. v.34: κἀγὼ ἑώρακα καὶ μεμαρτύρηκα ὅτι οὗτός ἐστιν ὁ υἱὸς τοῦ θεοῦ.	(1) The slot exists in the form of a monologue at two levels (see vv. 29b-31 and vv. 32b-34); (2) The monologue is introduced by the help of two narratorial formulas: (a) Τῇ ἐπαύριον βλέπει τὸν Ἰησοῦν ἐρχόμενον πρὸς αὐτὸν καὶ λέγει (v. 29a); and (b) Καὶ ἐμαρτύρησεν Ἰωάννης λέγων ὅτι (v. 32a); (3) The plot development of the episode is smooth as the anaphoric expression Τῇ ἐπαύριον connects the latter monologue section (i.e., vv. 29-34) with the previous dialogue section (i.e., vv. 19-28).

Table 4: The monologue of 1:29-34

The content of the talk can be determined on the basis of the two parts: *first*, John's *declaration* about the Lamb of God[394] (see v. 29a; Gk. λέγει); and *second*, his *witness* about the Son of God (see v. 32a; Gk. ἐμαρτύρησεν... λέγων).[395] Painter (1993: 176) says, "Given that no audience is specified on the second day the focus falls on the content of the witness and it is here that the fullest form of the words is given". In the *declarative* section (vv. 29b-31) he points out the following things: *first*, Jesus is the Lamb of God[396] who takes away the sin of the world (*a directive statement*,[397] v. 29b);[398] *second*, "This is he of whom I said, 'After me comes a man who ranks ahead of me because he was before me'" (*a memory statement*,[399] v. 30);[400] and *third*, "I

[393] Cf. Stibbe, 1993: 34-6; Barrett, 1978: 175-8; Dodd, 1963: 269-76; Blomberg, 2001: 77-80.

[394] Wallace (1996: 224) says that, "John's description of Jesus may be regarded as monadic as long as the gen. 'of God' is considered part of the formula, for it is used of Jesus alone in the Bible". The phrase "Lamb of God" is found in the NT only in the Gospel of John (in two occurrences, 1:29 and 1:36; cf. Marshall, 1992: 432).

[395] For more details about the phrase "Son of God", refer to Bauer, 1992: 769-75.

[396] Brown (1966: 59; cf. Grigsby, 1982: 54, 60) observes that, ". . . there is a vocabulary difference in these references to 'lamb': in John 1:29 the word is *amnos*, while in Revelation the apocalyptic lamb is *arnion*. However, while John and Revelation are works of the Johannine school, they frequently reflect differences of vocabulary—a sign that they were written by different hands".

[397] The expression Ἴδε (v. 29b) is used here in order to give force to the direction. Wallace (1996: 60) observes that, "In NT usage, Ἴδε and Ἰδού are customarily followed by a nom. These were originally verb forms (the active and middle aorist imperatives of ὁράω respectively) and should, according to classical usage, take an accusative. But in Koine Greek, and especially the NT, they normally function like mere interjections'.

[398] Gk. Ἴδε ὁ ἀμνὸς τοῦ θεοῦ ὁ αἴρων τὴν ἁμαρτίαν τοῦ κόσμου.

[399] The expression οὗτός ἐστιν ὑπὲρ οὗ ἐγὼ εἶπον (v. 30a) takes the attention of interlocutors and readers toward previously occurred utterances of John. Wallace (1996: 455) says that, "Ancient writers and speakers, by and large, were not concerned about getting the words exact . . . . This can easily be seen in the NT as well: note, for example, how various writers quote the OT, or how the synoptists record the sayings of Jesus, or even how John the Baptist is recorded as quoting himself (John 1:15, 30)".

[400] Gk. οὗτός ἐστιν ὑπὲρ οὗ ἐγὼ εἶπον, Ὀπίσω μου ἔρχεται ἀνὴρ ὃς ἔμπροσθέν μου γέγονεν, ὅτι πρῶτός μου ἦν.

myself did not know him; but I came baptizing with water for this reason, that he mi revealed to Israel" (*a statement about unknowing*, v. 31;[401] cf. Burge, 1987: 50-61).[402] H statement in the first section (v. 30b) states that his religious activity (baptism), coupled w utterances, were for revelatory reasons (cf. v. 31). His *witness* section (vv. 32b-34) points following things: *first*, descending of the Spirit upon Jesus (*a witness statement*, v. 32b);[403] s John moves away from his unknowing to knowing through the utterance of the Father ab descent of the Holy Spirit upon Jesus (*from unknowing to knowing*, v. 33);[404] and *third*, myself have seen and have testified that this is the Son of God" (*a revelatory utterance*, v. Brant, 2011: 49-50; see Table 4).[405] Semantically, the slot conveys the following messag Jesus is the lamb of God who takes away the sin of the world;[406] *second*, he ranks ahead the Baptist; *third*, the purpose of John's arrival is to introduce Jesus to the world; *fourth* trasferred from 'unknowing' to 'knowing' concerning Jesus; *fifth*, the one who sent John t to him about Jesus; *sixth*, Jesus is baptized by the Holy Spirit; and *seventh*, John personal and testified that Jesus is the Son of God.[407] The content section (see vv. 29b-31 and 32 further reveals Jesus' identity as the Messiah with the help of messianic expressions (i.e., of God", "one who comes after but existed before", "anointed one of God", and "Son of Goc

In the monologue, the narrator uses literary forms and devices in order to catch the attentior reader. The form of the dialogue-turned-monologue can be determined on the basis of the na syntactics (cf. Schmidt, 2000: 45-46). As Keener (2003: 451) says, "The 'next day' pro transition to a new christological confession to John's disciples".[409] The previous day's qu (cf. 1:19-22, 25) are answered in a different context in the monologue section (cf. 1:29-3 monologue, thus, forms an explanation of the previous day's dialogue that reveals more

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[401] John's utterance at the beginning (v. 31a; κἀγὼ οὐκ ἤδειν αὐτόν) reveals his unknowing position. Duke (1 says that, "in the Fourth Gospel the word *Israel* is always used in a deeper theological sense than may appe surface (cf. 1:31, 49; 12:31)—that, in fact, some readers of the Gospel know *Israel* to mean 'the true Israel new people through Jesus Christ".

[402] Gk. κἀγὼ οὐκ ἤδειν αὐτόν, ἀλλ' ἵνα φανερωθῇ τῷ Ἰσραὴλ διὰ τοῦτο ἦλθον ἐγὼ ἐν ὕδατι βαπτίζων. K Moloney (2003: 64) argue that, "A *docta ignorantia* has guided him to baptize in order that his hitherto unkn might be revealed to Israel (1: 31b)".

[403] Gk. τεθέαμαι τὸ πνεῦμα καταβαῖνον ὡς περιστερὰν ἐξ οὐρανοῦ καὶ ἔμεινεν ἐπ' αὐτόν.

[404] Gk. κἀγὼ οὐκ ἤδειν αὐτόν, ἀλλ' ὁ πέμψας με βαπτίζειν ἐν ὕδατι ἐκεῖνός μοι εἶπεν, Ἐφ' ὃν ἂν ἴδῃς τ καταβαῖνον καὶ μένον ἐπ' αὐτόν, οὗτός ἐστιν ὁ βαπτίζων ἐν πνεύματι ἁγίῳ. Cf. Brant, 2004: 113.

[405] Gk. κἀγὼ ἑώρακα καὶ μεμαρτύρηκα ὅτι οὗτός ἐστιν ὁ υἱὸς τοῦ θεοῦ. Moloney (1998: 53; cf. Smith, 1999: that, "The information provided by the Prologue is further developed as the Baptist identified Jesus as the pre one (v. 30; cf. vv. 1, 15), the Lamb of God who takes away the sin of the world (v. 29), the one upon whom t descended (v. 32) in fulfillment of a divine promise (v. 33a), the one who baptizes with the Holy Spirit (v. Son of God (v. 34)". See Beasley-Murray, 1987: 24-6; Malina and Rohrbaugh, 1998: 49-53; Barrett, 197 Dodd, 1963: 269-76; Blomberg, 2001: 77-80; Stibbe, 1993: 34-6.

[406] Köstenberger (2004: 67; cf. Morris, 1995: 130) says that, ". . . 'God's lamb' will take away sin, presur means of a sacrificial, substitutionary death. The verb αἴρω (take away) has the sense of 'bearing off', 'gettin or 'carrying away' (2:16; 5:8-12; 10:18; see Bultmann, 1971: 96), in association with the Hebrew *kpr*, which the idea of sins being 'wiped away'".

[407] The central message of the slot, as Moloney (1998: 53) says, is "Jesus is the Lamb *of God* and the Son *of* one upon whom the Spirit remains and who baptizes with the Holy Spirit".

[408] Cf. Brown, 1966: 55-71; Malina and Rohrbaugh, 1998: 49-53; Dodd, 1963: 269-76; Blomberg, 2001: 77-8

[409] Although some ancient writers preferred disjunctive episodes, many connected events of various occasio chronological sequence that made them easier to follow (cf. Mark 1:21, 29). See Dodd, 1963: 269-76; B 2001: 77-80; Malina and Rohrbaugh, 1998: 49-53; Barrett, 1978: 175-8; Beasley-Murray, 1987: 24-6.

Jesus' identity (cf. Schmidt, 2000: 45-46; Van Hartingsveld, 1980: 23-28).[410] The use of the expression τῇ ἐπαύριον is a key element that helps for the "revelatory plot development" of the story (see Chatman, 1978: 48; cf. Moore, 1989: 14-15).[411] A reader approaching the monologue in isolation may find difficulty in understanding it apart from the dialogue (cf. Brown, 1966: 55-71; Drewermann, 2003: 66-83). The A-to-B dialogue in the first slot becomes a B-factor in the second slot (see Diagram 4).

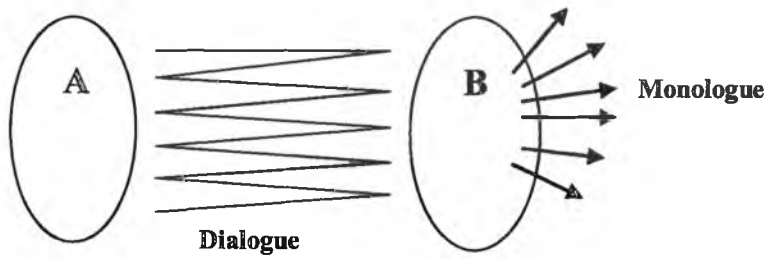

Diagram 4: Plot development from a dialogue to a monologue

The connection between the dialogue and the monologue can be established by noting the existence of a larger *inclusion*, "this is the *testimony* of John" (1:19) and "I have *testified* that . . ." (1:34); thus the narrator makes salient now the earlier remark in the prologue that "John came for *testimony*" (1:7-8).[412] An *inclusion within the inclusion* is formed by placing two christological titles, *Lamb of God* (v. 29; ὁ ἀμνὸς τοῦ θεοῦ)[413] and *Son of God* (v. 34; ὁ υἱὸς τοῦ θεοῦ) at the beginning and at the end of the monologue (cf. Kelly and Moloney, 2003: 65; Quast, 1991/1996: 15-16). Painter (1993: 175; cf. Talbert, 1992: 81) opines that, "Just as 1:19-23 has a doublet in 1:24-27, so 1:29-31 has 1:32-34". While *declaration* and *witness* are the larger forms in the monologue, the sub-forms like *directive utterance*, *memory statement*, *statement about unknowing*, *witness statement*, and *revelation* support the development of the slot.[414]

Whether John the Baptist's words in the monologue section are a reproduction of his previous day's utterances with the Jews or the talk altogether is a recapitulation of other previously occurring dialogues? This is one of the important issues to be dealt with.[415] A few things have to be pointed out here: *first*, the expression Ἴδε ὁ ἀμνὸς τοῦ θεοῦ is firstly introduced in v. 29 (cf.

[410] Moloney (1998: 53) says, "The response of the Baptist to his interrogators on the first day (vv. 19-28) is further clarified".

[411] Chatman (1978: 48) says, "Revelatory plots tend to be strongly character-oriented".

[412] Talbert (1992: 81) states that, "Day Two (vv. 29-34) is linked to Day One (vv. 19-27) not only by the seven- or eight-day scheme but also by link phrases: 'the one who comes after me', v. 27//v. 30; 'I baptize', v. 26/vv. 31, 33". Painter (1993: 176) opines that, "In each scene John is present as the witness. His words of witness, initiated by inquiry, overlap the scenes on each day so that an element of the witness from the first day (1:19-28) is repeated on the second (1:29-34); and an element from the second on the third (1:35-37)". Cf. Neyrey, 2007: 47; Harvey, 1976: 18-32; Wink, 1968.

[413] Cf. Louw and Nida, 1988: 1: 4:24; Duke, 1985: 128; Brown, 1970: 2: 867; Brant, 2004: 87.

[414] Cf. Malina and Rohrbaugh, 1998: 49-53; Dodd, 1963: 269-76; Beasley-Murray, 1987: 24-6; Stibbe, 1993: 34-6; Barrett, 1978: 175-8; Blomberg, 2001: 77-80.

[415] The commentaries do not deal with this important issue nor suggest solutions. Though our intention is not to deal those issues, here the researcher intends to open up the issue for further discussions.

Louw and Nida, 1988: 1: 4:24); and *second*, when John says οὗτός ἐστιν ὑπὲρ οὗ ἐγὼ εἶ 30), his readers are brought to the understanding that there was a previous disc circumscribed around the theme ὁ ἀμνὸς τοῦ θεοῦ.[416] It is not logical to think that John's utt in vv. 30-31 is presented in view of his dialogue with the Jews in vv. 26-27.[417] A compari the two slots (vv. 19-28 and vv. 29-34) gives us evidence to state that John's monologue 29b-34 is not completely a derivation from the reported dialogue of the previous day; ra makes the reader think about the possibility of a combination of several dialogues.[418] If the takes the position that the monologue was a reproduction of the previous day's dialogue, th also true that the dialogue section in vv.19-28 provides incomplete information.[419] This imp nature of the dialogical tenets in the monologue is significant in the process of interpretation.

At the pragmatic level, the monologue section functions rhetorically as follows: *first*, bo dialogue (vv. 19-28) and the monologue (vv. 29-34) are complimentary to one another;[421] s while both the Jews and John the Baptist are introduced in equal proportion in the dialogue. monologue John's utterances are foregrounded as a response to the previous day's questions while John the Baptist's identity and activity are stated clearly in the dialogue, Jesus' ide stated in conspicuous terms in the monologue;[422] *fourth*, the language of the narrator [throu means of the narratorial notes and direct speech] is both revelatory and performatory as he the attention of the reader toward Jesus the protagonist; and *fifth*, the usage of lin phenomena, such as the use of christological titles [i.e., Lamb of God and Son of God],[423] t from 'knowing' to 'unknowing',[424] cultic references [i.e., baptism], forensic connotatior

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[416] Smith (1999: 70) opines that, ". . . John is the narrator as he looks back retrospectively on what has happene

[417] John 1:30-31 is not a reproduction of vv. 26-27 on the following grounds: *first*, in the dialogue the Jews "not into know" position; but in the monologue John is in a "not into know" (v. 31) position; *second*, in the d John's inferiority is highly emphasised; but in the monologue, Christ's superiority is the focal point; and *t* former and the latter sections are not in conformity with each other on verbal grounds as the monologue in new themes and concepts.

[418] Cf. Barrett, 1978: 175-8; Beasley-Murray, 1987: 24-6; Dodd, 1963: 269-76; Blomberg, 2001: 77-80.

[419] In that way it actualises the author's purpose statement in 21:25. Similarly, the reporting language of the l declaration in vv. 32-34 makes the reader think about the reproduction of a divine revelation to John the Ba Matthew 3: 13-17). John seems to quote a previously occurring event without going into the details of tl setting. In vv. 19-28, the narrator clearly explains the real setting of the dialogue that happened between the J John the Baptist, "when the Jews sent priests and Levites from Jerusalem" and "in Bethany across the Jordar the narrator employs a kind of "third party's reporting" methodology to recapitulate the story of a previously dialogue with larger efficacy and rhetorical colouring. In most cases of dialogues, the narrator attempts to clear picture about the scene for the extended readers.

[420] Greimas and Courtés (1979: 152) opine that, "If the explicit is viewed as constituting the manifested pa utterance (sentence or discourse), the implicit corresponds to the non-manifested part, although it is pres directly or indirectly by the utterance produced". This principle guides the reader, along with the circu evidences, to see the implicit trends of dialogue in the monologue section.

[421] As we have discussed above, the narrator accretes the monologue in relation to the previous dialogue(s).

[422] John the Baptist's monologue in vv. 29-34 diminishes his interlocutors from the foreground to the backgrou

[423] Smith (1999: 68-9) is of the opinion that by employing these terminologies John here "evokes the langu imagery of Scripture".

[424] John the Baptist's mental transition from "I myself did not know him" (twice, vv. 31and 33) to "I myself h and have testified that this is the Son of God" tells the reader the way in which he moved from absu confirmation. In place of the hostile questions and evasive answers, John's positive testimony now leads his

witness and testified], and agency language, are rhetorical in effect (cf. Smith, 1999: 71; Schmidt, 2000: 45-46). Neyrey (2007: 53)[425] rightly comments that, "John's testimony functions in two ways: it deflects the hostile challenges of Jerusalem outsiders and makes Jesus known to insiders". The means of language employed here informs the implied reader about the person of Jesus.[426] Thus the monologue in vv. 29-34 maintains the flow of thought of the previous day's dialogue (i.e., vv. 19-28) and invites the attention of the reader toward Jesus. It also leads the reader toward another revelatory dialogue in vv. 35-42 (cf. Brant, 2011: 49-50; Brodie, 1993: 152-7).

1.2.3. Slot Three (1:35-42)

The content of the third slot (v. 35a; Τῇ ἐπαύριον) can be outlined in the following way.[427] In vv. 35-42, four layers of dialogue (vv. 36-37, 38-39a, 41, and 42) take place within an extended span of time (see vv. 35 and 39; cf. Schmidt, 2000: 47-50; Michaels, 1984/1989: 37-44). The narrator reports that while John was standing (v. 35; εἱστήκει, cf. Wallace, 1996: 586) with two of his disciples,[428] he watched (v. 36a; ἐμβλέψας) Jesus 'walk by' (v. 36a; περιπατοῦντι). John exclaimed, "Look, here is the Lamb of God" (v. 36b; Ἴδε ὁ ἀμνὸς τοῦ θεοῦ).[429] The two disciples who heard (v. 37a; ἤκουσαν) John's proclamation followed Jesus (v. 37b; ἠκολούθησαν, cf. Robertson, 1932: 25).[430] Moloney (1998: 59; cf. Bauckham, 2008: 133) is of the opinion that, "The language of 'following' is associated with discipleship across all canonical gospels. The word has at least two possible meanings: a spiritual 'following' in which the disciples learn from and model themselves on the one followed, and a physical 'following' in which the disciple treads the same path as the master. In the gospel traditions both meanings are involved". John's utterance in 36b and his disciples' response in v. 37 demonstrate the implicit nature of the first layer of dialogue (cf. Drewermann, 2003: 84-98). The action-oriented nature of the utterance is embellished by the help of narratorial seams (cf. v. 37; see Table 5).

John 1:35-42	**Overview**
v.35: Τῇ ἐπαύριον πάλιν εἱστήκει ὁ Ἰωάννης καὶ ἐκ τῶν μαθητῶν αὐτοῦ δύο v.36: καὶ ἐμβλέψας τῷ Ἰησοῦ περιπατοῦντι λέγει, Ἴδε ὁ ἀμνὸς τοῦ θεοῦ.	(1) The slot develops within an extended duration of time: (a) the expression τῇ ἐπαύριον (an anaphora) marks the third day of the series of dialogues (v. 35); and (b) the expression ἦλθαν οὖν καὶ εἶδαν ποῦ μένει καὶ παρ'

"into the know", unlike the Pharisees, who do "not know". See Stibbe, 1993: 34-6; Barrett, 1978: 175-8; Blomberg, 2001: 77-80; Malina and Rohrbaugh, 1998: 49-53; Neyrey, 2007: 52.

[425] Cf. Barrett, 1978: 175-8; Stibbe, 1993: 34-6; Blomberg, 2001: 77-80; Malina and Rohrbaugh, 1998: 49-53.

[426] The key elements of the monologue are revelatory. The implied reader of the story is more informed when the plot structure of the story is further developed.

[427] As per the information, this is the third day of events. The expression τῇ ἐπαύριον shows the use of the repetitive style in the Johannine narratives. Cf. Van der Watt, 2009: 87-108; Newman and Nida, 1980: 42.

[428] Brown (1966: 73; cf. Bernard, 1929: 1: 53) says that, "Literally 'was standing', takes it in the sense that John the Baptist was standing, awaiting Jesus. More likely the verb simply implies that he was present".

[429] Smith (1999: 71) states that, "As another day dawns (v. 35), John is now accompanied by two of his disciples, and he again designates Jesus the Lamb of God. Previously Jesus was coming to John (v. 29); now he is walking by". Jeremias (1964: 338; cf. Gess, 1967/1980: 411) says that, "In the NT it (i.e., ἀμνός) occurs 4 times (John 1:29, 36; Acts 8:32; 1 Pet 1:19) and it is always applied to Jesus, who is compared with a lamb as the One who suffers and dies innocently and representatively". Wallace (1996: 60) observes, "In NT usage, Ἴδε and Ἰδού are customarily followed by a nom". Cf. Quast, 1991: 15; Painter, 1993: 183-4; Newman and Nida, 1980: 42-5.

[430] See Painter, 1993: 183-4; Newman and Nida, 1980: 42; Carson, 1991: 153-7.

v.37: καὶ ἤκουσαν οἱ δύο μαθηταὶ αὐτοῦ λαλοῦντος καὶ ἠκολούθησαν τῷ Ἰησοῦ. v.38: στραφεὶς δὲ ὁ Ἰησοῦς καὶ θεασάμενος αὐτοὺς ἀκολουθοῦντας λέγει αὐτοῖς, Τί ζητεῖτε; οἱ δὲ εἶπαν αὐτῷ, Ῥαββί, ὃ λέγεται μεθερμηνευόμενον Διδάσκαλε, ποῦ μένεις; v.39: λέγει αὐτοῖς, Ἔρχεσθε καὶ ὄψεσθε. ἦλθαν οὖν καὶ εἶδαν ποῦ μένει καὶ παρ' αὐτῷ ἔμειναν τὴν ἡμέραν ἐκείνην· ὥρα ἦν ὡς δεκάτη. v.40: Ἦν Ἀνδρέας ὁ ἀδελφὸς Σίμωνος Πέτρου εἷς ἐκ τῶν δύο τῶν ἀκουσάντων παρὰ Ἰωάννου καὶ ἀκολουθησάντων αὐτῷ· v.41: εὑρίσκει οὗτος πρῶτον τὸν ἀδελφὸν τὸν ἴδιον Σίμωνα καὶ λέγει αὐτῷ, Εὑρήκαμεν τὸν Μεσσίαν, ὅ ἐστιν μεθερμηνευόμενον Χριστός· v.42: ἤγαγεν αὐτὸν πρὸς τὸν Ἰησοῦν. ἐμβλέψας αὐτῷ ὁ Ἰησοῦς εἶπεν, Σὺ εἶ Σίμων ὁ υἱὸς Ἰωάννου, σὺ κληθήσῃ Κηφᾶς, ὃ ἑρμηνεύεται Πέτρος.	αὐτῷ ἔμειναν τὴν ἡμέραν ἐκείνην· ὥρα ἦν ὡς δεκ v. 39 shows a long gap (the gap is filled by narrator comments); (2) There are four levels of dialogue reported in vv. 42: (a) John the Baptist and two of his disciples (vv 37); (b) Jesus and the two disciples (vv. 38-39); (c) Andrew and Simon Peter (vv. 40-41); and (d) Jesus Simon Peter (v. 42); (3) There are six utterance units recorded in the slo 36b, 38a, 38b, 39a, 41, and 42b (see the text); (4) The utterance units are supported by narrative a (vv. 38b, 41, and 42b), formula narratives (vv. 36a, 38b, 39a, 41a, 42a), and pure narratives (vv. 35, 37. 40).

Table 5: The dialogue of 1:35-42

The narrator shifts the camera from John to Jesus as the disciples move on. Jesus asks the di who follow him: "what are you looking for?" (v. 38a; Τί ζητεῖτε;). They reply: "Rabbi, wh you staying?" (v. 38b; Ῥαββί, ποῦ μένεις;).[431] Jesus' response to them is "come and see" (Ἔρχεσθε καὶ ὄψεσθε, cf. Smith, 2005: 206-11).[432] The dialogue proper at the secon highlights two important things: *first*, Andrew and the 'other' disciple acknowledge Jesu 'Rabbi' (cf. Louw and Nida, 1988: 1: 93.25);[433] and *second*, Jesus invites them to stay wi and ultimately to become his disciples. The narrator reports about their arrival to Jesus' pla their stay with him that day (v. 39). It is further narrated that the same day around four Andrew went to his brother Simon Peter (v. 39).[434] He first finds Peter and says to him: "w found the Messiah" (v. 41).[435] The narrator reports about the positive response of Simon

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[431] Wallace (1996: 449) sees in v. 38 a syntactical feature called *interrogative indicative*. He says: "The indic be used in a question. The question *expects an assertion* to be made; it expects a declarative indicative in the a . . The interrogative indicative typically probes for information. In other words, it does not ask the *how* or the the *what*".

[432] Talbert (1992: 82) opines that, "Day Three is linked to Day Two not only by the seven or eight day scheme by the link phrase, Lamb of God (vv. 29, 36). John, who has been center stage on Days One and Two, no offstage and is replaced by Jesus, who attracts disciples to himself (cf. 1:6-8)". Wallace (1996: 489-90) exp *conditional imperative* in v. 39. He says, ". . . in John 1:39 Ἔρχεσθε καὶ ὄψεσθε ('come and you will see') *you come—and I want you to—you will see*". Cf. Blomberg, 2001: 80-2; Malina and Rohrbaugh, 1998: 54-5; Murray, 1987: 26-7; Stibbe, 1993: 36-8; Barrett, 1978: 179-83.

[433] Cf. Brown, 1966: 74; Ridderbos, 1987/1997: 82; Quast, 1991: 14-6.

[434] Brown (1966: 75) opines that, "Literally 'the tenth hour'; presumably John is reckoning the hours from da 6 A.M". Moloney (1998: 54) says that, "Nothing is reported of what was shared, and there is no eviden symbolic reading of Jesus' invitation and the time they spend with him".

[435] Ridderbos (1987/1997: 84-5; cf. Brown, 1966: 75-6; Moloney, 1998: 54) explains that, "'First' has to be ta the entire sentence and means that Andrew, before doing anything else, informed his brother Simon of what h other disciple had experienced". Cf. Köstenberger, 2004: 76; Kanagaraj, 2005: 84-9; Painter, 1993: 183-4; and Nida, 1980: 42-3; Carson, 1991: 153-7. Hurtado (1992: 115; cf. Grundmann, 1974: 566-7) explains that, Andrew refers to Jesus as 'the Messiah' (Μεσσίας), and transliterated Aramaic term is translated by the a Χριστός". Wallace (1996: 201, 293) considers πρῶτον to be an adverbial accusative (cf. v. 41). Smith (1999:

Andrew and their journey together to Jesus. Here the reader can infer yet another implicit dialogue as the third layer (v. 41). Simon was brought to Jesus; Jesus looked at him and said: "You are Simon son of John. You are to be called Cephas" (v. 42).[436] The reader can notice another layer of implicit dialogue as the fourth layer in v. 42.[437] The 'short talk' at vv. 38b-39a between Jesus and the two disciples is the only explicit dialogue within the pericope.[438] Semantically, the dialogues of the third slot point out the following: *first*, John's introduction of the Lamb of God to the world; *second*, the disciples' quest and Jesus' invitation of them to discipleship; *third*, the disciples' realisation that he is the Messiah; and *fourth*, Peter's special appointment with a new title [i.e., Cephas].[439] As Painter (1991: 40; cf. Van Hartingsveld, 1980: 29-34) opines, "the third scene demonstrates the quest of the disciples for the Messiah and the witness of the Baptist is given in summary form only, so the emphasis falls on the quest". The movement of the characters from "one space to another, or from one temporal interval to another" (cf. Greimas and Courtés, 1979: 201) is dramatically portrayed by the narrator here.[440] The talk-units are sequentially arranged with the help of narratives and they provide the reader a picture of representative scenes from at least four dialogue contexts (see vv. 36, 38-39a, 41, and 42; cf. Perkins, 1978: 10-15).[441]

The content of the dialogic slot can be further systematised with the help of its form as follows. The talk-units of the slot begin with John's "exclamation" or "introduction" (v. 36; cf. Robertson, 1932: 25). Jesus' first utterance in the entire gospel appears in the form of an "interrogation" (v. 36; Τί ζητεῖτε;) to John's disciples.[442] The response of the disciples, i.e., Ῥαββί,[443] πού μένεις;, forms a *counter question* for information (cf. Bauckham, 2008: 134; Keener, 2003: 1: 470-71).[444] Jesus' answer to their *counter-question*, i.e., "come and see" (Ἔρχεσθε καὶ ὄψεσθε), can be considered as an "invitation" (cf. Smith, 2005: 206-11).[445] The format of the conversation in the

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"The climactic moment of the synoptic narratives, the identification of Jesus as the Messiah or Christ, is attained already at the beginning of the Fourth Gospel".

[436] Schnackenburg (1980: 1: 311; cf. Dodd, 1963: 306-9; Köstenberger, 2004: 77) is of the opinion that, "The evangelist's main interest is the fact that Jesus announced that Simon will have the name Κηφᾶς".

[437] The implicit dialogues maintain the following sequence: *first*, in v. 36 John utters, in v. 37 disciples hear John and following Jesus; *second*, in v. 41 Andrew tells Simon about the Messiah, in v. 42a Peter comes to Jesus; and *third*, in v. 42b Jesus talks to Peter, in the rest of the book Peter is in the list of leading disciples.

[438] Only at the second layer (vv. 38-39b) can a reader notice a verbal exchange between the characters. In all the other three occurrences, verbal utterances are responded to by action (vv. 36-37, 41, and 42).

[439] See the way these four things are outlined in the slot. Cf. Moloney, 1998: 54-5; Köstenberger, 2004: 71-8.

[440] The movements of the characters are significant in the process of interpretation. In John 1:35-42, there are a series of character movements: *first*, the standing of John and his disciples (v. 35); *second*, Jesus as a walk on character (v. v. 36a); *third*, the two disciples' movement away from John the Baptist to Jesus (v. 37); *fourth*, Jesus' turning around and seeing the disciples (v. 38a); *fifth*, the disciples' coming to the place where Jesus stays and remaining with him (v. 39b); *sixth*, Andrew's movement to Simon Peter (vv. 40-41); and *seventh*, Andrew's initiative to bring Simon Peter to Jesus (v. 42). Cf. Greimas and Courtés, 1979: 201.

[441] Cf. Carson, 1991: 153-7; Newman and Nida, 1980: 42-4; Painter, 1993: 183-4.

[442] Robertson (1932: 25-6; cf. Stibbe, 1993: 36) says, "Not 'whom' (*tina*, 18:4; 20:15), but 'what purpose have you'. The first words of Jesus preserved in this Gospel". Cf. Luke 2:49; Matthew 3:15; Mark 1:15.

[443] With a narratorial note ὃ λέγεται μεθερμηνευόμενον Διδάσκαλε.

[444] Painter (1993: 183) states that, "The use of the word abide (μένεις), an important Johannine term (see 15:1-10), probably signals a double meaning. The question not only concerns where Jesus intended to spend the night, it also refers to his abiding relation to the Father".

[445] Robertson (1932: 26) considers it as a "polite invitation and definite promise". Painter considers it as a "pronouncement". Painter (1993: 183-84) says, "Jesus responded with a pronouncement, a command with a promise attached; Ἔρχεσθε καὶ ὄψεσθε. 'Come' is imperative, 'you will see' is future and conveys a promise, as does ὄψῃ in the pronouncement of 1:50". See Newman and Nida, 1980: 42-4; Painter, 1993: 183-4; Carson, 1991: 153-7.

first half of the slot (cf. vv. 35-39b) creates a chain of talk-units back and forth betwe characters. In the second half (cf. vv. 39c-42), Andrew's declaration of the Messiah (v. 41 Jesus' changing of Peter's name (v. 42b)[446] are the foci (cf. Brant, 2011: 50-52; see Table (use of pure narration at vv. 39b-40 keeps the slot in a doublet format. The talk-units break intervals (cf. vv. 36b, 39a, 41b, and 42b), but at the same time they hold the entire slot toge is important to notice that the juxtaposition of the roles of both John the Baptist and J introduced with the help of dramatic conventions.[447]

John's activities at the beginning of the slot, as one who "again stood up" (πάλιν εἱστή "having looked at" (ἐμβλέψας),[449] and "says" (λέγει), position him for a dramatic activity. proclamation, as a continuation of the previous day's monologue (i.e., v. 36; Ἴδε ὁ ἀμν θεοῦ), rhetorically introduces the Lamb of God to the world.[451] The revelatory aspect dialogue is made vivid through the introduction of the 'walking' (περιπατοῦντι) Jesus to the (cf. Van Hartingsveld, 1980: 29-34; Brodie, 1993: 158-63). The slot forms both minor and inclusions. John the Baptist's christological proclamation at the beginning of the slot (Ἴδε ὁ τοῦ θεοῦ, v. 36b) forms a *minor inclusion* with Andrew's christological proclamation (Εὑρ τὸν Μεσσίαν, v. 41b) in order to place the explicit dialogue (cf. 38b-39a) at the center pericope. In the words of Köstenberger (2004: 71; Franzmann and Klinger, 1992; Bau 2008: 133-34), ". . . Peter is assigned a very passive role in 1:37-42. In a sense, his actu narrative' is not found until the very end of the gospel (21:15-23), an apparent *inclusio(n)*". messiahship of Jesus stated at the beginning of the gospel (v. 41; cf. vv. 45, 49) forms a *inclusion* with the purpose statement of the gospel (20:31; cf. Köstenberger, 2004: 77; S 2000: 47-50).[453]

Utterance	Form	Content
John the Baptist	Exclamation, declaraction, information	Presence of the Lamb of God
Jesus	Question	What are the disciples searching for?
Andrew/unnamed disciple	Counter-question	The place of Jesus' staying
Jesus	Invitation	Come and see
Andrew	Testimony, declaration, information	Andrew found the Messiah

[446] Moloney (1998: 60) opines that, "Given the widespread presence of Simon Peter in the gospel tradition indisputable role as the appointed leader of the Twelve and other disciples it is most likely that the author of th Gospel plays on readers' awareness of the Cephas/Peter figure in this promise". Cf. Dodd, 1963: 306-9; Paint 183-4; Kanagaraj, 2005: 84-9; Newman and Nida, 1980: 42-5; Carson, 1991: 153-7.

[447] The movement of the disciples can be considered as one *away* from the Baptist *toward* Jesus. Carey and S (1999: 51) define dramatic convention as "the traditional arrangement of characters on a stage who appear be to speak and act out a series of events that form the play". In John 1:35-42, the dramatic conventions progression and plot structure of the slot. Cf. Moloney, 1998: 54; Beasley-Murray, 1987: 26-7; Barrett, 1978 Stibbe, 1993: 36-8; Blomberg, 2001: 80-2; Malina and Rohrbaugh, 1998: 54-5.

[448] Vincent (1969: 69) states, ". . . more correctly, *was standing*, since the imperfect tense denotes some progress. Here, therefore, with the idea of *waiting*; was standing in expectation". Cf. 7:37; 18:5, 6, 18.

[449] First aorist active participle of ἐμβλέπω, antecedent action before λέγει (says). See Robertson, 1932: 25.

[450] The narrator's attempt to transfer the dialogue from John to Jesus is plotted by the help of dramatic element

[451] Cf. Painter, 1993: 183-4; Jeremias, 1964: 338; Gess, 1967/1980: 411; Newman and Nida, 1980: 42-5.

[452] Köstenberger (2004: 77; cf. Ridderbos, 1987/1997: 85-86) further states that, "Peter is identified as 'Simo John' only here (cf. v. 42) and in 21:15-17, which may be another instance of *inclusio*".

[453] Another *major inclusion* can be made between Jesus' first utterance in v. 38 ("What are you looking fo Jesus' question to Mary in 20:15 ("Whom are you looking for?"). Cf. Resseguie, 2005: 144-5.

Jesus	Declaration, changing of name	Simon is son of John and he will be called Cephas

Table 6: 'Form' and 'Content' of utterance units in John 1:35-42

In the dialogue proper, the content is conveyed by way of utterance-forms like *exclamation* or *information* (v. 36b), *question and counter question* (v. 38), *invitation* (v. 39a), *testimony* or *information* (v. 41b), and *changing of name* (v. 42b; see Table 6).[454] The utterances of John in v. 36b and Andrew in v. 41b are *declarative* and more *revelatory* in format.[455] By interweaving the movements of the characters closely to their vocal delivery, all dialogues in the slot exhibit their act-oriented nature.[456] The narrator uses at least three *explanatory notes* in the passage as asides: *first*, ὃ λέγεται μεθερμηνευόμενον Διδάσκαλε (v. 38); *second*, ὅ ἐστιν μεθερμηνευόμενον Χριστός (v. 41); and *third*, ὃ ἑρμηνεύεται Πέτρος (v. 42; cf. Louw and Nida, 1988: 1: 93.296).[457] All these narrative asides are helpful for the implied reader to gather additional information about the characters. The narrator of the story uses the "irony of silence" extensively within the slot. According to Duke (1985: 55), "silence is the method of irony . . . . The silence becomes an invitation to the reader to weigh the unlikely probability of the speaker's assumptions . . . this invitation is implicit in all the ensuing silences of this beckoning Gospel". The implicit nature of dialogues within the slot helps the irony of silence.

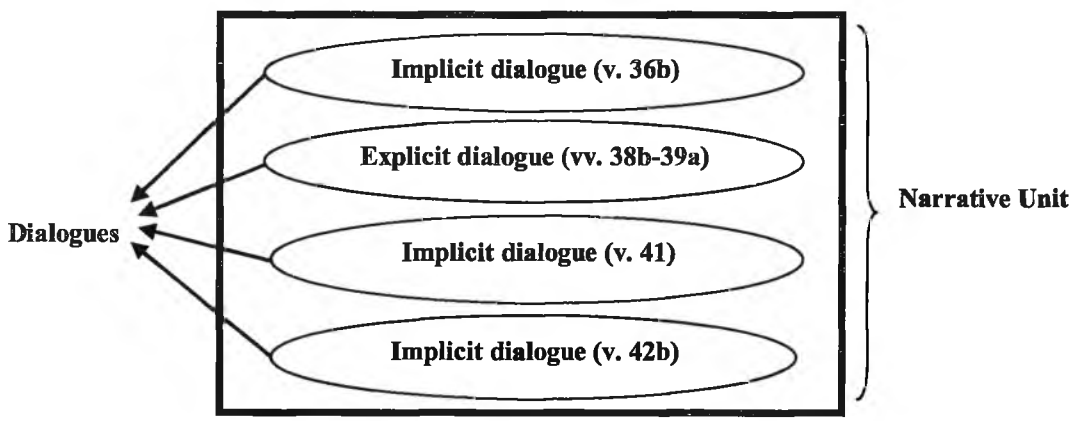

Diagram 5: The four-layer dialogue within the narrative framework

[454] The utterance units are introduced by the help of proper narratives, formula narratives, and narrative asides. Interpretation of utterance units without links with the narratives may lead the reader toward miscomprehensions. See the grammatical constructions involved in the narrative, Robertson, 1932: 24-8.

[455] The christological titles at vv. 36b and 41b inform the implied reader more details about the protagonist. It is not only Jesus' utterances reveal his identity but also the utterances of those who come on his way.

[456] What Conway (2002: 479) says is appropriate to quote here: "Judging from a line of scholarship that has persisted in Johannine studies for nearly a century, it is safe to say that the Fourth Gospel invites dramatic production". Also see Painter, 1993: 183-4; Carson, 1991: 153-7; Newman and Nida, 1980: 42-5.

[457] Hendriksen (1961: 1: 103, 106) describes the three explanatory notes: *first*, the two disciples of the Baptist use the term of polite address, 'Rabbi'; *second*, Messiah, translated, is Christ, to anoint; and *third*, Cephas (in Aramaic) or Peter (in Greek). Cf. Dodd, 1963: 306-9; Carson, 1991: 153-7; Newman and Nida, 1980: 42-5; Painter, 1993: 183-4.

The plot development of the story is actualised with the help of the dialogue, actio movement of the characters.[458] The key role played by John the Baptist in the previous tw through the interactive and implicit dialogues and monologue, is now amicably brought end.[459] Neyrey (2007: 55) states that, ". . . the narrative turns its full attention to Jesus' Köstenberger (2004: 73) says, "The present account (including vv. 43-51) represe independent Johannine equivalent to the synoptic *call stories*" (Mark 1:16-20; Matthew 9 Dodd, 1963: 302-3; Painter, 1993: 179-82). The scenes of the slot are arranged in the f representative talk-units: *first,* John and the two disciples (v. 36); *second,* Jesus and t disciples (vv. 38-39a); *third,* Andrew to Simon (v. 41); and *fourth,* Jesus to Simon (v. 4 Diagram 5).[460] Thus the third slot (1:35-42)[461] includes layers of one explicit dialogue (v 39a) and three implicit dialogues arranged in a 'cohesive' manner (vv. 36b, 41b, and 42b; c 1971: 44).[462]

The content and form of the dialogue, as discussed above, are helpful in understanding the fi of it.[463] The narrator makes the story 'tellable' and rhetorical.[464] The four-layer structure dialogue, i.e., both the explicit and the implicit dialogues within the narrative framework, o myriad possibilities of reading.[465] The use of layers of dialogue instead of pure narrative dra reader closer to the text.[466] The narrator of the story adopts diverse talk-forms and literary [especially *inclusion*, *irony* and *narrative asides*] in order to make the dialogue betwe

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[458] The plot structure of the slot develops in two ways: *first*, beyond the slot, vv. 35-42 is well connected with 34 by way of the anaphoric expression, τῇ ἐπαύριον; and *second*, within the slot, the four layers of dial sequentially inserted in order to sustain narrative progression.

[459] Dods (1961: 698) mentions that, ". . . from the evangelist's point of view it is (i.e., vv. 35-52) . . . blendi witness of John with the self-manifestation of Jesus". Bultmann (1971: 99) considers it as John's surrend disciples to Jesus.

[460] See Painter, 1993: 183-4; Newman and Nida, 1980: 42-5; Carson, 1991: 153-7.

[461] The layers of dialogue are arranged in the following fashion: *first*, dialogue of John the Baptist to the two (implicit); *second*, Jesus and the two disciples (explicit); *third*, Andrew and Simon Peter (implicit); and *four* and Simon Peter (implicit). Cf. Barrett, 1978: 175-8; Neyrey, 2007: 54-61; Stibbe, 1993: 34-6; Blomberg, 2 80; Malina and Rohrbaugh, 1998: 49-53.

[462] According to Stibbe (1993: 38), "the role of the narrator is more clearly evident in this story than in the o scenes after the prologue. A particularly important aspect of the storytelling appears here: the tendency to explanatory parentheses". Cf. Blomberg, 2001: 77-80; Barrett, 1978: 175-8; Malina and Rohrbaugh, 1998: 49-

[463] The semantic and syntactic aspects of the dialogue(s) and narrative actualise certain pragmatic aspects Dijk, 1976: 26-29). While in the semantic aspects we find the 'what' [i.e., the content] of the discourse/narrati syntactic area we see the 'how' [i.e., the form] of that. Differently from (also, overlapping with the content form) both the 'what' and 'how' aspects, in the pragmatic area our concern is primarily on the aspects of 'w the function].

[464] Bowles (2010: 3) says, ". . . in trying to make a narrative 'tellable', storytellers are forced to weave t between keeping audiences entertained while making sure they keep faith with what they are being to tellability of the story is sustained in vv. 35-42 by intermingling dialogues, movements, and actions of the c within the narratorial framework.

[465] Especially, the implicit language and nature of the dialogues open avenues for the reader in order to pon into the utterance units and their connections with the actions and the movements of the characters.

[466] The narrator of the story could compose the entire slot as a pure narrative, i.e., without using 'activ utterance units. But the use of active voice utterance units, instead of passive voice narratives, adds more r force to the narrative framework of the story. While the narrative takes the reader to the past, the dialogue has to make the event 'here and now' (cf. Chatman, 1978: 63).

narrator and the reader forceful. The narrator's inclusion of implicit dialogues by way of the 'irony of silence' prompts the reader to get involved into the story.[467] The 'testimonies' of John the Baptist and Andrew (vv. 36b, 41) are revelatory, and also persuasive, as they direct the attention of the reader toward Jesus (cf. Dodd, 1963: 303). While the characters talk, move, and act symbolically, their talk-forms, movements, and actions function rhetorically within the narrative framework.[468] While in the first layer of dialogue John the Baptist witnesses about the Lamb of God yet another time (v. 36b; cf. v. 29), in the second layer the focus is drawn away from John to Jesus and the beginning of the making of Jesus' disciples (vv. 38-39a; cf. Michaels, 1984/1989: 37-44).[469] While the third layer reports about Andrew's witness of Jesus as the Messiah (v. 41), the fourth layer records Peter's new identity (v. 42). Thus the implied reader of the story is informed about some of the important themes, like 'disciple-making' and 'following Jesus',[470] and about Jesus' identity as the Lamb of God[471] and the Messiah.[472]

As indicated above, the narrative unit of vv. 35-42 includes layers of events and conversations, but the events and conversations are plotted as a single unit with rhetorical impact (cf. Schmidt, 2000: 47-50; Drewermann, 2003: 84-98).[473] The narrator sustains 'coherence' within the narrative

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[467] As Elam (1980: 135) states, a basic distinction between the context of the performer-spectator transaction and the context of the character-to-character communication has to be drawn. "How the narrator of the story communicates with the readers?" and "how the characters communicate among themselves and the readers?" are to be analysed and understood for a proper understanding of the narrative.

[468] See Carson, 1991: 153-7; Painter, 1993: 183-4; Newman and Nida, 1980: 42-5.

[469] Though introduced as two layers of dialogues, the narrator attempts to sustain the plot development of the story with the help of narratorial comments (vv. 37-38a). See Painter, 1993: 183-4; Carson, 1991: 153-7; Newman and Nida, 1980: 42-5; Brant, 2011: 50-2.

[470] Köstenberger (2004: 73; cf. Köstenberger, 1998: 145-7, 177-80; cf. Dodd, 1963: 302-12; Painter, 1993: 183; Stibbe, 1993: 38) says that, "The term 'Ακολούθεω (follow), which occurs here for the first time in John, is used in all four gospels (though not the rest of the NT) with reference to Jesus' disciples".

[471] The title "Lamb of God" dialogues with: *first*, Jesus as the King of Israel (18:33-37; 19:19-22); *second*, Jesus lays down his life for his sheep not as a sheep but as a shepherd (10:11); *third*, he baptizes with the Holy Spirit (1:33; 3:22), offering new forms of purification; and *fourth*, in his death, Jesus confronts "the ruler of this world" (14:30), who hates Jesus and his disciples (15:18-19) but whom Jesus boasts of conquering (16:33). "Lamb of God" dialogically connects Jesus with the Jewish messianic King, the figure in Isa 53, the purifying wisdom figure and the apocalyptic victorious lamb. The title also has intra-textual connections with the succeeding passages of the gospel. See Neyrey, 2007: 52; Malina and Rohrbaugh, 1998: 50-2. Here two factors are conspicuous: *first*, the title "Lamb of God" is used by John the Baptist for two consecutive days in order to introduce Jesus; and *second*, the hearers' silence in both cases infers that the community was well-aware of the messianic title. "Lamb of God" may refer to *first*, the King of Israel, a messianic, militant figure; *second*, the redemptive work of a figure based on Isa 53; *third*, the servant who purifies through wisdom; and *fourth*, a victorious lamb who defeats lions and other beasts. See Jeremias, 1964: 338; Gess, 1967/1980: 411; Neyrey, 2007: 52; Dodd, 1960: 230-8; Virgulin, 1961: 76-8; Talbert, 1992: 81; Witherington, 1995: 66. It is one of the important christological titles in John that dialogues well both inter-textually and intra-textually.

[472] Bernard (1929: 53) considers "Lamb of God" and "Christ" as synonymous terms. While talking about the terminology 'Rabbi', he says (1929: 55): "In the early part of the Gospel the disciples are always represented as saying Rabbi, while others, such as the woman of Samaria (4:11), the noble man of Capernaum (4:49), Mary and Martha of Bethany (11:3, 21, 27, 32), say Κύριε". About the usage of Messiah, Bernard (1929: 58) opines: "This was (and is) the Great Discovery (cf. Εὑρήκαμεν τὸν Μεσσίαν). Andrew speaks for his unnamed companion as well as for himself: '*We* have found the Messiah'".

[473] The narrator adds rhetorics to the story by the help of dialogue and narrative intertwining, literary devices, and the usage of christological titles (i.e., Lamb of God, Messiah, and Rabbi). See Kanagaraj, 2005: 84-9; Carson, 1991: 153-7; Newman and Nida, 1980: 42-5; Painter, 1993: 183-4.

framework (cf. Falk, 1971: 42) as follows: *first*, by interknitting the individual layers of di with character movements and actions; and *second*, by incorporating all the layers of di sequentially as a single whole.[474] A closer reading of all these plotted events reveals, as V Watt (2007: 12) says, "a story behind the story".[475] The story of John the Baptist provides a background for the upcoming story of Jesus. The narrator's language is performative as: *f* takes the reader both backward (analeptically) and forward (proleptically);[476] and *seco* foregrounds Jesus before the reader and backgrounds John the Baptist behind the curtain.[477] narrator of the story presents Jesus as an interactive and communicative personality right fr beginning of his public appearance.[478] As a 'purposeful' writing, in the words of Hay Holladay (2007: 92), John's dialogue here "seeks to persuade the reader about certain positions, and courses of action". The truth of the story, that Jesus is the Lamb of God a Messiah, is revealed well in advance; the position of belief, though the term 'belief' do appear here, is what the narrator attempts to cultivate in the reader; and 'disciple makin 'following' or 'remaining with Jesus' are introduced as the courses of action. The fou dialogic format of the slot initiates a transfer of role from John the witness to Jesus t protagonist of the story.

1.2.4. Slot Four (1:43-51)

The content of the fourth slot (vv. 43-51) can be analysed as follows. Another τῇ ἐπαύριον 29 and 35) is introduced[479] and the narrator tells that it was while Jesus decided (Gk. ἠθέλη go to Galilee (v. 43a).[480] The structure of John 1:43-51 is very peculiar (cf. Schmidt, 2000:

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[474] Falk (1971: 43) uses the terms 'coherence' and 'cohesion' with the following intentions: *first*, 'coher designate the connections which exist between individual parts of a work; and *second*, 'cohesion', to ref totality of connections which exist among all parts within the whole. The implicit and explicit seams of d within the slot maintain both *first*, 'coherence' between narrative details (mostly actions, like 'following' [v. 3 'staying'/'remaining' [v. 39b], 'finding'/'informing' [v. 41], and 'bringing' [v. 42a], with the utterance u utterance units within individual layers; and *second*, 'cohesion' among the four layers by the help of narratives

[475] Van der Watt (2007: 12) further says, "The focus does not really fall on John (the Baptist—not called th Gospel) or on the disciples, but on Jesus".

[476] While the usage of the terms 'Lamb of God' and witnessing take the reader to the previous narratives, th 'discipleship', 'Jesus' messiahship', and 'Peter's identification' take the reader forward.

[477] In the slot, Jesus moves away from background to foreground; John the Baptist moves away from foreg background.

[478] The use of these two broader layers (among the characters within the narrative framework and n communication with the readers through the mediation of the characters) work rhetorically in the gospel.

[479] Talbert (1992: 83) sees a connection between the former slot and the current slot "not only the seven- or e scheme but also the link word 'found' (vv. 41, 45) and the use of prophesy related to new disciples (vv. 42b, The structure of John 1:43-51 is very peculiar. The construction τῇ ἐπαύριον in v. 43 calls the reader's attenti similar structural beginnings at vv. 29 and 35. Cf. Carson, 1991: 157-66; Painter, 1993: 184-5; Blomberg, 20 Kanagaraj, 2005: 89-94; Newman and Nida, 1980: 47-53.

[480] Culpepper (1983: 22) says, "John 1:43, a notoriously difficult verse, states that 'he'—presumably Jesus— to go to Galilee. Since the narrator does not say that Jesus said he wanted to go to Galilee or that he seemed t go to Galilee, the narrator is apparently giving the reader an inside view". See Stibbe, 1993: 39-42; Barrett, 19 Köstenberger, 2004: 78-87; Beasley-Murray, 1987: 27-30; Malina and Rohrbaugh, 1998: 55-7; Brown, 196 Moloney, 1998: 55-62; Bennema, 2009: 47-52, 64-8.

Brodie, 1993: 164-70). The narratorial opening of the slot slowly incorporates elements of dialogue. The conversation begins when Jesus 'finds' (εὑρίσκει, v. 43b) Philip and tells him to 'follow him' ('Ακολούθει μοι, v. 43b; cf. Louw and Nida, 1988: 1: 93.379; Plastaras, 1972: 70-1).[481] Jesus' utterance forms an implicit dialogue as Philip follows Jesus and gets involved in the mission of disciple making (vv. 44-46; cf. Dodd, 1963: 309-10; Brant, 2011: 52-54). The call of Jesus in v. 43b extends to the second layer of dialogue when Philip finds Nathanael and converses with him about Jesus (vv. 44-46; cf. Louw and Nida, 1988: 1: 93.270).[482] Philip begins the dialogue by informing Nathanael that he had found the one about whom Moses in the law and prophets spoke,[483] Jesus son of Joseph from Nazareth ('Ιησοῦν υἱὸν τοῦ 'Ιωσὴφ τὸν ἀπὸ Ναζαρέτ, v. 45).[484] Painter (1993: 185; cf. Hill, 1997: 45-61) says, "Just as Andrew *finds* Simon so Philip *finds* Nathanael and each announces 'We have found' (εὑρήκαμεν), which implies the fulfillment of the search/quest". As Painter rightly puts it, the mission of disciple-making and extension of Jesus' circle are deciphered simultaneously here. Nathanael responds to Philip by asking him a question, "Can anything good come out of Nazareth?" ('Εκ Ναζαρὲτ δύναταί τι ἀγαθὸν εἶναι;, v. 46a; cf. Thompson, 1988: 16-7; Muilenburg, 1993: 75-6).[485] Philip's response is "come and see" ("Ερχου καὶ ἴδε, v. 46b; Smith, 2005: 206-11; see Table 7).[486] The "come and see" language used by Jesus in the previous slot (v. 46b; cf. v. 39a) is now passed on to the next level (cf. Brant, 2011: 53).[487] The explicit dialogue is followed by the movement of Nathanael in v. 47a.

John 1:43-51	**Overview**
v.43: Τῇ ἐπαύριον ἠθέλησεν ἐξελθεῖν εἰς τὴν Γαλιλαίαν καὶ εὑρίσκει Φίλιππον. καὶ λέγει αὐτῷ ὁ Ἰησοῦς, 'Ακολούθει μοι.	(1) The anaphoric expression τῇ ἐπαύριον is repeated at the beginning of the slot (v. 43);

[481] Painter (1993: 184; cf. Schnackenburg, 1980: I: 310) points out that, "Either Andrew or Peter finds Philip who was called directly by Jesus, apparently in a manner similar to the calling of the disciples in Mark. It is possible that Philip was the second of the two disciples who followed Jesus on the previous day . . . . If he was the second disciple of 1:35-40 his actions mirror those of Andrew". Culpepper (1983: 115-16) says that, "Philip is the only disciple Jesus explicitly calls (1:43; cf. 21:22). The other disciples who are named begin to follow Jesus because they have been told about him by another of the disciples. The pattern for the role of the disciples in bringing faith to others is therefore established at the very beginning". Cf. Brown, 1966: 81-91; Köstenberger, 2004: 78-87; Moloney, 1998: 55-62; Bennema, 2009: 47-52, 64-8; Beasley-Murray, 1987: 27-30; Barrett, 1978: 183; Stibbe, 1993: 39-42.

[482] In the narrative expression εὑρίσκει Φίλιππος τὸν Ναθαναήλ the article is used with Ναθαναήλ, an indeclinable name, to identify him as the direct object (cf. Wallace, 1996: 247). See Malina and Rohrbaugh, 1998: 55-7; Bennema, 2009: 47-52, 64-8; Brown, 1966: 81-91; Moloney, 1998: 55-62; Köstenberger, 2004: 78-87; Beasley-Murray, 1987: 27-30.

[483] Lindars (1972: 117; cf. Bultmann, 1971: 107) says that, "The Messianic testimony is enlarged by allusion to the OT scriptures, cf. Luke 24:27".

[484] Lindars (1992: 117) states that, "So far he [i.e., Jesus] has appeared without historical background, but these details are necessary for the following dialogue". Schneiders (1995: 364) says that, "Philip (1:44-51) brought a reluctant Nathaniel to Jesus, and again Jesus' word converted his hearer into a follower".

[485] Vincent (1969: 74-75) argues that, "In the Greek order, *out of Nazareth* stands first in the sentence as expressing the prominent thought in Nathanael's mind, surprise that Jesus should have come from Nazareth, a poor village, even the name of which does not occur in the OT". Cf. Hendriksen, 1961: 1: 109; Carson, 1991: 157-66; Kanagaraj, 2005: 89-94; Newman and Nida, 1980: 47-53; Blomberg, 2001: 82-5; Painter, 1993: 184-5.

[486] Wallace (1996: 489-90) considers this expression as a conditional imperative. He says: "If "Ερχου is conditional, then the trailing imperative bears the force of a future indicative: 'If you come, you will see'".

[487] See Bennema, 2009: 47-52, 64-8; Beasley-Murray, 1987: 27-30; Köstenberger, 2004: 78-87; Barrett, 1978: 183; Malina and Rohrbaugh, 1998: 55-7; Stibbe, 1993: 39-42; Brown, 1966: 81-91; Moloney, 1998: 55-62.

v.44: ἦν δὲ ὁ Φίλιππος ἀπὸ Βηθσαϊδά, ἐκ τῆς πόλεως Ἀνδρέου καὶ Πέτρου. v.45: εὑρίσκει Φίλιππος τὸν Ναθαναὴλ καὶ λέγει αὐτῷ, Ὃν ἔγραψεν Μωϋσῆς ἐν τῷ νόμῳ καὶ οἱ προφῆται εὑρήκαμεν, Ἰησοῦν υἱὸν τοῦ Ἰωσὴφ τὸν ἀπὸ Ναζαρέτ. v.46: καὶ εἶπεν αὐτῷ Ναθαναήλ, Ἐκ Ναζαρὲτ δύναταί τι ἀγαθὸν εἶναι; λέγει αὐτῷ [ὁ] Φίλιππος, Ἔρχου καὶ ἴδε. v.47: εἶδεν ὁ Ἰησοῦς τὸν Ναθαναὴλ ἐρχόμενον πρὸς αὐτὸν καὶ λέγει περὶ αὐτοῦ, Ἴδε ἀληθῶς Ἰσραηλίτης ἐν ᾧ δόλος οὐκ ἔστιν. v.48: λέγει αὐτῷ Ναθαναήλ, Πόθεν με γινώσκεις; ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ, Πρὸ τοῦ σε Φίλιππον φωνῆσαι ὄντα ὑπὸ τὴν συκῆν εἶδόν σε. v.49: ἀπεκρίθη αὐτῷ Ναθαναήλ, Ῥαββί, σὺ εἶ ὁ υἱὸς τοῦ θεοῦ, σὺ βασιλεὺς εἶ τοῦ Ἰσραήλ. v.50: ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ, Ὅτι εἶπόν σοι ὅτι εἶδόν σε ὑποκάτω τῆς συκῆς, πιστεύεις; μείζω τούτων ὄψῃ. v.51: καὶ λέγει αὐτῷ, Ἀμὴν ἀμὴν λέγω ὑμῖν, ὄψεσθε τὸν οὐρανὸν ἀνεῳγότα καὶ τοὺς ἀγγέλους τοῦ θεοῦ ἀναβαίνοντας καὶ καταβαίνοντας ἐπὶ τὸν υἱὸν τοῦ ἀνθρώπου.	(2) The slot has ten utterance units: five are Jesus (vv. 43b, 47b, 48b, 50, 51), two are o Philip (vv. 45b, 46b), and three are of Nath (vv. 46a, 48a, 49); (3) The dialogue develops in a three layer f *first*, between Jesus and Philip (vv. 43-44; *second*, between Philip and Nathanael (vv. 46); and *third*, between Jesus and Nathana 47-51); (4) While the first layer of dialogue (vv. 43 implicit in nature, the second (vv. 45-46) a third (vv. 47-51) layers are explicit; (5) The dialogue is interwoven in narrative narratives with intent (vv. 43a, 44) and forn narratives (vv. 43b, 45a, 46a, 46b, 47a, 48a 49a, 50a, 51a).

Table 7: The dialogue of 1:43-51

As a third layer, another explicit dialogue develops between Jesus and Nathanael (vv. 47b Dodd, 1963: 310-2). While Jesus identifies Nathanael as the "true Israelite" (ἀληθῶς Ἰσρα v. 47b), he responds by asking a question about his source of knowledge (πόθεν με γινώσκ 48a).[488] Robertson (1932: 30) is right in saying that "Nathanael is astonished at this tribute knowledge about himself by Jesus. He had overheard Christ's comment and longed to k source". Jesus' revelation of his knowledge further astonishes Nathanael (v. 48b).[4 recognition of Jesus about him prompts Nathanael's confession: "Rabbi, you are the Son You are the King of Israel!" (Ῥαββί, σὺ εἶ ὁ υἱὸς τοῦ θεοῦ, σὺ βασιλεὺς εἶ τοῦ Ἰσραήλ, v. Thompson, 1988: 16-7; Van Hartingsveld, 1980: 29-34).[490] The narrator arranges Jesu utterance into two layers:[491] *first*, Jesus raises a question concerning Nathanael's belief a him that he is going to see greater things (v. 50); and *second*, he says that Nathanael is goin the heaven opened, and angels of God ascending and descending upon the Son of Man (v. Table 7).[492] A paradigmatic reader[493] of the story may notice the following two things

[488] Ἴδε is an exclamation (cf. 1:29) as often as Ἴδου (see Robertson, 1932: 30). Cf. Blomberg, 2001: 82-5 1991: 157-66; Newman and Nida, 1980: 47-53; Painter, 1993: 184-5.

[489] Robertson (1932: 30; cf. Köstenberger, 2004: 83) states that, "'Being under the fig tree', accusativ participle agreeing with σε. The fig tree was a familiar object in Palestine, probably in leaf at this time, the a with ὑπό may suggest that Nathanael had withdrawn there for prayer". See Bennema, 2009: 47-52; Molon 55-62; Brown, 1966: 81-91; Beasley-Murray, 1987: 27-30; Malina and Rohrbaugh, 1998: 55-7.

[490] Cf. Painter, 1993: 185; Bultmann, 1971: 107; Brown, 1966: 81-91; Moloney, 1998: 55-62; Beasley-Murr 27-30; Bennema, 2009: 47-52, 64-8; Barrett, 1978: 183-6; Stibbe, 1993: 39-42; Malina and Rohrbaugh, 19 Köstenberger, 2004: 83-4.

[491] The narrator distinguishes Jesus' last two sayings with the help of narratorial notes (see, ἀπεκρίθη Ἰησοῦς αὐτῷ, v. 50a; and καὶ λέγει αὐτῷ, v. 51a).

[492] Painter (1993: 187-88) says that, "with the introduction of 1:51 the miracle (sign) of 2:1-11 can no longe as the fulfilment of the promise (of 1:50). What is promised in 1:51 is a vision of the heavenly Son of M

semantic level of the story (cf. Louw, 1992: 17-20): *first*, the recruitment of the disciples is continued from the previous slot (cf. Neyrey, 2007: 56-9);[494] and *second*, Jesus' identity is further revealed through more christological titles (i.e., 'about whom Moses in the law and also the prophets wrote', 'Jesus son of Joseph from Nazareth', 'King of Israel', and 'Son of Man'; cf. Plastaras, 1972: 70-1).[495] According to Dodd (1963: 312), ". . . the original *Sitz im Leben* for the formation of this dialogue is the Christian mission in controversy with Jewish opposition". The use of the fulfillment formulas and the christological titles reveal this factor. The role of the narrator is obvious in vv. 43-45a, 46a, 46b, 47a, 48a, 48b, 49a, 50a, and 51a.[496] The content and the meaning of the dialogue are amplified by the help of the narratorial framework of the slot.[497]

As in the case of the third slot, in the fourth slot also the content and form are interweaved together.[498] The plot structures of both the third and the fourth slots,[499] as Stibbe (1993: 39) says, "share the same formal characteristics ('the call story')", as follows: *first*, the *implicit dialogues* (v. 43b; cf. vv. 36-37; cf. Painter, 1993: 184-85; Blomberg, 2001: 82-85) at the beginning of both the

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exaltation to heaven by way of the cross is in focus in this gospel, but finds fulfillment in no single event such as 2:1-11". Morris (1995: 150-51; cf. Walker, 1994: 31-42) explains the expression 'Son of Man' in the following words: "In the gospels it is used by Jesus as his favourite self-designation, occurring in this way over 80 times. Nobody else ever uses it of him except Stephen (Acts 7:56) and the people in this Gospel who ask who Jesus means by the term (12:34)". Dodd (1960: 294; cf. Neyrey, 2009: 87-106) says that, "The mysterious language about the open heaven and the ascending and descending angels is to be understood . . . on the basis of Jewish exegesis of Jacob's vision, in which it is brought into connection with the Isaianic Servant of the Lord". Cf. Bennema, 2009: 47-52, 64-8; Brown, 1966: 81-91; Moloney, 1998: 55-62; Malina and Rohrbaugh, 1998: 55-7; Köstenberger, 2004: 78-87; Stibbe, 1993: 39-42; Barrett, 1978: 183-6; Beasley-Murray, 1987: 27-30.

[493] Stibbe (1993: 15-6; cf. Kermode, 1979: chap. 1) distinguishes among three kinds of readers: first, *the historical readers* (or original readers) whom the author was addressing in the first century; second, *the first-time readers* are simply newcomers to John's story, people who are reading the gospel for the first time; and third, the paradigmatic readers: It is only as first-time readers progress to a constant re-reading that they start to become aware of the deep subtleties of John's storytelling.

[494] Neyrey (2007: 56) says, "No volunteers ever succeed in becoming disciples, not even the Greeks in 12:20-22".

[495] While the titles 'Rabbi' and 'Son of God' are already used in the previous slots, 'one about whom Moses in the law and also the prophets wrote', 'son of Joseph from Nazareth', 'King of Israel' and 'Son of Man' are appearing at the first time in relation to Jesus in John. Van der Watt (2007: 13) says, ". . . the calling of the disciples offers a show window for who Jesus is: It is he who is the Rabbi-teacher (1:38, 49), the Messiah-Christ (1:41), the one of whom Moses and the prophets wrote (1:45), Jesus of Nazareth, son of Joseph (1:45), the Son of God (1:49), King of Israel (1:49), and Son of man on whom the angels will ascend and descend (1:51). Through these names and titles Jesus is introduced in a colorful and varied way to the reader who now knows exactly who this Jesus is".

[496] Cf. Brown, 1966: 81-91; Köstenberger, 2004: 78-87; Moloney, 1998: 55-62; Bennema, 2009: 47-52, 64-8; Beasley-Murray, 1987: 27-30; Malina and Rohrbaugh, 1998: 55-7; Barrett, 1978: 183; Stibbe, 1993: 39-42.

[497] The narrator adds information like 'the time of the dialogue' ("the next day", v. 43), 'Jesus' decision to move toward Galilee' (v. 43), 'his finding of Philip' (v. 43), 'the whereabouts of Philip, Andrew, and Peter' (v. 44), 'Philip's finding of Nathanael' (v. 45a), and 'Nathanael's coming toward Jesus' (v. 47a). Along with these, the narrator uses his usual formula narratives (cf. vv. 42b, 45a, 46a, 46b, 47a, 48a, 48b, 49a, 50a, and 51a).

[498] Via (1967; cf. Resseguie, 2005: 24) states that, the *content* and *form* of a literary work are inseparable.

[499] Moore (1989: 14; cf. Lincoln, 2000: 159; Stibbe, 1994b: 32-53; Brant, 2004: 32-42) states that, "Utilising insights that go back at least to Aristotle, we can define a plot as a set of events linked by temporal succession and causality". Stibbe (1993: 39) opines that the imitation of the plot structure of vv. 35-42 in vv. 43-51 "suggests that the two stories are to be linked together". The succession of the slots and layers of dialogues within slots coupled with movements and acts of the characters and the cause of the dialogues, movements, and acts enable the development of the plot structure.

slots share formal resemblances;[500] *second*, Andrew and Peter from *Bethsaida* in the thi shares resemblances with Philip from *Bethsaida* in the fourth (v. 44); *third*, the two disciple Andrew and the anonymous one] *heard about* and *followed* Jesus in the third slot with Jesu Philip and invites him to *follow* in the fourth (v. 44b; cf. v. 37); *fourth*, Jesus' saying *con see*[501] to the two disciples with Philip's saying *come and see* to Nathaniel (v. 46b; cf. v. 3 Smith, 2005: 206-11); *fifth*, Andrew's saying "*we have found* the Messiah" with Philip's "*we have found* the one Moses wrote about" (v. 45; cf. v. 41); *sixth*, Jesus' call of Simon P *the Rock* with his description of Nathanael as *a true Israelite* (v. 47; cf. v. 42);[502] and *seven* two disciples' addressing of Jesus as *Rabbi* with Nathanael's *Rabbi* addressing (v. 49; cf. v. John 1:43-51, a chain of talk-units develops, i.e., between Jesus and Philip (v. 43b), Phil Nathanael (vv. 45-46), and Nathanael and Jesus (vv. 47-51). Just as Andrew brought P Jesus, in the fourth slot Philip brings Nathanael to Jesus (vv. 46-47a; cf. v. 42); just as Jesus about Peter (v. 42), here Nathanael utters about Jesus (v. 49).[503] The linguistic and ideo phenomena of the two slots are synonymous with one another (cf. Funk, 1988: 11-12; Mi 1984/1989: 37-44). The grouping of similar words and styles in these two slots are syntac arranged by the narrator aiming toward the plot structure of the story (cf. Du Toit, 200 72).[504] A strategic ordering of information is actualised by the narrator through the c display of utterances, actions and events in the slot (cf. Brant, 2004: 33; see Table 7).[505]

Utterance	Form	Content
Jesus	Command, call for following	Jesus calls Philip to follow
Philip	Information, testimony, proclamation, irony, statement of fulfillment	Found one about whom Moses and Pro wrote, Jesus son of Joseph from Nazare
Nathanael	Surprise question, proverbial statement, irony, misunderstanding	Can anything good come out of Nazare
Philip	Invitation	Come and see
Jesus	Identity/personality declaration	Nathanael is truly an Israelite in whom no deceit
Nathanael	Surprise question, misunderstanding	Where did Jesus get to know Nathanael
Jesus	Clarification, revelation/disclosure of fact	Jesus saw Nathanael under the fig tree b Philip called him
Nathanael	Christological utterance, confession, belief statement	Jesus is Rabbi, the Son of God, and the of Israel
Jesus	Question, promise, prophesy	Nathanael's belief on the basis of Jesus utterance is questioned; Nathanael is go see more things
Jesus	Veracity statement, promise, prophesy, apocalyptic and revelatory statements	Nathanael is going to see heaven opene the ascending and descending of the an

Table 8: 'Form' and 'Content' of utterance units in John 1:43-51

[500] Cf. Moloney, 1998: 55-62; Köstenberger, 2004: 78-87; Stibbe, 1993: 39-42; Brown, 1966: 81-91.
[501] "Come and See" phraseology is a usual Johannine usage to invite to a new scene or situation (also see v. 39
[502] See Brown, 1966: 1: 81-91; Moloney, 1998: 55-62; Stibbe, 1993: 39; Köstenberger, 2004: 78-87.
[503] See Brown, 1966: 1: 81-91; Moloney, 1998: 55-62; Köstenberger, 2004: 78-87; Barrett, 1978: 183-6.
[504] The semantic and syntactic groupings within the NT writings are emphasized by Du Toit (2009: 269-72). (1980: 40) takes up the aspect of "syntactic relationships between sections" in the narrative analysis.
[505] For more details about the aspect of *cohesion* in poetry read, Traugott and Pratt, 1980: 21.

At the beginning of the third slot, John the Baptist was *standing* (i.e., εἱστήκει) with two of his disciples (v. 35), but in the fourth slot, Jesus decides to go to Galilee (i.e., 'going out', ἐξελθεῖν, *on a move*). Jesus' *movement* over against John's *standing* can be considered as a narratorial tactic in order to contrast the advancing mission of Jesus with the culmination of John's witnessing (cf. Stibbe, 1993: 42; Michaels, 1984/1989: 37-44).[506] Jesus' *statement*, "an Israelite in whom there is no deceit", communicates with the reader about the character of Nathanael (v. 47b).[507] Nathanael's *surprised question*, how does Jesus know him, is answered by an even more surprising affirmation (v. 48). His *confession*, "Rabbi, you are the Son of God! You are the King of Israel!", is marked with christological inferences.[508] Here the dialogue proper is framed by making use of several other devices like *interrogations* (vv. 46, 48), *exclamations* (vv. 47, 48, 49), *historic present* (v. 45),[509] *'Amen, Amen' formula* (v. 51), and *apocalyptic saying* (v. 51; cf. Neyrey, 2009: 105; see Table 8).[510] Philip's comment to Nathanael, "We have found him about whom Moses in the law and also the prophets wrote", is a vivid example of the *promise to fulfillment formula.*[511] Nathanael's question "Can anything good come from Nazareth?" sounds like a local *proverb* (cf. Stibbe, 1993: 42; Drewermann, 2003: 84-98).[512]

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[506] A noticeable thing is that as Jesus takes control in the rest of the gospel story, the role of John the Baptist as the witness diminishes. See Moloney, 1998: 55-62; Bennema, 2009: 47-52, 64-8; Malina and Rohrbaugh, 1998: 55-7; Stibbe, 1993: 39-42; Brown, 1966: 81-91; Köstenberger, 2004: 78-87; Beasley-Murray, 1987: 27-30.

[507] Ridderbos (1987/1997: 90) comments that, ". . . the reference is not primarily to the true Israel but to the inner disposition associated with the knowledge of the true God as this is found in Israel". Cf. Kanagaraj, 2005: 89-94; Newman and Nida, 1980: 47-53; Blomberg, 2001: 82-5; Carson, 1991: 157-66; Painter, 1993: 184-5.

[508] Ridderbos (1987/1997: 91; cf. Smith, 1999: 76-77) opines that, "Both 'Son of God', with which he acknowledges Jesus (whom he addresses as 'Rabbi': cf. vs. 38), and 'King of Israel' are intended—in line with Old Testament predictions and Jewish expectations—as messianic titles (cf. 2 Sam 7:14; Psalm 2:7; Matthew 16:16; Rom 1:14)". It is a narrative technique of introducing the nature of characters through their dialogues. Moloney (1998: 61; Barrett, 1978: 185-6; Schnackenburg, 1980: 1: 317-9; Pancaro, 1975: 288-304) says that, "Many commentators regard Nathanael's confession as the final and correct confession of faith from the first disciples". Cf. Köstenberger, 2004: 78-87; Brown, 1966: 81-91; Malina and Rohrbaugh, 1998: 55-7; Beasley-Murray, 1987: 27-30; Barrett, 1978: 183-6; Stibbe, 1993: 39-42; Bennema, 2009: 47-52, 64-8.

[509] The use of *historic present* makes the narrator convey a live message with the reader. Stibbe (1993: 41) opines that, "By having characters speaking in the present tense, the Gospel recreates the living aspect of speech characteristics of oral storytelling".

[510] See Bennema, 2009: 47-52, 64-8; Moloney, 1998: 55-62; Stibbe, 1993: 39-42; Köstenberger, 2004: 78-87; Beasley-Murray, 1987: 27-30; Brown, 1966: 81-91; Malina and Rohrbaugh, 1998: 55-7.

[511] Jesus as the fulfillment of the Law of Moses and Prophets is being introduced (cf. v. 45). Koester (1990: 30) says, "The encounter between Jesus and Nathanael unfolds through a subtle interweaving of OT allusions". Koester (1990: 30) further says, "Philip introduced the theme of scriptural fulfillment when he declared, 'We have found him of whom Moses in the law and also the prophets wrote' (1:45). The echoes of Jacob stories have long been recognised, but Zech 3:8 and 10 also play a pivotal role in the narrative".

[512] Moloney (1998: 61) says that, "The proverbial nature of this question suggests that it may have been a common enough saying. However, there is no evidence for such a proverb outside John 1:46". Other examples of Johannine proverbs are: 2:10; 3:8; 4:35, 37, 44; 12:24, 25a; 13:16; 15:13, 20.

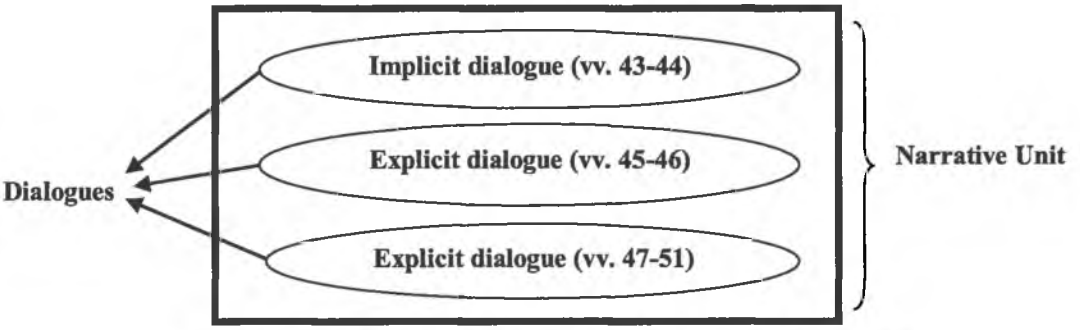

Diagram 6: The three-layer dialogue within the narrative framework

In the dialogue proper the narrator forms two major *inclusions*: *first*, Jesus' utterance to "Follow me" (1:43) with the end of the gospel (21:19);[513] and *second*, Nathanael's christo utterance in 1:49 with Thomas' utterance in 20:28.[514] The *irony* of the slot is inferred fr following statements: *first*, in the disciples' superficial statement of faith, 'We have fou about whom Moses in the law and also the prophets wrote, Jesus son of Joseph from Nazare Duke, 1985: 58; Neyrey, 2007: 57);[515] and *second*, Nathanael's question, "Can anythin come out of Nazareth?" (cf. Köstenberger, 2004: 81; Van Hartingsveld, 1980: 29-34).[516] utterance units, movements, and actions within the narratorial framework work as a unified to make the story 'tellable'. The fourth slot[517] begins as a narrative (vv. 43-45a) with an i dialogue (v. 43b),[518] develops through an explicit dialogue (vv. 45b-46), and ends with a explicit dialogue (vv. 47b-51; see Diagram 6). The implicit and explicit dialogue secti described as component parts of the narrative.[519] The three-layer dialogue maintains an A

[513] A similar expression "Follow me" appears in 21:19. Schnackenburg (1980: 1: 313) is of the view that summons, 'Follow me!", makes the meeting with Philip like the synoptic stories of the call of the disciples (2:14; par. 10:21 par. Luke 9:59)". Cf. Moloney, 1998: 55-62; Bennema, 2009: 47-52, 64-8; Brown, 196 Köstenberger, 2004: 78-87; Malina and Rohrbaugh, 1998: 55-7; Stibbe, 1993: 39-42; Barrett, 1978: 183.

[514] Nathanael's doublet confession "Rabbi, you are the Son of God! You are the King of Israel!" is stylisticall to Thomas' doublet confession "My Lord and my God!" Cf. Newman and Nida, 1980: 47-53; Kanagaraj, 200 Blomberg, 2001: 82-5; Painter, 1993: 184-5; Carson, 1991: 157-66.

[515] Irony is located in 1:45 by Barrett, 1978: 184; Bernard, 1929: 1: 62; Morris, 1995: 165. Duke (1985: 60, "It is also instructive to consider the themes of the disciples' irony. In one instance (1:46) the theme is Jesus' subject upon which the author will cast an ironic eye throughout his Gospel".

[516] Duke (1985: 54) says that, "The word order of his overstated question stresses the incongruity of this li sprawling the Messiah: 'From Nazareth is it possible for anything good to come?'" Köstenberger (2004: 81) "It is ironic that Nathanael, himself from the small village of Cana in Galilee (21:2; cf. 2:1-11), here displ prejudice against the relatively insignificant Galilean town of Nazareth (cf. 7: 41, 52; note also that Jesus is ca Nazarene" in 18:5, 7; 19:19)".

[517] Cf. Köstenberger, 2004: 78-87; Moloney, 1998: 55-62; Bennema, 2009: 47-52, 64-8; Brown, 1966: 81-91; Murray, 1987: 27-30; Malina and Rohrbaugh, 1998: 55-7; Barrett, 1978: 183; Stibbe, 1993: 39-42.

[518] Many of the Johannine dialogues could be understood as summaries of their original dialogues. Chatman (says, "Summarized dialogue—the gist of what a character said, but punctuated as a single quotation— novelists". Most of the implied dialogues (also the explicit dialogues) in John are to be understood from this p

[519] See Moloney, 1998: 55-62; Köstenberger, 2004: 78-87; Bennema, 2009: 47-52, 64-8; Brown, 1966: 81-9 and Rohrbaugh, 1998: 55-7; Barrett, 1978: 183-6; Stibbe, 1993: 39-42; Beasley-Murray, 1987: 27-30.

to C, and C to A format.[520] It begins with Jesus' statement to Philip at v. 43 and ends with another statement of Jesus to Nathanael (v. 51). The chain of conversations maintains a cyclical formula as the initiator himself concludes the dialogue (v. 43b and v. 51).

The revelatory nature of the dialogue contributes to the functional aspects of the slot.[521] Three prominent characters of the story, i.e., Jesus, Philip, and Nathanael, through their utterances, actions, and movements reveal the role of the protagonist.[522] The revelatory function of the dialogue is dominant at three levels: *first*, the words of Philip reveal the prophetic and fulfillment role of Jesus (v. 45); *second*, the words of Nathanael reveal the messianic role of Jesus (v. 49); and *third*, the words of Jesus reveal his apocalyptic and eschatological role as the Son of Man (v. 51).[523] The aspect of the 'divinity of Jesus' is emphasized (cf. vv. 45, 49, 50, 51) over against his humanity as 'son of Joseph from Nazareth' (v. 45).[524] The repeated references about the revelation (and the 'divinity of Jesus') persuade the reader to believe and follow him. The presentation of the plot by way of semantic and syntactic phenomena helps to involve the reader pragmatically into the story (cf. Drewermann, 2003: 84-98; Michaels, 1984/1989: 37-44).[525] Robbins (1996: 1) opines that, "texts are performances of language" and in John, the performance of language is convincingly brought out through the appearance of dialogues. The performative function of the story is more obvious through the present tense verbal forms used in the dialogue (cf. vv. 43b, 45b, 46, 47a, 48a, 48b, 49b, 50b, 51b) than through the past tense verbal forms in the narrative (cf. vv. 43a, 44-45a, 46a, 46b, 47a, 48a, 48b, 49a, 50a, 51a).[526] According to Warren and Wellek (1955: 12), "It [i.e., literary language] has its expressive side; it conveys the tone and attitude of the speaker or writer . . . it also wants to influence the attitude of the reader, persuade him, and ultimately change him". The attitudes of the characters and the narrator are expressed through their verbal exchange in active voice format.[527] This feature of the language of the story makes the

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[520] The character movements and the breaks within the narrative form a three layer dialogue in vv. 43-51. The characters are: A = Jesus; B = Philip; and C = Nathanael.

[521] Cf. Blomberg, 2001: 82-5; Painter, 1993: 184-5; Carson, 1991: 157-66; Newman and Nida, 1980: 47-53.

[522] Though Philip and Nathanael are active characters within the slot, Jesus' character is foregrounded as the central figure of the story. See Beasley-Murray, 1987: 27-30; Brown, 1966: 81-91; Moloney, 1998: 55-62; Stibbe, 1993: 39-42; Köstenberger, 2004: 78-87; Malina and Rohrbaugh, 1998: 55-7; Bennema, 2009: 47-52, 64-8.

[523] While the three characters dialogue at the three layers of the slot, their utterance units foreground Jesus. Similarly, the point of view of the narrator is supportive to the point of view of the protagonist. Cf. Painter, 1993: 184-5; Newman and Nida, 1980: 47-53; Carson, 1991: 157-66; Blomberg, 2001: 82-5.

[524] Jesus' disciple-making initiative, his ironic role as the Son of God, and his involvement as a rhetoric dialoguer are some of the important highlights of the story.

[525] The semantic domains coupled with the syntactic aspects of the story (as outlined in the 'content' and 'form' sections above) persuade the reader, not merely to remain as a reader but, as a person who gets involved in the story. Read more about the semiotic aspects, Greimas and Courtés, 1979: 240-2; Baldick, 1990: 201-2.

[526] While the narratorial language represents mostly 'past tense' verbal forms (i.e., 'decided', 'found', 'said', v. 43; 'found', 'said', v. 44; 'found', 'said', v. 45; 'said' (x 2), v. 46; 'saw', 'said', v. 47; 'asked', 'answered', v. 48; 'replied', v. 49; 'answered', v. 50; and 'said', v. 51), the dialogic language uses mostly 'present tense' verbal forms (i.e., 'follow', 43b; 'come', 'see', v. 46; 'is' (x 2), v. 47b; 'to know', v. 48a; 'are' (x 2), v. 49; 'do you believe' [also future: 'you will see'], v. 50; 'I tell you', [also future: 'you will see'], v. 51). Cf. Chatman, 1978: 63.

[527] While the narrative section dominates in vv. 35-42, in vv. 43-51, the dialogic section dominates over the narrative. See Moloney, 1998: 55-62; Köstenberger, 2004: 78-87; Beasley-Murray, 1987: 27-30; Bennema, 2009: 47-52, 64-8; Brown, 1966: 81-91; Malina and Rohrbaugh, 1998: 55-7.

reader feel the contemporaneity of it. The narrator's language is impressive to the rea Harrop (1992: 10) rightly puts it, "What impresses the audience is gestures, movements, and images".[528] Jesus' disciple-making process is continued and new characters like Phi Nathanael are added to his nucleus group.[529]

In the slot, Jesus' role as an interactive, disciple-making, and revelatory figure is b conspicuously to the notice of the reader.[530] Profound themes, like discipleship, promi fulfillment, and christological themes and titles (see vv. 45b, 49, 50, and 51), are well intr through dialogic layers.[531] The reader is brought to the level of thinking that utteranc dialogues are used primarily to promote discipleship and the mission of disciple-m Moreover, at the *rhetorical-emancipatory paradigm*[532] of the text, the reader is inv discipleship and disciple-making. The three-layer development of the dialogue mar unravelling or resolution of the plot-structure (cf. Resseguie, 2005: 205; Schmidt, 2000: 51-

1.2.5. Slot Five (2:1-12)

While the former four slots focus on the identity of Jesus through 'dialogue', the focus of t slot is revelation of Jesus' identity through 'dialogue' and 'action' (cf. Schmidt, 2000: 57-6 Hartingsveld, 1980: 35-38).[533] As a continuation of the anaphora (1:29, 35, 43), here the n begins the narrative by indicating the aspect of time, καὶ τῇ ἡμέρᾳ τῇ τρίτῃ ('on the third d McHugh, 2009: 176; Brown, 1966: 1: 97).[534] In the first Cana[535] narrative (2:1-12; cf. 4:46-

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[528] Harrop (1992: 10) further says that, "These become, in the language of semiotics, the 'signs' that theatre s and which the audience recognises". In John's narratives, signs of the characters play vital role for conve meaning to the readers. The movement of Jesus from Judea to Galilee, Philip's following, his finding of Natha dialogue with him, Nathanael's coming toward Jesus, and his sitting under the fig tree are important aspects t with in the process of reading.

[529] While Andrew, the anonymous disciples of John, and Peter were the followers on the third day, Pl Nathanael are added to the group on the fourth day. Cf. Malina and Rohrbaugh, 1998: 55-7; Brown, 196 Köstenberger, 2004: 78-87; Bennema, 2009: 47-52, 64-8; Beasley-Murray, 1987: 27-30; Stibbe, 1993 Moloney, 1998: 55-62; Barrett, 1978: 183-6.

[530] When the story develops from vv. 35-42 to vv. 43-51, the narrator introduces Jesus as a communica interactive personality.

[531] See Bennema, 2009: 47-52, 64-8; Barrett, 1978: 183-6; Köstenberger, 2004: 78-87; Brown, 1966: 81-91 and Rohrbaugh, 1998: 55-7; Moloney, 1998: 55-62; Stibbe, 1993: 39-42; Beasley-Murray, 1987: 27-30.

[532] Fiorenza (2001: 43-44; cf. Fiorenza, 1992) considers several paradigms during the process of feminis hermeneutics such as 'the Doctrinal-Revelatory paradigm', 'the "Scientific"-Positivist paradigm', 'the Hern Cultural paradigm', and 'the Rhetorical-Emancipatory paradigm'. The Rhetorical-Emancipatory paradigm " much interested in dogmatic proof, spiritual edification, scientific facts, or cultural sublimation. Rather, it inv the way in which biblical texts exercise influence and power in social and religious life".

[533] In chapter two, two deeds of Jesus are in view (vv. 1-12; 13-22). A group of witnesses or "walk-on" charac include the family members, the servants, disciples of Jesus, and mostly the invited guests of the weddin (1996: 1: 103) says about a primitive tradition with dialogue as part of the story. He says: "the evangelist has only those snatches of dialogue that served his theological purpose, thus leaving us with an incomplete and in account when we try to pry beneath the theological level".

[534] Bernard (1929: 72; cf. Robertson, 1932: 33; Ridderbos, 1987/1997: 99) says that, "Jesus reached Cana on day after the call of Philip and Nathanael (1:43), when a start was made from the neighbourhood of Beth

Kermode, 1987: 449; Olsson, 1974: 18), the narrator incorporates movements and actions of the characters, the central event [i.e., the turning of water into wine], and the dialogues within the narratorial framework.[536] The role of Mary is introduced as the initiator of the dialogue in order to solve a problem (cf. Moloney, 1998: 67; Drewermann, 2003: 99-118).[537] She begins the dialogue by bringing an important concern before Jesus,[538] i.e., the lack of wine at a wedding banquet (v. 3b; she says, οἶνον οὐκ ἔχουσιν).[539] Jesus' question to her (i.e., τί ἐμοὶ καὶ σοί, γύναι;, v. 4a)[540] coupled with the enigmatic statement (i.e., οὔπω ἥκει ἡ ὥρα μου, v. 4b; cf. 7:30; 8:20; 12:27) prove the fact that he works under a 'greater authority' and he is 'obedient to a higher voice' (cf. Brant, 2011: 56-57; Plastaras, 1972: 73-80).[541] Neyrey (2007: 63) says, "When Jesus declares that 'my hour has not yet come', this speaks of God's providential orchestration of Jesus' high status as he begins his return to God and glory". When Mary turns to the servants and commands them to do whatever Jesus *tells* them (v. 5; Ὅ τι ἂν λέγῃ ὑμῖν ποιήσατε), it reveals her confidence in the

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Galilee. This is a journey that would occupy two days (1:28), and no incident is recorded of the last day of travel". Mlakuzhyil (1987: 146-47; cf. Brant, 2011: 55) indicates the way John 2:1-11 distinguishes it from the previous slots, both in the literary-chronological indication and the characteristic vocabulary. For more details about the "telling time" in the FG, refer to Neyrey, 2007: 62.

[535] Strange (1992: 1: 827; cf. McHugh, 2009: 177) says that Cana of Galilee is "a village mentioned in the gospel of John. It was called 'of Galilee' probably to distinguish it from the Kanah of Asher in the territory of Tyre". Three sites have been suggested as the probable location of Cana of Galilee: *Ain Qana*, 1.5 km N of Nazareth next to the village of Reina; *Kafr Kanna*, also known as Kefr Kenna, a major village about 5 km NE of Nazareth; and *Khirbet Qana*, a small ruin on a prominent mountain spur about 14 km N of Nazareth. Of the three, only Khirbet Qana has the consensus of scholarship. See Strange, 1992: 1: 827; Bernard, 1929: 1: 72; Köstenberger, 2004: 91-2.

[536] Jesus' figure is brought in, in an entirely different way, as an invited guest, a performer of signs, a glorious figure, and the one who stayed together with his mother, his brothers, and his disciples as a human.

[537] Painter (1993: 189-91) considers Mary as a "quester" and discusses the implicit nature of the narrative framework of the story.

[538] Cf. Carson, 1991: 166-75; Blomberg, 2001: 85-7; Painter, 1993: 189-92; Newman and Nida, 1980: 55-63.

[539] Robertson (1932: 34; cf. Mark 10:21) states that, "Genitive absolute with first aorist active participle of ὑστερέω, old verb from ὑστερός, late or lacking". Jones (2008: 7; cf. McHugh, 2009: 179) says that, "Families saved for a lifetime to afford wedding celebrations, which lasted for days, and the family honor rested on the abundance it provided . . . . The mother of Jesus (not being neither meek nor timorous) simply steps up and lays her concern before him: 'They have no wine' (v. 3)". Seesemann (1967: 5: 163) states that, "On the one side decisive attention may be paid only to the literal account, while on the other reference is made to the need to take into account the nature of the Johannine miracles as signs, and a deeper meaning is sought. On the latter view the question of historicity is secondary and the main point is to understand the symbolism which seems to be present in the miraculous provision of wine".

[540] Jones (2008: 8; cf. Reinhartz, 1994: 569; Brown, 1966: 1: 99; Köstenberger, 2004: 94; Morris, 1995: 158; Plastaras, 1972: 73-80) opines that, "Much has been written about the way Jesus addresses his mother, 'woman', not by name or title. This form of address was not disrespectful, and there is no scriptural evidence that he was annoyed or speaking sharply to her. The iconic image of 'woman' rather suggests that she is not just his mother but also a symbol". Culpepper (1983: 133) records that, "She [Mary] has been seen as representing Judaism, Jewish Christianity, the new Eve, and the Church".

[541] Bernard (1929: 75-6; cf. McHugh, 2009: 182; Nicol, 1972: 128; Morris, 1995: 158-60; Culpepper, 1983: 133) says that it "means primarily, in this context, that the moment had not come for Jesus to intervene; that He was conscious of the failure of the wine, and did not need to be reminded of it. At the proper moment, He would act, if necessary". Reinhartz (1994: 568) says, "The first part of Jesus' response is a Semitism, meaning literally 'What to me and to you, woman?' . . . . The second part of his response, that the hour (of glorification; cf. 12:23) has not yet come, provides some justification for this detachment". Cf. Blomberg, 2001: 85-7; Carson, 1991: 166-75; Newman and Nida, 1980: 55-63; Painter, 1993: 189-92.

'telling' character of Jesus.[542] Semantically, the first two layers of dialogue (vv. 3-4 an emphasise the major concerns like 'lack of wine' (v. 3b), 'Jesus' waiting for the hour' (v. 'Mary's confidence in Jesus' telling' (v. 5; cf. Reinhartz, 1994: 568; Van Hartingsveld, 19 38). The narrator of the story amplifies these concerns with the help of narratorial notes (v 3a). The implied nature of the dialogue is brought to the notice of the reader: as Mary speak servants and the servants remain silent in the second layer (v. 5); but they respond to commands through the action in the third layer (vv. 7-8). The narratorial notes and the expli the implicit dialogues bring the reader toward a situation of suspense at the first half of t (see Table 9). The second layer of dialogue is followed by a symbolic narration about the si jars (cf. Brown, 1966: 1: 100; Hakola, 2005: 87-9; see Table 9).[543]

John 2:1-12	**Overview**
v.1: Καὶ τῇ ἡμέρᾳ τῇ τρίτῃ γάμος ἐγένετο ἐν Κανὰ τῆς Γαλιλαίας, καὶ ἦν ἡ μήτηρ τοῦ Ἰησοῦ ἐκεῖ·	(1) The event happens in a setting, τῇ ἡμέρᾳ τῇ τρίτῃ, ἐν Κανὰ τῆς Γαλιλαίας (v.
v.2: ἐκλήθη δὲ καὶ ὁ Ἰησοῦς καὶ οἱ μαθηταὶ αὐτοῦ εἰς τὸν γάμον.	
v.3: καὶ ὑστερήσαντος οἴνου λέγει ἡ μήτηρ τοῦ Ἰησοῦ πρὸς αὐτόν, **Οἶνον οὐκ ἔχουσιν**	(2) There are four layers of
v.4: [καὶ] λέγει αὐτῇ ὁ Ἰησοῦς, **Τί ἐμοὶ καὶ σοί, γύναι; οὔπω ἥκει ἡ ὥρα μου.**	dialogue reported in 2:1-11 Jesus and Mary (vv. 3b-4);
v.5: λέγει ἡ μήτηρ αὐτοῦ τοῖς διακόνοις, **Ὅ τι ἂν λέγῃ ὑμῖν ποιήσατε.**	*second*, Mary and the serva
v.6: ἦσαν δὲ ἐκεῖ λίθιναι ὑδρίαι ἓξ κατὰ τὸν καθαρισμὸν τῶν Ἰουδαίων κείμεναι, χωροῦσαι ἀνὰ μετρητὰς δύο ἢ τρεῖς.	5); *third*, Jesus and the serv (vv. 7-8); and *fourth*, the st
v.7: λέγει αὐτοῖς ὁ Ἰησοῦς, **Γεμίσατε τὰς ὑδρίας ὕδατος.** καὶ ἐγέμισαν αὐτὰς ἕως ἄνω.	and the bridegroom (vv. 9-
v.8: καὶ λέγει αὐτοῖς, **Ἀντλήσατε νῦν καὶ φέρετε τῷ ἀρχιτρικλίνῳ·** οἱ δὲ ἤνεγκαν.	(3) There are six utterance recorded in the slot: vv. 3b,
v.9: ὡς δὲ ἐγεύσατο ὁ ἀρχιτρίκλινος τὸ ὕδωρ οἶνον γεγενημένον καὶ οὐκ ᾔδει πόθεν ἐστίν, οἱ δὲ διάκονοι ἤδεισαν οἱ ἠντληκότες τὸ ὕδωρ, φωνεῖ τὸν νυμφίον ὁ ἀρχιτρίκλινος	7a, 8a, and 10 (see the text
v.10: καὶ λέγει αὐτῷ, **Πᾶς ἄνθρωπος πρῶτον τὸν καλὸν οἶνον τίθησιν καὶ ὅταν μεθυσθῶσιν τὸν ἐλάσσω· σὺ τετήρηκας τὸν καλὸν οἶνον ἕως ἄρτι.**	(4) The utterance units are supported by narrative asid
v.11: Ταύτην ἐποίησεν ἀρχὴν τῶν σημείων ὁ Ἰησοῦς ἐν Κανὰ τῆς Γαλιλαίας καὶ ἐφανέρωσεν τὴν δόξαν αὐτοῦ, καὶ ἐπίστευσαν εἰς αὐτὸν οἱ μαθηταὶ αὐτοῦ.	9b), formula narratives (vv 4a, 5a, 7a, 8a, 10a), and pu narratives (vv. 1-3a, 6, 8b-
v.12: Μετὰ τοῦτο κατέβη εἰς Καφαρναοὺμ αὐτὸς καὶ ἡ μήτηρ αὐτοῦ καὶ οἱ ἀδελφοὶ [αὐτοῦ] καὶ οἱ μαθηταὶ αὐτοῦ καὶ ἐκεῖ ἔμειναν οὐ πολλὰς ἡμέρας.	12).

Table 9: The dialogue of 2:1-12

[542] Mary's confidence in Jesus is revealed through her command to the servants, "Do whatever he *tells* y command is a witness for Jesus' *telling* character. See Blomberg, 2001: 85-7; Painter, 1993: 189-92; New Nida, 1980: 55-63; Carson, 1991: 166-75.

[543] Jones (2008: 8; cf. Kermode, 1987: 449) says that, "Imbedded in this complex story is the realisation th covenant, represented by the water for purification rituals, is being superseded by the new covenant, a cove will be celebrated and remembered and recreated with wine".

Jesus' telling nature is shown to the reader through his imperatives, i.e., γεμίσατε τὰς ὑδρίας ὕδατος and ἀντλήσατε νῦν καὶ φέρετε τῷ ἀρχιτρικλίνῳ (vv. 7-8).[544] His two commands to the stewards (vv. 7b and 8b) and their action (i.e., οἱ δὲ ἤνεγκαν) in v. 8b make a third layer of dialogue in implicit format. The slot ends with the chief steward's calling of the bridegroom and his final statement in v. 10 (cf. Michaels, 1984/1989: 45-49; Plastaras, 1972: 73-80; see Table 9).[545] Reinhartz (1994: 568; cf. Boice, 1975: 197-204) says that, ". . . the water has become wine, the quality of which is praised by the chief steward". The chief steward's words are stated in order to surprise the reader about the extraordinary performance of Jesus (cf. Tovey, 1997: 99).[546] The reader of the story infers a face to face dialogue between the chief steward and the bridegroom. That is implicit within the narration (cf. vv. 9-10). The method of *recapitulation* is employed in v. 11.[547] Moloney (1998: 69; cf. Nicol, 1972: 122; Painter, 1975: 51) says that, "The tension between the 'not yet' of the hour of Jesus (cf. v. 4) and the 'now' of the miracle story (cf. v. 10) is present in the narrator's comment that in this, the beginning of his signs (v. 11: ἀρχὴν τῶν σημείων), the δόξα of Jesus was manifested, and the disciples believed in him".[548] As Moloney rightly states, the narrator's bringing together of the themes, like performance of a sign (σημείων), revelation of glory (καὶ ἐφανέρωσεν τὴν δόξαν), and the disciples' belief in Jesus (ἐπίστευσαν εἰς αὐτὸν), is presented by way of a dialogic language and progression (cf. Köstenberger, 1999: 72-4; Brodie, 1993: 171-6).[549] Thus the content of the fifth slot establishes the revelation of God's glory in Jesus.

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[544] The fifth slot (2:1-11) has a *narration* (vv. 1-3a), an *explicit dialogue* (vv. 3b-4), an *implicit dialogue* (v. 5), a *narration* (v. 6), an *implicit dialogue* (vv. 7-8), a *narration* (v. 9), an *implicit dialogue* (v. 10), and a *narration* (vv. 11-12) sequence. See Blomberg, 2001: 85-7; Painter, 1993: 189-92; Newman and Nida, 1980: 55-63.

[545] Vincent (1969: 82) says that in every instance of the use of the expression μεθυσθῶσι in the NT the word means intoxication. Cf. Painter, 1993: 189-92; Blomberg, 2001: 85-7; Carson, 1991: 166-75; Newman and Nida, 1980: 55-63. Painter (1993: 191; cf. Lindars, 1972: 131) opines that, "The pronouncement was not made by Jesus but by the ἀρχιτρίκλινος who asserts that, contrary to normal practice, the best wine has been kept until last, literally 'until now' (ἕως ἄρτι), 2:10. In the independent story his pronouncement gave expression to the point of the story, symbolically asserting the drawing of the superior eschatological age".

[546] Hendriksen (1961: 1: 117) interprets that, "he [the Chief Steward] was greatly surprised to see this wine, and especially was he surprised when he tasted it. It was wine such as he had never tasted before, so excellent in quality". Cf. Beasley-Murray, 1987: 33-6; Barrett, 1978: 188-94; Malina and Rohrbaugh, 1998: 65-72; Stibbe, 1993: 42-7; Carson, 1991: 166-75.

[547] Lindars (1972: 131-2) says that, "Once the point of the story has been reached, nothing further needs to be said. This verse is a comment, presumably adapted from the source, which also contained 4:46-54". See Newman and Nida, 1980: 55-63; Blomberg, 2001: 85-7; Painter, 1993: 189-92; Carson, 1991: 166-75.

[548] Michaels (1984/1989: 47-8) comments that, "A sense of 'already, but not yet' pervades the narrative. Jesus displays his glory and his disciples come to faith, but only after a clear signal to the reader that this revelation is provisional and not final (v. 4). The proper time for Jesus' 'glorification' is at his death (cf. 12:23; 13:31; 17:1, 5), and that time has not yet come".

[549] Reinhartz (1994: 568; cf. Ridderbos, 1987/1997: 100) is of the opinion that, "The description of Jesus' act as the first of his signs (2:11) is itself seen as a sign that the evangelist selected and edited this and other stories from a written 'signs source' in which these miracles or signs were recounted and numbered". Nicol (1972: 114; cf. Dodd, 1960: 299-300; Schnackenburg, 1980: 1: 323) states that, "V. 11b shows that the performing of the sign was at the same time revelation of glory, and as we shall see, the glory is connected with the deeper meaning which John sees in the miracle of the wine".

After analysing the content of the fifth slot, our attempt now is to see the way the form dialogue develops in relation to the content.[550] The five acts or stages in the plot str suggested by Hitchcock (1923: 16; cf. Stibbe, 1994: 35; Culpepper, 1983: 89-90),[551] identified as follows: *first*, the beginning: the lack of wine at the wedding banquet; *seco* development towards the central point: Mary's dialogue with Jesus and her command servants; *third*, the central point: Jesus' implicit dialogue with the servants and the turning o into wine; *fourth*, the development toward the end: the steward's tasting of the wine, the ir his ignorance and the call of the bridegroom; and *fifth*, the end: the ironic dialogue betwe steward and the bridegroom (cf. Boice, 1975: 197-204; Köstenberger, 1999: 72-4).[552] The the story develops from the suspense of the first half (vv. 3-5) to the surprise of the seco (vv. 6-11). Resseguie (2001: 177) says that, "Suspense is heightened with the reference hour' . . . this 'hour', in some way, shapes his point of view and actions" (v. 4b).[553] Th event' placed at the centre of the slot (vv. 7-8) is the dividing line between the 'suspense' a 'surprise'. The plot structure of the story, as indicated above, is inclusive of four lay dialogue: *first*, between Jesus and Mary (vv. 3b-4);[554] *second*, between Mary and the serva 5); *third*, between Jesus and the servants (vv. 7-8; cf. Gench, 2007: 11);[555] and *fourth*, betw steward and the bridegroom (v. 10; see Diagram 7).[556] The first layer is sustained in the for explicit dialogue (vv. 3b-4), but the second, the third, and the fourth layers are ordered as i dialogues.[557] The two layers of dialogues (i.e., vv. 3b-4 and v. 5) in the first half of the s

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[550] It is a difficult task to bifurcate between the form and the content of an artifact. Resseguie (2005: 26; cf. 1986: 2-7; Hellholm, 1986: 17-22; Aune, 1986: 65-91) considers a work of art as a self-contained artifact wh and content is an organic unity. At the broader level, Stibbe (1993: 46; cf. Neyrey, 2007: 64; Salier, 2 considers the pericope as a "miracle story".

[551] Hitchcock (1923/1993: 16; quoted in Stibbe, 1994: 35) summarises that, "There is the beginning, the deve towards the central point, the central point, the development towards the end, the end".

[552] All these stages within the story help the reader to follow the narrative step by step. Stibbe (1993: 47) elements of *comedy* in the plot-structure of John 2:1-11.

[553] Thatcher (2001: 269; cf. Carey and Snodgrass, 1999: 131-2; Baldick, 1990: 190) considers Jesus' statem hour has not yet come" (2: 4b), as a *riddle statement*. He (2001: 271) says that, "the riddles of FG are portray social contexts in which riddles are typically delivered in oral cultures, that is, in dialogues between Jesus a characters".

[554] Lieu (1998: 62) opines that, "One of the most striking features of the FG's picture is the evangelist's avoi the personal name of the mother of Jesus. She is, throughout, precisely that: the mother of Jesus (2:1, 3) or hi (2:4, 12; 19:25)". Duke (1985: 50-51) comments about Jesus' statement in v. 4 as follows: "There is enigma hardly verbal irony. While the words Jesus speaks seem incongruent with what he will shortly do". Jones (observes that in the following sequence in the first layer of dialogue: "we have *her insistence* that he comn path and *his temporary unwillingness* to do so".

[555] Brant (2004: 87) says that, "Jesus' directions to the servants at the wedding in Cana indicate their actions, which, but not all, the narrator reinterates". For example: "Fill the jars with water" (Jesus' direct speech) is by "And they filled them up to the brim" (narrative); "Take it to the chief steward" (Jesus' direct speech) is by "So they took it" (narrative).

[556] The words of the steward in v. 10 are "presented essentially in the form of a joke". They comprise the pu (cf. Duke, 1985: 83). Wallace (1996: 297) comments about the use of the "positive adjective" in v. 10 (the tl *τὸν καλὸν* οἶνον twice in the verse). See Barrett, 1978: 188-94; Malina and Rohrbaugh, 1998: 65-72; Stibl 42-7; Beasley-Murray, 1987: 33-6; Carson, 1991: 166-75.

[557] The event order and the narrative order of the dialogue go in parallel line (i.e., without much anachro Genette, 1980: 36; Culpepper, 1983: 54. Brant (2004: 87) is right when she talks about Johannine words

orienting the attention of the reader toward the sign/action-centered[558] and glory-focused dialogue in vv. 7-8.[559] The slot ends with an ironic dialogue in v. 10.[560] The order of the dialogues within the slot invites the attention of the reader towards its plot-structure.

Utterance	Form	Content
Mary	Information, implied request	Scarcity of wine
Jesus	Question, response	Jesus' and Mary's concern in the matter; Jesus' time has not yet come
Mary	Command	Servants must do whatever Jesus tells them
Jesus	Command	Fill the jar with water
Jesus	Command	Draw some wine out, and take it to the chief steward
Steward	Surprise statement, information, misunderstanding	The usual practice of serving good wine first and then inferior one is overturned; the question of "why the good wine was kept until the last time?"

Table 10: 'Form' and 'Content' of utterance units in John 2:1-12

The dialogue structure of the fifth slot can also be analysed with the help of Giblin's sequential theory. Giblin's (1980: 197-211; cf. Neyrey, 2007: 65) literary examination of John classifies some of the stories as sharing a common sequence of stages: a request to Jesus, his negative response, and then his eventual positive action.[561] While narrating the *request-rebuke-response* pattern of dialogue in vv. 3-8, Jesus' 'from above' aspects are brought to the notice of the reader.[562] Witherington's (1995: 77; cf. Painter, 1993: 156; Boice, 1975: 197-204) critique of Painter is apt to quote here: "Though Painter has seen this story as a quest story, it might be better called a request story, for Mary is not after Jesus, but after obtaining something from Jesus". It is important to notice that the dialogue not only follows a *request-rebuke-response* format (vv. 3-8; cf. 4:46-54) but also ends with an *encomium* (v. 11).[563] The narrator's *request-rebuke-response* format achieves

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accompany implicit gestures and movements". This feature helps the reader to ponder deep into the implicit tenets of dialogue.

[558] Gench (2007: 12) makes clear that, "Miracles, in John, are referred to as 'signs', which is to say that their significance lies in that to which they point: the true identity of the one who performed them".

[559] Koester considers the Cana sign miracle as a 'symbolic' activity. He (1995: 11) says that "the significance of the act is introduced by a conversation". Mlakuzhyil (1987: 149) states that, "it [i.e., 2:1-11] both concludes the introduction and introduces 'the Book of Jesus' Signs', 2:1-11 is a '*bridge-pericope*'". Brant (2004: 205, 214) sees the narrator's particular interest in the interior disposition of belief (2:11; cf. 2:22; 4:50, 53; 12:42; 20:8). Also see Carson, 1991: 166-75; Newman and Nida, 1980: 55-63; Blomberg, 2001: 85-7; Painter, 1993: 189-92.

[560] Duke (1985: 83) says that, "the steward is explicitly said to be ignorant of what has happened (v. 9)—the very stuff of dramatic irony".

[561] Cf. Blomberg, 2001: 85-7; Newman and Nida, 1980: 55-63; Carson, 1991: 166-75; Painter, 1993: 189-92.

[562] Köstenberger (2004: 93) says that, "The pattern 'request-rebuke-assistance' occurs elsewhere in the NT (Matthew 15:21-28; cf. John 4:46-54; cf. Carson, 1991: 173), though the specific form 'suggestion-negative response-positive action' seems to be unique to John's Gospel, in each instance wedded to misunderstanding regarding the arrival of Jesus' 'time'". Cf. Barrett, 1978: 188-94; Carson, 1991: 166-75; Stibbe, 1993: 42-7; Beasley-Murray, 1987: 33-6; Malina and Rohrbaugh, 1998: 65-72.

[563] Baldick (1990: 67; cf. Carey and Snodgrass, 1999: 53-4) defines 'encomium' as "a composition in prose or verse written in praise of some person, event, or idea; a eulogy. Originally denoting a Greek choral song in praise of a

the following goals: *first*, it reveals the identity of Jesus as the performer of signs;[564] and *sec* impacts the paradigmatic reader for positive action.[565] The positive and responsive action end of the story can be seen as a disclosure of the glory of Jesus in order to dialogue well w reader (see Diagram 7).[566]

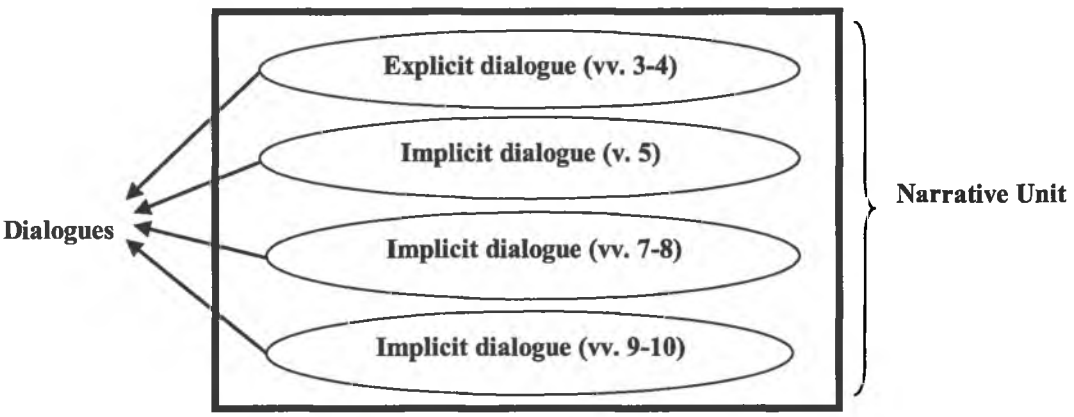

Diagram 7: The four-layer dialogue within the narrative framework

The plot of the story can be structured with the help of utterance forms and literary devic Table 10). The narrator's use of the *historic present tense* (λέγει at vv. 3, 4, 5, 7, 8, 10), the *inclusion* of "Cana of Galilee" (vv. 1 and 11), and the *major inclusion* between the first and Cana-signs (2:1-11 and 4:46-54) add force to the dramatic and literary style of the story.[567] literary components of the story also work together for a forceful dialogue between the n and the reader.[568] As Powell (1990: 25) says, the implied author guides the reader through of a narrator and the narrative devices.[569] The λέγει (i.e., "saying" in vv. 3, 4, 5, 7, 8, 10; a λέγῃ in v. 5) language of the slot reveals the active voice communication of the snippet.

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victorious athlete, the term was later extended to include prose compositions devoted to praise, usually i elaborate rhetoric".

[564] It is the first time the term *sign* is used in the gospel in v. 11. See Newman and Nida, 1980: 55-63; Paint 189-92; Carson, 1991: 166-75; Blomberg, 2001: 85-7.

[565] Michaels (1984/1989: 48) says that, "The juxtaposition of 1:19-51 and 2:1-11 in the text of John's Gosp each to interpret the other. Jesus is now 'revealed to Israel' (1:31)".

[566] Helms (1988: 83-84) makes the comparison that "In the synoptics, faith precedes the miracle; in John, th precedes faith, for Jesus' 'signs' are those things by which he 'revealed his glory [δόξαν] and led his dis believe in him' (John 2:11)".

[567] Mlakuzhyil (1987: 146) notices the way the first Cana-sign is enclosed in a triple inclusion (ἐν Κ Γαλιλαίας: 2:1, 11; ὁ Ἰησοῦς: 2:2, 11; οἱ μαθηταὶ αὐτοῦ: 2:2, 11). Cf. Painter, 1993: 189-92; Blomberg, 20 Newman and Nida, 1980: 55-63; Carson, 1991: 166-75.

[568] The use of irony within the slot grips the reader within the text. Duke (1985: 113) says, "He who inaugu work with the excellent new wine of joy must in the hour when that work is 'finished' receive bitter wine o Cf. Malina and Rohrbaugh, 1998: 65-72; Barrett, 1978: 188-94; Stibbe, 1993: 42-7; Beasley-Murray, 1987: 33

[569] Powell (1990: 25; cf. Windisch, 1993: 62-3; Muilenburg, 1993: 65-76) considers the 'narrator' as "the v the implied author uses to tell the story".

[570] Cf. Painter, 1993: 189-92; Newman and Nida, 1980: 55-63; Carson, 1991: 166-75; Blomberg, 2001: 85-7. details about the story from a scientific discourse and narrative critical point of view read, Van Tilborg, 1993: Tilborg also describes Jesus' familial relationships in John.

narratorial framework of the slot reveals the following format: "On the third day . . ." (v. 1) and ". . . they remained there for a few days" (v. 12). It is similar with the formulaic story-telling style, "Once upon a time . . . and they lived happily ever after" (cf. Brant, 2011: 59).[571] This feature of the narrative is rhetorical as it fosters a dialogic interaction between the narrator and the reader.[572] The hour- and sign-centered[573] and glory-focused[574] nature of the dialogue generates anticipation of the coming events (cf. Genette, 1980: 40; Culpepper, 1983: 56). In short, the dialogue in 2:1-11 is, in the words of Hitchcock (1993: 17), a "vividly depicted" one by the artistic style of the narrator (cf. Brodie, 1993: 171-6).[575]

After analysing the content and form of the dialogue, our next attempt is to look at the functional dynamics of the slot. The slot brings a transition as it ends an episode of several slots (1:19-2:11) and begins a series of sign stories (2:1-11; cf. 4:46-54; 5:1-18; 6:1-14, 15-21; 9:1-41; 11:1-44).[576] The story maintains: *first*, an *ordering of events*[577] by cohesively plots the four layers of dialogue along with the movements and actions of the characters; *second*, *causal links*[578] with the previous four slots of dialogue through revelatory aspects;[579] and *third*, *empathy*[580] by generating positive

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[571] In our story-preoccupied gospel criticism, we consider the development of the story within the narrative framework. "Being preoccupied with story means", Moore (1989: 14) says, "most of all, being preoccupied with *plot* and *character*". The talk units, movements, and actions of the characters are decisive in determining the plot development of the story. See Newman and Nida, 1980: 55-63; Painter, 1993: 189-92; Blomberg, 2001: 85-7.

[572] Dodd (1960: 297; cf. Mlakuzhyil, 1987: 149) does not consider 2:1-11 as part of the introduction to the gospel but only as part of the larger section 2:1-4:42. Cf. Barrett, 1978: 188-94; Malina and Rohrbaugh, 1998: 65-72; Stibbe, 1993: 42-7; Beasley-Murray, 1987: 33-6; Carson, 1991: 166-75.

[573] Witherington (1995: 79; cf. Maniparampil, 2004: 200) says that, "There is a focus in this gospel on Jesus' time—the time for decisive action that manifests Christ's glory and fulfills God's will".

[574] The expression in v. 11 is always used to indicate the passion and glorification of Jesus. Servotte (1992/1994: 13) says that the Cana incident "reveals something valid about Jesus and it is, therefore, a sign of the hidden reality of his being; but it is also a sign of another sign, namely the crucifixion which, in this gospel, is the supreme revelation". Cf. Blomberg, 2001: 85-7; Newman and Nida, 1980: 55-63; Painter, 1993: 189-92.

[575] Hitchcock (1993: 17) says that, "The details are related as by an eye-witness, who succeeds in conveying a distinct impression of aloofness and mediation in the Lord's manner that prepares one for His subsequent appearance and action in the Temple".

[576] Dodd (1960: 297; cf. Mlakuzhyil, 1987: 148-9) does not consider 2:1-11 as part of 1:19-2:11 but only as part of the first episode (2:1-4:42). Dodd' view cannot be substantiated on account of the following concerns: *first*, 2:1-11 is more attached to the previous slots (through the expression, "on the third day") than to the "cleansing of the temple" pericope; *second*, the narratorial comment at 2:12 can be considered as a dividing marker between 1:19-2:11 and 2:13-22; *third*, the section 2:1-4:56 cannot be considered as a single episode; one can notice five episodes (2:13-22; 3:1-21; 3:25-30; 4:1-42; 4:46-54; excluding 2:1-11) in this section. Cf. Malina and Rohrbaugh, 1998: 65-72; Carson, 1991: 166-75; Beasley-Murray, 1987: 33-6; Stibbe, 1993: 42-7; Barrett, 1978: 188-94.

[577] The order in which a narrative relates events is important because readers are expected to consider each new episode in light of what has gone before. See Powell, 1995: 224.

[578] In making sense of a narrative, readers are especially attentive to links that are established between the events that are related. Typical links include explicit or implicit indications that one event causes another to happen or at least make the occurrence of the subsequent event possible or likely. See Powell, 1995: 245.

[579] The causal links of revelation are seen in the identity question and answers (1:19-28), in the christological titles (1:25-27, 29, 36, 41, 45, 49, 51; 2:5, 10), and the explicit reference of 'revelation' (1:31; 2:11).

[580] The effects that a narrative has on its readers are often determined by the empathy that these readers feel with particular characters in the narrative. Empathy may be realistic in that readers believe they really are like these characters, or idealistic in that the characters have qualities or experiences the readers wish to emulate. Cf. Powell, 1995: 246.

thinking in the reader. All of these characteristics are peculiar to most of the Greco-Roman c romances or novels, and biographies (cf. Hock, 1988: 127-46; Hock, 2000: 1008-10). The r of the story uses these elements in order to persuade the reader. In the slot, dialogue is us literary means in order to communicate the subject matter with rhetorical effects. The speeches [or active voice statements] employed in the literary work have more persuasive than the indirect [or passive voice] statements (see vv. 3b-5, 7-8a, 10; cf. vv. 1-3a, 6, 8b-9, O'Keefe, 2001: 575-83).[581] Mary's request and Jesus' rebuke in the first half of the episo 3b-4) are identified as the central parts of the dialogue (cf. Drewermann, 2003: 99-11 Hartingsveld, 1980: 35-8).[582] The narrator recapitulates the entire slot (so also the episode i after introducing the kernel aspects through dialogues of the characters and Jesus' central [i.e., the sign].[583] The main purpose of the narrative is "revealing the glory" of Jesus (cf. The dialogue, and the movements and action of the characters are used in order to facili revelatory function of the slot. The story progresses when a conflict is developed (v. 3a), di take place (vv. 3b-4, 5, 7-8, 10), an action is performed (vv. 7-8), and an enigmatic ut occurs (v. 10). The use of external proofs[584] within the slot has to be seen as evidenc substantiate Jesus' divine claims in the previous four slots.[585]

The *narrator-and-reader* dialogue is at the core of the story as the narrative technique op 'heart-to-heart' conversation. Thiselton (1992: 1) finds that "readers' interactions and engag with texts" are important. The use of oral language (in the form of dialogue), progressiv structure, literary devices like irony (v. 10), inclusion (vv. 1-2 with v. 11), riddle (v. 4b), symbolic role of wine (vv. 3, 9-10) are rhetorical as they invite the attention of the reader the story. Johannine communication is not only vocal and movement-oriented but also

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[581] While the utterance units of the dialogue are put in the active voice (except in the implicit dialogues), the n are put in passive voice format.

[582] Thompson (1992: 379) says that, "A sign is properly understood when it is seen as pointing to God's work the person of Jesus to effect salvation". See Carson, 1991: 166-75; Beasley-Murray, 1987: 33-6; Stibbe, 19 Barrett, 1978: 188-94; Malina and Rohrbaugh, 1998: 65-72.

[583] Duke (1985: 90) says that, "The ironic words are no sooner uttered than the curtain quickly falls, leavi ponder their hidden significance" (cf. 2:10; cf. 7:35; 11:49-50; 12:19).

[584] Kennedy (1984: 14) states that, "Invention is based on external proofs, which the author uses but does not . . . In the New Testament there are three common forms of external proof: quotations of Scripture, the evi miracles, and the naming of witnesses, such as John the Baptist or the disciples of Jesus". In John 2:1-11, the uses all these proofs: *first*, allusions from the OT tradition: the old covenant and the Jewish rites of purific implicitly referenced (v. 6); *second*, the evidence of miracle: turning water into wine (vv. 7-8); and *third*, th of witnesses: the utterance of Mary, "Do whatever he tells you" (v. 5) and the steward's enigmatic statement (

[585] Salier (2004: 51) says that, "The reader is implicitly invited to join the disciples and draw the same conc See Painter, 1993: 189-92; Neyrey, 2007: 65; Newman and Nida, 1980: 55-63; Blomberg, 2001: 85-7. Kennec 14-5) opines that, "The miracles performed by Jesus, and to some extent by the apostles as well, functio external evidence. The ordinary New Testament term for a miracle is *semeion*, or sign, and signs are ment Paul as the characteristic form of evidence among the Jews in contrast to wisdom (logical proof) among the G (1 Cor 1:22-23). *Semeion* is a term of Aristotelian rhetoric as well (1.2.1357b), but it is used there to mean a or necessary cause for an inference: if a man is just, it is a *sign* that he is wise; if it is raining, it is a *sign* clouds". The "sign" of Jesus is meant to enlighten and convince people that he enjoys the unique role of "Mes of God", thus giving him honour and glory.

focused (cf. Craig, 2001: 125-37).[586] The presentation of static characters like servants, steward, and brothers of Jesus brings a sharp conflict with the dynamic characters like Jesus and Mary (cf. Nortjé-Meyer, 2009: 123-43; Boice, 1975: 197-204). Jesus' revealing of his glory by way of the sign exemplifies the highest point of recognition scenes in the episode (cf. Larsen, 2008: 54; Greimas and Courtés, 1982: 256-7).[587] The implied reader of the story gathers more information about the point of view of Jesus, as Jesus is one who works in his own time and under a different authority, is a performer of signs, and is a revealer of glory. The information gathered from the previous four slots (and also from the first half of the fifth slot) about the protagonist is now convincingly proved by the sign. Mary's role as a witness implicitly refers to Jesus as a "teller" and performer (vv. 3, 5). The utterance of the steward from his ignorance deciphers the glorious act of Jesus (v. 10). The above description outlines the way faith is generated in the disciples' hearts. At the pragmatic level of the story, the narrator persuades the reader to believe in Jesus through the mediation of both the words uttered by the characters and by the sign performed by Jesus.[588] Thus the language of the four-layer dialogue slot performatively interacts with the reader (cf. Van der Watt, 2010: 141-63). Having investigated the dialogue at the micro-level, in the following section we will look at the dialogues of 1:19-2:11 from the meso-level.

1.3. Meso-Analysis

The description of dialogues in the above section enables us to classify the dialogic trends within John 1:19-2:11 (cf. Schmidt, 2000: 39-69; Tovey, 1997: 215). A detailed analysis of the content, form, and function of the dialogues outlined above guide the reader toward the following observations. The overarching tenet and form of the *first slot* of dialogue (1:19-28) is a *question-and-answer* type.[589] The content of the dialogue progresses through messianic quests and

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[586] The narrator's emphasis on dialogue, movements of the characters, and their significant actions breathes life to the text. See Blomberg, 2001: 85-7; Painter, 1993: 189-92; Carson, 1991: 166-75; Newman and Nida, 1980: 55-63.

[587] Culpepper (1983: 84; quoted in Brant, 2004: 50) describes the story of the FG as "a death struggle over the recognition of Jesus as the revealer". Brant (2004: 50; cf. Culpepper, 1983: 84) agree with Culpepper that "*anagnōrisis* permeates the plot". Brant (2004: 50; cf. Lincoln, 2000: 162) says that, "Lincoln criticises Culpepper's use of the term *anagnōrisis* for its lack of resemblance to Aristotle's category because the gospel does not entail a major event that brings new information to light, changing the situation of the protagonist". In the dialogues of the first episode of the BS, recognition of the identity of Jesus is progressively brought to the notice of the reader through the use of christological titles. The revelation of his glory through the sign in the fifth slot substantiates all the messianic claims of the previous slots.

[588] According to Fiorenza (1987: 387; quoted in Black, 2001: 9-10), ". . . Rhetoric seeks to instigate a change of attitudes and motivations, it strives to persuade, to teach and to engage the hearer/reader by eliciting reactions, emotions, convictions, and identifications. The evaluative criterion for rhetoric is not aesthetics, but praxis". The rhetorical impact of Jesus' sign motivates the disciples and the readers of the story. It also instigates a change of attitude that will be resulted in 'belief'. When talking about the function of literature Warren and Wellek (1955: 21) state: "the utility of literature is a pleasurable seriousness, i.e., not the seriousness of a duty which must be done or of a lesson to be learned but an aesthetic seriousness, a seriousness of perception". Here the aesthetics seriousness of other literary disciplines can be constrasted with the praxis orientedness of rhetoric.

[589] The dialogue is formed out of five questions of the priests and Levites from Jerusalem and five answers by John the Baptist. See Malina and Rohrbaugh, 1998: 43-8; Blomberg, 2001: 75-7; Barrett, 1978: 170-5; Stibbe, 1993: 31-4; Dodd, 1963: 251-78; Beasley-Murray, 1987: 21-3; Painter, 1993: 169-73; Carson, 1991: 141-2.

revelatory responses as it reveals that Jesus, not John,[590] is the promised Messiah.[591] The i
of Jesus, as the "Messiah", "Lord" (v. 23), "the one who stands among them whom they
know" (v. 26), "one who comes after" (v. 27a), and "the superior one" (v. 27b),[592] is re
before the reader from the point of view of John the Baptist (see Table 11). The *second slot*
34) is formed as a *two-layered monologue* (i.e., John the Baptist's 'declaration' a
'testimony', vv. 29b-31, 32b-34) in interaction with the extended dialogic framework
episode. The Johannine phenomenon of dialogue leading to monologue begins here (cf.
5:6-47). Dodd (1963: 251) rightly says that, "The structure of the passage has a
resemblance to Johannine patterns, but only so far as it consists of a sustained dialogue (vv.
followed by a monologue (vv. 29-34), with a short narrative-dialogue (vv. 35-39)".
continuation of the first slot, the monologue further reveals the identity of Jesus as the "L
God" (v. 29), "the one who comes after but existed before" (v. 30), "the anointed one of G
33), and "Son of God" (v. 34; see Table 11).[593] The revelatory intention of the monologue i
more explicit in v. 31 by the usage of the expression φανερωθῇ.[594]

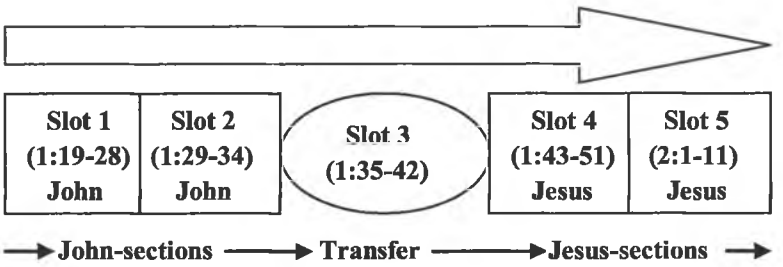

Diagram 8: The plot structure of the episode

[590] The dialogue begins with revealing the identity of John and finishes with revealing the identity of Je
revelatory aspects are introduced through testimonial or confessional tone (v. 26), promise-to-fulfillment as
23), and 'A-to-B and B-to-A' progression.

[591] The dialogue is a fulfillment oriented one as the prophetic statement of Isaiah is placed at the center of it (v
Blomberg, 2001: 75-7; Barrett, 1978: 170-5; Stibbe, 1993: 31-4; Newman and Nida, 1980: 29-30; Dodd, 19
78; Beasley-Murray, 1987: 21-3; Painter, 1993: 169-73; Carson, 1991: 141-2.

[592] The revelatory character of the dialogues is mostly actualised through charactorial confessions. Keener (20
rightly says that, "Different days become the occasion for different confessions: John confesses the coming
one day (1:19-28), acknowledges that Jesus is that king on the next day (1:29-34), and sends his own disci
Jesus on the next day (1:35-39)". He (2003: 430) continues saying that, "new disciples witness to Jesus, mak
disciples, in both 1:40-42 and (on the next day) 1:43-47, in both cases a self-revelatory encounter with Jesu
being the converting factor (as in 4:42). The climatic confession of this section on discipleship comes in 1:43-
is both Son of God and king of Israel (Messiah), and will further reveal more of heaven to the world". Cf.
1993: 184-5; Blomberg, 2001: 82-5; Newman and Nida, 1980: 47-53.

[593] Maniparampil (2004: 175) says that, "Some ancient manuscripts have 'the Elect One of God' which is a
to Isa 42:1. Son of God is a post-resurrection Christian confession put in the mouth of John the Baptizer. In th
Gospel, Jesus is not only the Son of God, but God the Son (1:18; 20:28)". See Stibbe, 1993: 34-6; Barrett, 19
8; Dodd, 1963: 269-76; Blomberg, 2001: 77-80; Malina and Rohrbaugh, 1998: 49-53.

[594] Michaels (1984/1989: 33) opines that, "Before the identity of the Coming One could be 'revealed to Israe
to be revealed to John himself, and John proceeds to tell how that revelation came about". Cf. Barrett, 197
Dodd, 1963: 269-76; Stibbe, 1993: 34-6; Blomberg, 2001: 77-80; Malina and Rohrbaugh, 1998: 49-53.

In structure, the *third slot* (1:35-42) is a *four-layered* one, i.e., three implicit dialogues (vv. 36, 41, 42) and one explicit dialogue (vv. 38-39a).[595] While John [the Baptist] repeats the previous day's testimony that Jesus is the "Lamb of God" (v. 36; cf. 29), Andrew witnesses that he had seen the "Messiah" (v. 41b).[596] While in the first two slots Jesus is revealed as the "Messiah" in implicit terms, in the third slot Andrew's testimony reveals that explicitly (v. 41b).[597] In the third slot, while at the first layer of dialogue (v. 36b) John the Baptist is the leading figure (and Jesus is a "walk on" character), from the second layer (vv. 38-39a and 42; in v. 41, Jesus is the topic of dialogue) onward Jesus takes control of the dialogue. Thus a smooth transfer from John the Baptist to Jesus is introduced by way of dialogues (see Diagram 8).[598] In the broader sense, the *fourth slot* (vv. 43-51) is structured in the form of a *three-layered* dialogue, one implicit dialogue (v. 43b) and two explicit dialogues (vv. 45-46, 47b-51).[599] The striking point of the dialogue is that it *reveals* the identity of Jesus as "one about whom Moses in the law and also the prophets wrote" (v. 45), "Jesus son of Joseph from Nazareth" (v. 45), "Son of God" (v. 49), "King of Israel" (v. 49), and "Son of Man" (v. 51; cf. Boice, 1975: 197-204; Tovey, 1997: 260; see Table 11).[600] In the words of Culpepper (1983: 90), "Jesus is majestically introduced, John fulfills his role as a witness, and immediately various individuals, most notably an Israelite, begin to follow him. Revelation is taking place, and there is promise of even greater things to come". After Jesus is "majestically introduced", as Culpepper puts it, the narrator now invites the attention of the reader toward the final slot.

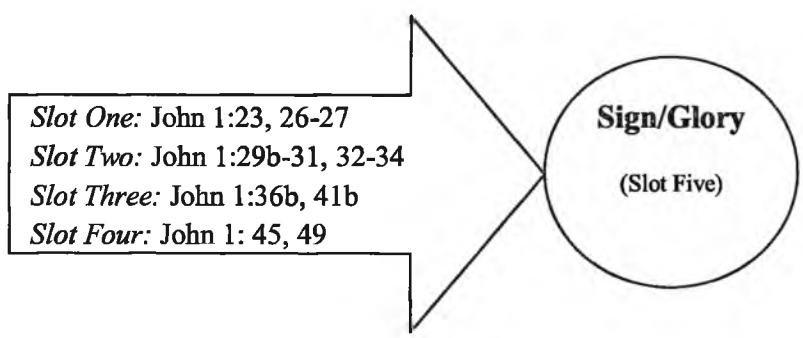

Diagram 9: The dialogic development towards 'Sign'/'Glory'

[595] See Michaels, 1984/1989: 37-8; Painter, 1993: 183-4; Newman and Nida, 1980: 42-5; Carson, 1991: 153-7.
[596] Smith (1999: 73) observes that, "the Hebrew term transliterated into Greek as *messias*, appears *only* in the Gospel of John, and nowhere else in the New Testament". Cf. Painter, 1993: 183-4; Carson, 1991: 153-7; Newman and Nida, 1980: 42-5.
[597] In the previous two slots, Jesus is not directly referred to as the Messiah. The utterance units of the dialogue (i.e., introductory, v. 36b; question-counter question, v. 38; testimony/information, v. 41b) are contributory toward the revelatory development.
[598] The first two slots focus on John and his proclamation; in the third slot there is a transfer of ministry from John to Jesus, and in the fourth and fifth slots Jesus is in full control.
[599] The three-layered dialogue develops as an 'A-to-B, B-to-C, and C-to-A' sequential one, which is cyclical, and promise-to-fulfillment oriented (v. 45). See Painter, 1993: 184-5; Carson, 1991: 157-66.
[600] The revelatory aspects develop as Philip (v. 45), Nathanael (v. 49), and Jesus himself (v. 51) declares the messianic aspects. See Brant, 2011: 45-59.

As in the case of the third and the fourth slots, the *fifth slot* (2:1-11) is constructed out of la dialogue, one explicit dialogue (vv. 3-4) and three implicit dialogues (vv. 5, 7-8, 10). The *r rebuke-response to encomium* format (vv. 4, 5, 10) and the *suspense to surprise* developm helpful for the reader to understand the revelatory plot-structure of the dialogue. Some leading themes of the gospel (i.e., 'hour', 'sign', and 'glory'; cf. Tolmie, 1999: 22) appea final slot (see Table 11).[601] The revelatory aspects reflected through character dialogues previous four slots (especially 1:23, 26-27, 29b-31, 32-34, 36b, 41b, 45, and 49; also in 2: come in the action format (2:1-11).[602] The major *revelation* of the slot (as well as the episode) is done through the performance of a sign (see Diagram 9). Thus the narratorial co at 2:11 (i.e., ἐφανέρωσεν τὴν δόξαν αὐτοῦ) is actualised through an array of dialogues and a the climax of the story.

The five acts or stages in the plot structure, suggested by Hitchcock (1923: 16; cf. Stibbe 35; Culpepper, 1983: 89-90), can be applied to the episode by placing both the transfer from John the Baptist to Jesus and the beginning of disciple-making initiative at the cente episode as follows: the beginning of the episode is presented through a *question-and- dialogue* (1:19-28); the development toward the central point is portrayed through a *two- monologue* (1:29-34); the central point [i.e., beginning of Jesus' ministry of disciple-maki revelation] is presented through a *four-layered dialogue* (1:35-42); the development tow end is deciphered through a *three-layered dialogue* (1:43-51); and the end is presented thr *four-layered dialogue* (2:1-11). This analysis helps us to identify the U-shaped plot structur episode:[603] *first*, at the beginning (vv. 19-28, 29-34), the messianic quests of the priests and and the witness of John the Baptist are introduced as the peak points, but in the pro development John is foregrounded while Jesus is in the background, and John's wit remains static without Jesus' public interaction; *second*, at the middle (vv. 35-42), the John's witnessing is brought to the notice of the reader, Jesus comes to the foreground and revealing himself, and disciple-making is initiated; and *third*, at the end (1:43-2:11), Jesu revelation develops, disciple-making progresses, and at the peak point of the story Jesus' revealed through a sign.[604] At the bottom of the 'U' the direction is reversed by a twis

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[601] Witherington (1995: 81) says that, "The argument of the divinity of Christ has often gone rather like t Jesus did stupendous miracles; *second*, only someone with God's own power can do such things; *third*, Jesus God".

[602] The dialogue shows *revelatory* features strikingly: *first*, Jesus works under a different authority and in his (v. 4); *second*, Mary's witness about Jesus, "Do whatever he tells you" (v. 5); and *third*, the quality of Jesus' 10). Cf. Blomberg, 2001: 85-7; Painter, 1993: 189-92; Carson, 1991: 166-75; Newman and Nida, 1980: 55-63

[603] U-shaped plots are usually considered as 'comic plots'. Cf. Resseguie, 2005: 205; Chatman, 1978: 62-95 (1990: 170-71) says, ". . . most plots will trace some process of change in which characters are caught developing conflict that is finally resolved". The revelation of Jesus as the Messiah develops through cc situations; from John's witness, to Jesus' dialogue, to Jesus' performance of sign.

[604] When discusses about plot Brant (2004: 33) says, ". . . unity of action in the tightly managed economy of achieved through attention to a strategic ordering of information". Also read what Genette (1980: 33-46) sa 'narrative order'.

John's witness to Jesus' takeover.[605] The reversal of the story is introduced through the foregrounding of Jesus and through the beginning of disciple-making.[606] And the *dénouement* (or resolution) of the plot is actualised through Jesus' "revelation of his glory through a sign".[607] The genre-components, i.e., content, form, and function, of the dialogue coalesce within the narratorial framework in order to contribute toward the plot structure of the episode (cf. Aune, 1986: 86-91; Hellholm, 1986: 13-54). While the content of revelation is conveyed through diverse forms,[608] the multiple forms of dialogue rhetorically function as means for generating faith in the reader.[609] The linguistic phenomena of the text are comprised of literary devices and narrative dynamics (cf. Powell, 1990: 25-7). As Falk (1971: 42; cf. Nichols, 1971: 131; Chatman, 1978: 30) puts it, "A work of literature is a creation, and therefore its cohesive wholeness is the result of a formative intention, of an application of stylistic means and patterns by which the parts are linked together and unified". As Falk says, the narrator performatively outlines the dialogues and narratives, and rhetorises the text with the help of multiple literary means.[610] This helps the implied reader to gather a wider grasp about the identity of Jesus.

In the first episode of the BS itself the reader comes to grip with the point that the Christ-events are narrated by way of employing *question-and-answer*, *multi-layered*, *act-oriented*, and *revelatory* dialogue genres.[611] The narrator prefers to present the dialogues and events by mixing up both the 'active' and 'passive' voice expressions. This feature is revealed through the complimentary treatment of the dialogue and the narrative. As Plato wrote dialogues with an intention "to affect his readers in ways similar to those that Socrates' conversations produced upon his listeners",[612] here John uses dialogues in order to persuade his readers as Jesus' original interlocutors were provoked. In the first episode, the narrator develops dialogues in his own way. The 'quote and unquote' sayings are used in order to introduce the dramatic events forcefully and to bring the

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[605] Aristotle (*Poet. 11*) referred to the reverse in fortunes as a *peripety* (from the Greek for 'reversal'). See Baldick, 1990: 165; Brant, 2004: 43-50; Resseguie, 2005: 205.

[606] The recognition or discovery is introduced through Jesus' foregrounding and the starting of disciple-making process. The "Call Stories" in the third and fourth slots (vv. 35-42, 43-51) play a vital role in the development of the *dénouement*. Cf. Resseguie, 2005: 205; Brant, 2004: 50-7; Baldick, 1990: 8-9; Culpepper, 1983: 84-9.

[607] According to Resseguie (2005: 205), "The change in direction marks the beginning of the *dénouement* (French for 'unraveling') or resolution of the plot". Baldick (1990: 55) defines *dénouement* as "the clearing up or 'untying' of the complications of the plot in a play or story; usually a final scene or chapter in which mysteries, confusions, and doubtful destinies are clarified".

[608] As Schaeffer (1988: 389) notices, there is an intense union between content and form in Platonic dialogues.

[609] While the semantic domains of the dialogue are structured with the help of narratives, the narrator of the episode uses pragmatic means in order to interlock the reader with the text (cf. Van Dijk, 1976: 23-31).

[610] See what Press (2007: 59) says about the use of *exhibitive* and *performative* languages in Platonic dialogues. When talking about Platonic dialogues, Press (2007: 60; cf. Elam, 1980: 135-37) says, "The dialogues contain not only informational or assertive sentences and passages, but also exhibitive and performative ones".

[611] Van Aarde (2009: 381) rightly says, "The term *genre* refers to the *generic* characteristics of a specific literary form, which differ from the characteristics of other forms, and which enable us to identify a specific *literary type*". John's dialogues and their characteristics enable the readers to identify its specific literary type. Cf. Blomberg, 2001: 75-87; Malina and Rohrbaugh, 1998: 43-71; Stibbe, 1993: 31-49; Barrett, 1978: 170-94; Newman and Nida, 1980: 29-63; Carson, 1991: 141-75; Painter, 1993: 169-92.

[612] Read more details about Platonic dialogues in Schaeffer, 1988: 388; Denning-Bolle, 1992: 70-2.

reader closer to the authentic words of Jesus.[613] The narrator sustains rhetorical quality dialogue through the treatment of the subject matter of Jesus' identity and disciple-making of evidence,[615] authoritative proclamation, argumentation, and control of emotion.[6] *anaphoric*[617] use of the expression "the next day" (vv. 29, 35 and 43 and the "on the third 2:1)[618] incorporates a chain of events as per the *movement and stasis* of the characters.[619] Th of view[620] of the first episode can be understood through the progressive verbal and non communications.[621] The figure of Jesus is revealed through titles such as "the Lamb of "Rabbi", "Messiah", "the one about whom Moses in the Law and also the prophets wrote", " God", "King of Israel" and "Son of Man" (cf. Köstenberger, 1999: 64-74; Boice, 197 204).[622] This revelation about the identity of Jesus provokes the reader towards fai discipleship. In conclusion, the dialogue as a whole is written from the perspective of revelation of his glory. In the story, Jesus' personality is progressively outlined through dia But the revelation reaches its climax through an action (2:7-8). This progression of the

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[613] While the dialogic utterances represent the words of the historical Jesus, the narratives are represer language of the author. See Malina and Rohrbaugh, 1998: 43-71; Beasley-Murray, 1987: 21-36; Stibbe, 199 Newman and Nida, 1980: 29-63; Carson, 1991: 141-75; Painter, 1993: 169-92; Barrett, 1978: 170-94.

[614] The identity of Jesus is manifested through the witness of John, Jesus' revelatory dialogues with his inter and finally his sign performance. The aspect of disciple-making develops as a transition from the third slot on

[615] As Kennedy (1984: 14-15) explains, in the first episode of the Gospel of John, John the Baptist's testim quotations and allusions, and the sign are to be reckoned as "external proofs". Kennedy (1984: 14) says tha evidence is 'external' in the sense that it is not a creation of the mind of the speaker". In that sense, only interlocutors utter from their own intellect are to be considered as 'internal' or 'original'.

[616] The *rhetorical question* (vv. 46), *imperative statement* (v. 43), *exclamations* (vv. 47, 49), *information veracity statement* (v. 51), *elusive statement* (2:4) and other utterance units are employed in order to reveal the of Jesus.

[617] *Anaphora* (sometimes called *epanaphora*) is the repetition of the same expression at the beginning of two successive clauses or sentences or paragraphs to add force to an argument. Cf. Baldick, 1990: 10; Grün-Oe 2001: 26.

[618] Servotte (1992/1994: 9; cf. Köstenberger, 2004: 56) says that, "Very precise time-indications are a salient this section. The phrase 'the next day' occurs three times and scans the story".

[619] While Jesus' *movement* is progressively reported, the coming and going of other characters (i.e., John the Andrew and the anonymous disciple, Peter, Philip, Nathanael, Mary, the servants and the steward) create a of *stasis* with regard to their role within the episode. The narrator introduces all other characters in relation The reader of the story gets an impression that Jesus is the only moving character within the story. Grei Courtés (1979: 20) define 'movement' as follows: "Movement could be articulated in terms of direc (movements which lead from a space or time of departure to a space or time of arrival)".

[620] Point of view signifies the way a story gets told. The actions of the characters, their dialogue, their rhetoric setting are presented through the narrator's perspective. The influence of the point of view is seen in the narrator selects for the story, what the characters say or do, what settings are elaborated, what comm evaluations are made, and so forth. See Resseguie, 2005: 167; Resseguie, 2001; Abrams, 1999; and Lanser, 19

[621] Characters are the *dramatic personae*, the persons in the story. Characters reveal themselves in the spee they say and how they say it), in their actions (what they do), by their clothing (what they wear), in their ges postures (how they present themselves). Characters are known by what others say about them. Jesus, John th Jews, Andrew, Andrew's companion, Peter, Philip and Nathanael, Mary the mother of Jesus, servants, a steward are the main characters in the first episode. See Resseguie, 2005: 121.

[622] In the first episode (1:19-2:11), Jesus' identity as the Messiah is progressively developing from slot to sl the reader is expecting more to learn about the identity of Jesus. See Blomberg, 2001: 75-87; Moloney, 199 Brown, 1966: 42-111; Köstenberger, 2004: 51-101; Malina and Rohrbaugh, 1998: 43-71; Stibbe, 1993: 31-49 1978: 170-94; Newman and Nida, 1980: 29-63; Carson, 1991: 141-75; Painter, 1993: 169-92.

prompts the reader to consider it as a "glory-focused revelatory dialogue" (cf. Burge, 1987: 71-81). As John's story develops through several episodes, we will look at the next stage of it in 2:13-22.

Slot No.	Genre Tenets	Overarching Tenet/s
Slot # 1 (1:19-28)	***Content***: Messianic identity of Jesus // ***Form***: *question-and-answer* type // ***Function***: backgrounding of John the Baptist and foregrounding of Jesus.	The *question-and-answer* format of the dialogue reveals Jesus' role as the Messiah. The dialogue invites the reader toward Jesus, the Messiah
Slot # 2 (1:29-34)	***Content***: Jesus' identity as the Messiah, i.e., the "Lamb of God" (v. 29), "one who comes after but existed before" (v. 30), "anointed one of God" (v. 33), and the "Son of God" // ***Form***: a dialogue turned to a two-tier monologue, John the Baptist's witnessing about Jesus // ***Function***: the revelatory witnessing of John the Baptist further invites the attention of the reader toward Jesus, the Messiah	The dialogue turned to two-tier monologue further reveals the identity of Jesus (through the means of John the Baptist's witnessing) so that the reader may become attached to the Messiah
Slot # 3 (1:35-42)	***Content***: introducing the Lamb of God to the world (v. 36; cf. v. 29), discipleship, realisation of the Messiah (v. 41b), and Peter's special appointment // ***Form***: *four-layered dialogue* (implicit, explicit, implicit, implicit) // ***Function***: transfer of role from John the witness to Jesus the Messiah	The four-layered dialogue smoothly makes a transfer of role from John the witness to Jesus the Messiah. It introduces Jesus, the Lamb of God, to the world, emphasises the aspect of discipleship, the realisation of the Messiah, and Peter's special role. The temporarily continuing ministry of John the Baptist is, now, coming to an end and the reader is invited to be a 'follower' of Jesus and to be a 'disciple-maker'
Slot # 4 (1:43-51)	***Content***: the identity of Jesus as the "one about whom Moses in the law and also the prophets wrote" (v. 45), "Jesus son of Joseph from Nazareth" (v. 45), "Son of God" (v. 49), "King of Israel" (v. 49), and "Son of Man" (v. 51) // ***Form***: *three-layered* and *cyclical* ('A-to-B, B-to-C, and C-to-A' developmental) // ***Function***: the reader is invited to discipleship and disciple-making	The three-layer dialogue reveals Jesus' identity further to the reader and invites her/him for discipleship and disciple-making
Slot # 5 (2:1-11)	***Content***: the revelation of God's glory in Jesus // ***Form***: four-layered (explicit, implicit, implicit, implicit), *request-rebuke-response to encomium* sequential, and sign/action-centered // ***Function***: the narrator persuades the reader for believing in Jesus through the mediation of both the words uttered by the characters and the sign performed by Jesus	The revelation of God's glory in Jesus is the kernel point of the dialogue. The *four-layered* dialogue keeps a *request-rebuke-response to encomium* sequence. Its sign/action-centered format persuades the reader to believe in Jesus

Table 11: The summary of the dialogue of the first episode

Episode Two

A *Challenge and Riposte*[623] Dialogue (2:13-22)

2.1. The Setting and the Dialogue Text

The episode in 1:19-2:12 ends with an itinerary note about the departure of Jesus along with his mother, his brothers, and his disciples, from the wedding banquet in Cana (Κανὰ τῆς Γαλιλαίας) to Capernaum (cf. v. 12; Καφαρναοὺμ).[624] Köstenberger (2004: 51) says that, "John 1:19-2:11 narrates a week in Jesus' ministry. This bridge section overlaps with the narration of a ministry cycle from Cana to Cana in 2:1-4:54, with an intervening appearance by Jesus in the capital Jerusalem (2:13-3:21)".[625] In John 2:13-22, the dialogue moves suddenly from the domestic village located in Galilee (see 2:1-11; and also from Capernaum; cf. Corbo, 1992: 1: 866-69; Frankel, 1992: 2: 879-95) to the national religio-political headquarters, the temple in Jerusalem (see 2:13-22).[626] The usage of expressions like κατέβη (v. 12) and ἀνέβη (v. 13) describe the 'downward' and 'upward' movements of Jesus through the geographical regions of Galilee and Judea.[627] The sudden shift of *locale*[628] can also be considered as a narrative technique in order to emphasise the movements of the characters in the play. At the outset of the narrative (cf. Stibbe, 1993: 49; Barrett, 1978: 197-8), the narrator introduces the approaching "Passover of the Jews" (v. 13; τὸ πάσχα τῶν Ἰουδαίων)[629] and the temple of Jerusalem (v. 14; τῷ ἱερῷ).[630] The architectural (i.e.,

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[623] A quick and clever reply, especially to criticism; or a course of action that takes place in response to something that has happened. See Malina and Neyrey, 1991: 35-8; Malina, 2001: 32-6.

[624] Lindars (1972: 132; cf. Corbo, 1992: 1: 866-9; Riesner, 1992: 39; Keener, 2003: 517-8; Tasker, 1960: 61; Morris, 1995: 164) opines that, "The move to Capernaum is relevant to the second Sign, which may have taken place there rather than at Cana (cf. 4:46). It is generally identified with Tell Hûm on the north-west shore of the Sea of Galilee, and Jesus is said to have taught in the synagogue there (Mark 1:21; John 6:59)". Morris (1995: 164) considers 2:12 as an "interlude". Herzog (1992: 819) opines that, "The entire episode is self-contained, being separated from the miracle at Cana by 2:12 and from subsequent events in Jerusalem by 2:23-25".

[625] For more details about Jerusalem, refer to Mackowski, 1980. In Barus' (2006: 124) opinion "John 2:12-25 forms a cohesive, close-knit unit": *first*, 2:12: the response of the disciples and Jesus' family; *second*, 2:13-22: the response of the religious leaders at the temple; and *third*, 2:23-25: the response of the people.

[626] For more details about the temple of Jerusalem, refer to Meyers, 1992: 6: 350-69; Wise, 1992: 811-7; Riesner, 1992: 41. Cf. Malina and Rohrbaugh, 1998: 72-9; Blomberg, 2001: 87-90; Beasley-Murray, 1987: 38-42.

[627] Köstenberger (2004: 104) opines that, "People went 'up' to Jerusalem because it was situated at a higher elevation than Galilee and because it was the capital city". See Borchert, 1996: 162; Stibbe, 1993: 49; Brown, 1966: 115; Carson, 1991: 176; Barrett, 1978: 197.

[628] The dictionary meaning for 'locale' is: "a place or locality especially when viewed in relation to a particular event or characteristic".

[629] Carson (1991: 176; cf. Brown, 1966: 114; Newman and Nida, 1980: 65-7; Malina and Rohrbaugh, 1998: 72-3; Stibbe, 1993: 49) says: "John keeps meticulous track of Jewish feasts. In addition to other feasts, he mentions three Passovers (2:13; 6:4; 11:55), possibly a fourth (5:1). This one probably takes place in 28 CE". Carson adds that, "That he calls it *the Jewish Passover* (lit. 'the Passover of the Jews') is taken by some to indicate that his readers are

temple of Jerusalem)[631] but religious (i.e., during the Passover feast of the Jews)[632] setting narrative rhetorically prefaces the succeeding dialogue section (i.e., vv. 16-20). The reader story can view a large number of sellers (τοὺς πωλοῦντας), cattle (βόας), sheep (πρόβατα), (περιστεράς), and the tables of money-changers (τοὺς κερματιστάς καθημένους) as the back the story (see Borchert, 1996: 163; Brant, 2004: 91). The changed status of τῷ ἱερῷ (the area; see Newman and Nida, 1980: 66-7) into an ἐμπορίον (i.e., marketplace) is vividly de in the setting (see Table 12).[633]

Episode 2: John 2:13-22[634]
Jesus (to sellers): Ἄρατε ταῦτα ἐντεῦθεν, μὴ ποιεῖτε τὸν οἶκον τοῦ πατρός μου οἶκον ἐμπορίου
Disciples (memory of Ps. 69:9): *Ὁ ζῆλος τοῦ οἴκου σου καταφάγεταί με*
Jews (to Jesus): Τί σημεῖον δεικνύεις ἡμῖν ὅτι ταῦτα ποιεῖς;
Jesus: Λύσατε τὸν ναὸν τοῦτον καὶ ἐν τρισὶν ἡμέραις ἐγερῶ αὐτόν
Jews: Τεσσεράκοντα καὶ ἓξ ἔτεσιν οἰκοδομήθη ὁ ναὸς οὗτος, καὶ σὺ ἐν τρισὶν ἡμέραις ἐγερεῖς αὐτόν;

Table 12: The dialogue text of 2:13-22 (Diagram 10 deals with the way 'dialogue' and 'narratives' are used interactively within the episode)

2.2. Micro-Analysis

As we have seen in the previous episode, the content of the dialogue can be understood relation to the narratives (cf. Collins, 1986: 5-6; Aune, 1986: 88-9)[635] because of the fact

primarily Gentiles for whom the very elements of Judaism must be explained, and by others to indicate t Christian toward the end of the first century, he is writing from a dismissive and censorious point of view, set Jews' over against Jesus and his church". Köstenberger (2004: 103-4) says that, "John mentions at le Passovers: the first in 2:13, 23, the second in 6:4, and the third in 11:55; 12:1".

[630] Newman and Nida (1980: 66; cf. Kelly and Moloney, 2003: 71) say that, "The word for Temple (Greek this and the following verses refers to the court of the Gentiles (that is, the outer court) of the Temple. The s (Greek ναός), the Temple proper, is mentioned in verses 19 and 20". They add further that, "It may be translate Temple in this context as 'the temple area', to avoid giving the impression that the merch moneychangers were actually inside the sanctuary itself". What Borchert (1996: 162) says in the following true: "The story opens with the important notation that the Passover of the Jews was near. That notatio contextualise for the reader the entire discussion because for John it was largely what gave the account of Jesu its meaning".

[631] According to Resseguie (2005: 100; cf. Bal, 1988: 44), "Architectural settings are human-made structures house, synagogue, temple, pool, tomb, garden, courtyard, sheepfold, praetorium, door, or housetop. In arch structures, characters go in and out of buildings, travel to and from places, open and close doors, and so fo Meyers, 1992: 6: 350-69; Wise, 1992: 811-17.

[632] Resseguie (2005: 113) says that, "Religious days and feasts (Sabbath, Passover, Tabernacles) are set healings and for conflicts between Jesus and the authorities". The mention about the approaching "Passov Jews" (v. 13) makes the story religiously inclined. Cf. Bosker, 1992: 6: 755-65.

[633] For more details about the differences and similarities of recording the "Temple Cleansing" event in Syno the Gospel of John, refer to Carson, 1991: 177-8; Newman and Nida, 1980: 64-6; Borchert, 1996: 163-4. The ἐμπορίον can mean a "mart", a "marketplace" or an "emporium" (cf. Perschbacher, 1990: 139).

[634] The dialogue section here (see vv. 16b-20) is framed by narratives (vv. 13-16a and 21-22). Narratives al significant part in vv. 16b-20 as the utterance units are introduced by the narrator (vv. 16a, 17a, 18a, 19a, 20a)

[635] The incident in the temple is recorded in all four gospels (Matthew 21:10-17; Mark 11:11, 15-17; Luke 1 John 2:13-22; cf. Herzog, 1992: 817), although each gospel writer has interpreted the event in a distinct

dialogical material is interwoven within the narrative framework.[636] The pericope begins in the form of a narrative (cf. vv. 13-15), it develops as a dialogue with the help of the formulaic narratives (vv. 16-20; dialogic utterances in vv. 16b, 18b, 19b, and 20b are introduced with the help of narrative formulas, i.e., vv. 16a, 18a, 19a, and 20a), and, finally, reverts to narrative form (vv. 21-22).[637] This shows that the dialogue section is centralised (vv. 16b-20)[638] and framed by pure and formula narratives (see the whole picture in Diagram 10).[639] In the slot, Jesus is at the center of the Jewish capital where he acts and proclaims as one with authority.[640] As a preparatory platform for the subsequent dialogue (beginning with εἶπεν in v. 16), Jesus' performance is described with the help of the following verbs: ἀνέβη (went up, v. 13), εὗρεν (found, v. 14), ποιήσας (having made, v. 15), ἐξέβαλεν (drove out, v. 15), ἐξέχεεν (poured out, v. 15), and ἀνέτρεψεν (overturned, v. 15).[641] Jesus' command in v. 16b, i.e., Ἄρατε ταῦτα ἐντεῦθεν, reveals both his authority as the one from above and his concern toward his "Father's house". His imperative expression (i.e., μὴ ποιεῖτε τὸν οἶκον τοῦ πατρός μου οἶκον ἐμπορίου, v. 16b) reveals his wish of fulfilling his Father's work (see Diagram 10).[642]

Sloyan (1988: 40; cf. Talbert, 1992: 95) rightly states that, "The narrative is a diptych in two panels, 2:13-16 and 18-21, of which the second is a theological commentary on the first".

[636] The following observation of Moloney (1998: 75) looks right: "The account itself opens with the description of Jesus' actions (vv. 14-17), highlighted by his words (v. 16), followed by the reaction of 'the Jews', also marked by direct speech (vv. 18-20)".

[637] The structure of the larger narrative looks as follows: *first*, a narrative of the setting of the story (2:13-14); *second*, a second narrative about the action of Jesus (2:15-16a); *third*, the dialogue proper between Jesus and the Jews (2:16b-20); *fourth*, a subsequent narrative section about the effect of the action upon the disciples and the resultant belief (vv. 21-22); *fifth*, a narrative about the response of the crowds (v. 23); and *sixth*, a narrative about Jesus' knowledge of everyone (vv. 24-25).

[638] The pericope develops in a *narrative* (vv. 13-16a)-*dialogue* (vv. 16b-20)-*narrative* (vv. 21-22) sequence. See Carson, 1991: 175-84; Culpepper, 1983: 13-50; Barrett, 1978: 194-201; Newman and Nida, 1980: 64-71.

[639] Stibbe (1993: 51) explains that, "the amount of direct speech decreases and the amount of narratorial asides increases. In the ten verses of the story, only four have any direct speech in them. The rest is the commentary of the narrator, who introduces the context in v. 13, describes the action in vv. 14-15, reports Jesus' words in v. 16, provides a later interpretation of all this in v. 17, describes the dialogue between Jesus and the Jews in vv. 18-20, gives an interpretative aside in v. 21, and provides us with a post-resurrection perspective in v. 22. Here we have the full spectrum of involvement from objective, third-person description to the penetrative elicitation of secret meanings".

[640] The temple of Jerusalem was the heart of the Jewish nation and the symbol of their religion (Mark 11:12). But the temple was not immune from corruption and lust for power (see Maniparampil, 2004: 203). Jesus' exercise of power has to be viewed from this angle. Cf. Beasley-Murray, 1987: 39; Painter, 1993: 192-5; Stibbe, 1993: 49-53; Blomberg, 2001: 87-91; Malina and Rohrbaugh, 1998: 72.

[641] According to Michaels (1984: 50), "At the historical level, this 'attack' of Jesus on the temple has essentially the same meaning as in the Synoptic Gospels. It is an act of radical reform". See Brown, 1966: 114-6; Gaebelein, 1936: 52; Neusner, 1989: 287-90; Barrett, 1978: 194-8; Painter, 1993: 192-5; Stibbe, 1993: 49-53.

[642] The use of 'descriptive genitive' or 'aporetic genitive' is a noticeable feature in v. 16. The idea of Jesus' statement is: "a house in which merchandise is sold". The expression μὴ ποιεῖτε is put in present imperative form in order to indicate "cessation of an activity in progress" (cf. Wallace, 1996: 80, 724). Schnackenburg (1980: 1: 347; cf. Ridderbos, 1987/1997: 116) states that, "the words of Jesus come from his consciousness of being the Son, which is to be still more clearly expressed later in the course of the gospel (cf. 5:17, 19 and others)". See Carson, 1991: 179-80; Beasley-Murray, 1987: 39; Barrett, 1978: 194, 198-9; Painter, 1993: 192-5.

v.13: Καὶ ἐγγὺς ἦν τὸ πάσχα τῶν Ἰουδαίων, καὶ ἀνέβη εἰς Ἱεροσόλυμα ὁ Ἰησοῦς.
v.14: καὶ εὗρεν ἐν τῷ ἱερῷ τοὺς πωλοῦντας βόας καὶ πρόβατα καὶ περιστερὰς καὶ τοὺς κερματιστὰς καθημέ
v.15: καὶ ποιήσας φραγέλλιον ἐκ σχοινίων πάντας ἐξέβαλεν ἐκ τοῦ ἱεροῦ τά τε πρόβατα καὶ τοὺς βόας, καὶ κολλυβιστῶν ἐξέχεεν τὸ κέρμα καὶ τὰς τραπέζας ἀνέτρεψεν,
v.16: καὶ τοῖς τὰς περιστερὰς πωλοῦσιν εἶπεν,

Ἄρατε ταῦτα ἐντεῦθεν, μὴ ποιεῖτε τὸν οἶκον τοῦ πατρός μου οἶκον ἐμπορίου.

v.17: Ἐμνήσθησαν οἱ μαθηταὶ αὐτοῦ ὅτι γεγραμμένον ἐστίν, **Ὁ ζῆλος τοῦ οἴκου σου καταφάγεταί με.**
v.18: ἀπεκρίθησαν οὖν οἱ Ἰουδαῖοι καὶ εἶπαν αὐτῷ,

Τί σημεῖον δεικνύεις ἡμῖν ὅτι ταῦτα ποιεῖς;

v.19: ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτοῖς,

Λύσατε τὸν ναὸν τοῦτον καὶ ἐν τρισὶν ἡμέραις ἐγερῶ αὐτόν.

v.20: εἶπαν οὖν οἱ Ἰουδαῖοι,

Τεσσεράκοντα καὶ ἓξ ἔτεσιν οἰκοδομήθη ὁ ναὸς οὗτος, καὶ σὺ ἐν τρισὶν ἡμέραις ἐγερεῖς αὐτόν;

v.21: ἐκεῖνος δὲ ἔλεγεν περὶ τοῦ ναοῦ τοῦ σώματος αὐτοῦ.
v.22: ὅτε οὖν ἠγέρθη ἐκ νεκρῶν, ἐμνήσθησαν οἱ μαθηταὶ αὐτοῦ ὅτι τοῦτο ἔλεγεν, καὶ ἐπίστευσαν τῇ γρα τῷ λόγῳ ὃν εἶπεν ὁ Ἰησοῦς.

Diagram 10: John 2:13-22 (the parts in normal letters are narratives, vv. 13-16a, 17-18a, 19a, 20a, 21-22; the parts in bold is the intertextual document, v. 17; and the parts in the 'oval shapes' are the utterance units, vv. 16b, 18b, 19b, 20b)

The disciples remember the activity of Jesus in the temple and his subsequent commanc Jews as the fulfillment of Psalm 69:9 (cf. Hoskins, 2006: 110; Kysar, 1975: 106).[643] sudden remembrance of the quotation by the disciples (i.e., Ὁ ζῆλος τοῦ οἴκου σου κατα με, 17b, by the narratorial expression γεγραμμένον) disturbs the flow of the dialogue (cf. M 1996: 37-45).[644] Through the formulaic expression Ἐμνήσθησαν (v. 17a) the reader is mad that it is a 'memory statement' of the disciples (cf. Nicol, 1972: 126; Beutler, 1996: 14 Subsequently, as a response to the entire activity of Jesus the Jews raise a question to l

[643] Only John of the four gospels quotes a verse of Scripture in the temple cleansing scene (v. 17; Psalm Sloyan, 1988: 40; Powell, 1962: 62-3; Filson, 1963: 43-4).
[644] In the words of Kennedy (1984: 14), the OT quotation is used as an "external proof".
[645] In 2:17 we have the first reference to the disciples' 'remembering' (Witherington, 1995: 88). Cf. New Nida, 1980: 67-8; Carson, 1991: 180; Painter, 1993: 192-5. Moloney (1998: 77) says that, "there is an i alteration in the tense of the verb in the psalm. The LXX Greek text of Psalm 68 explains the suffering and the person dedicated to Temple prayer in the aorist tense: 'Zeal for your house *has consumed* (καταφάγεν) recollection of the disciples cites the psalm with the verb in the future tense: 'Zeal for your house *will* (καταφάγεταί) me'".

σημεῖον δεικνύεις ἡμῖν ὅτι ταῦτα ποιεῖς; (v. 18b).[646] They ask for a sign (σημεῖον) and Jesus responds by saying Λύσατε τὸν ναὸν τοῦτον καὶ ἐν τρισὶν ἡμέραις ἐγερῶ αὐτόν (v. 19b; cf. Sanders, 1985: 72-3).[647] Jesus' answer implicitly refers to his crucifixion, death, and resurrection (v. 19b),[648] but the second response of the Jews in v. 20b (i.e., Τεσσεράκοντα καὶ ἓξ ἔτεσιν οἰκοδομήθη ὁ ναὸς οὗτος, καὶ σὺ ἐν τρισὶν ἡμέραις ἐγερεῖς αὐτόν;)[649] portrays their lack of understanding (see Diagram 10).[650] In light of the general understanding of the Johannine signs, Barus (2006: 139; cf. Senior, 1991: 33; Hakola, 2005: 87-8) makes the following observation: "Although the *sēmeia* mentioned in 2:23 do not necessarily refer to 2:18, it is clear that the *sēmeia* point to Jesus' words and deeds. Thus the deeds of Jesus in the court of the Gentiles and his resurrection are viewed as 'signs' (cf. Burge, 1987: 71-81). Signs in the narrative point to the universality of Christ's body". Just as Barus connects the story with the larger *sēmeia* theme of the gospel, Kermode (1987: 450) connects it with Jesus' hour by saying that "an hour has come, a choice has been made".[651] Though the dialogue ends in an open-ended manner, the narratorial comment at vv. 21-22 clarifies the meaning of the enigmatic statement of Jesus[652] and describes

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[646] The use of interrogative pronoun (τίς, τί) is noticeable here. An interrogative pronoun asks question. The most common interrogative pronoun is τίς, τί (occurring 500 times) typically asking an identifying question ('Who?" or "What?"). The epexegetical use of a ὅτι clause is also noticeable here. See Wallace, 1996: 345-6, 459-60. In the present case, the question means, "What sign can you show us for doing this?" See Carson, 1991: 180-1; Barrett, 1978: 199; Blomberg, 2001: 87-91; Newman and Nida, 1980: 68-9; Beasley-Murray, 1987: 40.

[647] The expression λύσατε is a 'Conditional Imperative". Wallace (1996: 490, 688) explains, "The sense of the imperative here is, minimally, 'If you destroy . . . .' But if λύσατε follows the normal semantic pattern of conditional imperatives, the force is even stronger: 'If you destroy this temple—and I *command* you to—in three days I will raise it up". Smith (1999: 89) rightly says as follows: "Jesus has just previously performed his first sign in Cana; we have not yet been told of signs in Jerusalem (but cf. v. 23). This demand is the Johannine counterpart of the question of authority posed by the chief priests, scribes, and elders in the synoptics (Mark 11:27-33)". See Painter, 1993: 192-5; Barrett, 1978: 199-200; Newman and Nida, 1980: 69; Malina and Rohrbaugh, 1998: 72-9.

[648] What Hoskins (2006: 111-12; cf. Brown, 1966: 123) opines in the following lines is right: "After Jesus' resurrection, the disciples remember Jesus' saying (2:19), understand it correctly (2:21), and accept it as true (2:22). Thus they understand that when Jesus says, 'Destroy this temple, and I will raise it up in three days' (2:19), he is actually referring to his body as the Temple and not to the Jerusalem temple at all (2:21)".

[649] While several grammarians take the 'constative aorist' meaning (i.e., "This temple was built in forty-six years"), the 'consummative meaning' suggests a different meaning to the text (i.e., "This temple was built forty-six years ago"; cf. Wallace, 1996: 560). See more details about the misunderstanding motif in the following books: Hoskins, 2006: 108-15; Gaebelein, 1936: 53-4; Talbert, 1992: 96.

[650] This means, "This temple has been under construction for forty-six years, and will you raise it up in three days?" Beasley-Murray (1987: 41; also see Carson, 1991: 181-2; Malina and Rohrbaugh, 1998: 72-9; Painter, 1993: 192-5; Barrett, 1978: 200; Newman and Nida, 1980: 70) opines that, "The 'scripture' which the disciples believed after the Resurrection is presumably Psalm 69:9, mentioned in v. 17, which enabled them to relate the temple cleansing to the death of Christ; the 'word' of Jesus is that of v. 19, which enabled them to grasp the significance of his resurrection in relation to the temple". For more details about usages like "Temple courts", "Father's house", "inner Temple area", and "Jesus' body", refer to Stibbe, 1993: 49-53.

[651] Maniparampil (2004: 200) defines the concept 'hour' in the following ways: *first*, 'hour' was a time of Jesus' conflict with the world; *second*, it also the time of definitive and final victory over the ruler of this world (the good news of victory); and *third*, it is also the time of Jesus' exaltation (or glorification) both on the cross and to the Father.

[652] The 'Genitive of Apposition' (τοῦ σώματος) is used with the following inferences (see Wallace, 1996: 98): *first*, it clearly indicates that the NT viewed the resurrection of Christ as a *bodily* resurrection; and *second*, Jesus is here represented as an *agent* of his own resurrection. Powell (1962: 66) states that, "He spoke of the raising of His body; it follows then that He knew His body would be nailed to a cross. He spoke of *destroying* His body". Herzog (1992: 820;

the response of the disciples through the expression "καὶ ἐπίστευσαν τῇ γραφῇ καὶ τῷ λ
εἶπεν ὁ Ἰησοῦς". The action and the enigmatic statement of Jesus coupled with the narrator
in vv. 21-22 broadens the meaning of the story from the literal temple (i.e., the te
Jerusalem) to the "new and eschatological temple" (i.e., Jesus' body, v. 21).[653] Thus the s
domains of the dialogue are symbolically connected to Jesus' action at the temple (vv. 13-
dialogue with the Jews concerning his Father's house (vv. 16-20), and the post-resu
memory and the resultant belief of the disciples (vv. 21-22; Nicol, 1972: 126; see Diagram 1

The form of the dialogue can be determined on the basis of the varied utterance units,
devices, dialogue and narrative interaction, and the structural aspects within the pericop
narrator of the story uses utterance forms such as *order/command* (v. 16b),[655] *rebellious q*
(vv. 18b), *double meaning statement/command* (v. 19b; cf. Van der Watt, 2005: 463-81;
2004: 194),[656] and *misunderstanding statement/question* (v. 20b; cf. Hoskins, 2006: 108;
1991: 55), in order to maintain the dramatic flow[657] within the textual horizon (see Table
The dramatic nature of the pericope can be determined by the presence of the speaker
listeners/speakers (the Jews and the disciples), time of utterance (*now*, after cleansing the T
and location of utterance (*here* at the temple; cf. Elam, 1980: 138). The utterance fo
introduced with the help of narratives (vv. 16a, 18a, 19a, 20a).[659] The *figures of tho*

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cf. Sanders, 1985; Keener, 2003: 522) says that, "For John's community Jesus' body is the Temple that has
the Temple of former times". See Hunter, 1965: 35; Sloyan, 1988: 41; Vincent, 1969: 85-6.

[653] Painter (1991: 52; cf. Van der Watt, 2007: 13; Maniparampil, 2004: 202-3) says that, "John's accou
cleansing of the Temple (ἱερόν) could be called 'the new temple'. Certainly the story has been told in order
Jesus to respond to the demand for a sign and to demonstrate his authority".

[654] France (1992: 223-4; cf. Maniparampil, 2004: 156-7) is of the opinion that, "The language of faith (
'trust', 'faithful', 'reliable') is essential to human relationships in general, but gains its special biblical con
from the interaction of God with humanity, his reliability and our response of trust in him . . . . It is well kn
the noun *pistis* does not occur in John's Gospel, while the verb *pisteuō* occurs nearly 100 times".

[655] Brant (2004: 94) says that, "Jesus uses spatial deixis in his charge to the dealers that refers to the mimetic s
their economic activity within it: 'Take these things out of here!' (2:16a), and his command 'Stop making my
house a marketplace!' (2:16b) represents the same modality given the space by the narrative description in v
15".

[656] Hoskins (2006: 111) considers it as an 'enigmatic' utterance. He says, "Jesus' response is enigmatic
enigmatic that the Jews and even his own disciples do not grasp its significance at the time". Stibbe (1993: 5
out that, "The device of 'punning' is related to the insider/outsider hermeneutic. In 2:16 and 2:20, we see a n
'puns' based on the word οἶκος. In 2:16, Jesus says, 'How dare you turn my Father's house (οἶκον τοῦ πατρ
market (οἶκον ἐμπορίου)'. In 2:20, the Jews speak of how long the Temple took to build (οἰκοδομήθη)". Stibb
52) adds further that, "These puns reveal that the narrator is concerned to maximise the effects of playing on
related words, especially οἶκος. Those 'in the know' can enjoy the puns. Those who are outsiders (the Jews)
Moloney (1998: 79) considers the question of the Jews in v. 20 as a "mocking question".

[657] Brant (2004: 173) is of the opinion that, "In the Fourth Gospel, Jesus' proclivity for speaking of himself i
terms serves the dramatic purpose of frustrating others' identification of him. When he states, 'Destroy thi
and in three days I will raise it up (2:19), the audience, even without the narrator's assistance, ought to gue
means himself, while the Jews ought to have no idea that he means anything other than the temple".

[658] The utterance forms and the literary devices employed in the passage have rhetorical power to persuade t
See Carson, 1991: 175-83; Malina and Rohrbaugh, 1998: 72-9; Painter, 1993: 192-5.

[659] The four major component parts within the pericope are: *first*, pure narratives (vv. 13-15, 21-22); *secon*
narratives (vv. 16a, 18a, 19a, 20a); *third*, scriptural quote (v. 17); and the utterance units (vv. 16b, 18b, 19b, 2

tropes,[660] such as *metonymy* in v. 16 (i.e., "My Father's House") for "Jerusalem Temple",[661] *intertextuality* in v. 17,[662] the Jews' *questioning* (vv. 18, 20), and *symbolic explanatory note* (2:21),[663] strengthen the arguments within the narrative discourse.[664] The narrator of the story associates Jesus' symbolic act of cleansing the temple with the succeeding dialogue.[665] Barus (2006: 124-5) says, "In 1:19-2:11, the protagonist starts his witnessing with a speech, but in 2:12-25 he begins with an action followed by a speech. Both witnessing activities (deeds and words) reveal the protagonist's nature". Stibbe (1993: 49) identifies devices of *inclusio* (between vv. 13 and 23-25) and a *chiasmus* in 2:13-25, as follows:[666]

A Jesus in Jerusalem at the Passover (v. 13)
  B The disciples' post-resurrection remembrance (vv. 14-17)
    C The new temple of Jesus' body (vv. 18-21)
  B' The disciples' post-resurrection remembrance (v. 22)
A' Jesus in Jerusalem at Passover (vv. 23-25)

The dialogue is maintained in a reported speech format and is between Jesus and the Jews. The "A to B, B to A, A to B, B to A" format of the dialogue is orderly as the speech begins with Jesus and ends with the Jews (cf. vv. 16b, 18b, 19b, 20b). The conversation thus maintains a 'back' and 'forth' sequence throughout. Without the narrator's comment at v. 21 the dialogue remains incomplete. Van der Watt emphasises the usage of metaphorical language in the dialogue. He

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[660] *Figures of thought* or *tropes* use words and phrases that depart from customary or standard ways of using the language. This device is different from rhetorical figures. Rhetorical figures use language in the customary, standard, or literal way but depart from standard usage by the syntactical order or pattern of the words. See Resseguie, 2005: 61.

[661] *Metonymy* (Gk. for "change of name") substitutes one term for another concept with which it is closely associated. "The White House" is metonymic for the president of the United States (cf. Resseguie, 2005: 61; Baldick, 1990: 135). Stibbe applies another device called *punning* here. The device of *punning* is related to this insider/outsider hermeneutic. See Newman and Nida, 1980: 67; Painter, 1993: 193; Barrett, 1978: 198.

[662] Sometimes narratives assume that readers are already familiar with other texts and so borrow freely from motifs that these texts employ. Here the narrator quotes from Psalm 69:9. Michaels (1984/1989: 51) opines that, "The link between verses 17 and 22 suggests that the remembering of the passage in Psalm 69, no less than the remembering of Jesus' *riddle*, is postresurrection and has in view Jesus' Passion. This is seen by the future tense of the verb: Zeal for the house of God **will consume** Jesus, that is, it will bring about his death at the hands of the temple authorities. Only after his Passion could his disciples 'remember' the passage in this way". See Powell, 1995: 247; cf. Carson, 1991: 180; Malina and Rohrbaugh, 1998: 74-5; Barrett, 1978: 198-9; Newman and Nida, 1980: 67-8.

[663] Barus (2006: 135) opines that, "A 'symbol' uses earthly realities to point to other realities. The implied reader seeks to put together two realities into one meaning, a meaning of which the characters in the text may not have been aware".

[664] Borchert (1996: 161; cf. Borchert, 1988: 501-13; Bernard, 1929: 97) is of the opinion that, "the evangelist viewed the story of Jesus in its entirety from a *postresurrection perspective*". See Carson, 1991: 180-2; Malina and Rohrbaugh, 1998: 72-9; Beasley-Murray, 1987: 38-43; Blomberg, 2001: 87-91.

[665] Acts followed by discourses: chap. 5; chap. 6; discourses followed by acts: chaps. 7-9; chaps. 10-11. Koester (1995: 11) says that, "the jars do play a representative role in the Cana story (2:1-12) increases when it is read together with the account of temple cleansing that follows (2:13-22), since the temple cleansing anticipates the replacement of the Jerusalem temple by the crucified and risen 'temple' of Jesus' body". Coloe (2008: 4) opines that, "Symbol (Συύμβολον)—as the word itself suggests—is the throwing together, the joining together of two otherwise dissimilar realities. The Fourth Gospel displays a self-conscious use of symbolism and its religious functions to bring together the divine reality, the world 'above', with the human reality, the world 'below'". Cf. Talbert, 1992: 95; Borchert, 1996: 166; Quast, 1991/1996: 24.

[666] Stibbe (1993: 49) says that, "Like the Cana miracle, 2:13-25 shows compositional artistry".

(2000: 105-6; cf. Sanders, 1985: 72-3; Duke, 1985: 145) says that, "Jesus did not speak Temple of stone but of his body. The *Temple* is substituted with *body*. This enabl development of a more complex metaphor where figurative actions can be substituted with actions in the case of Jesus, that is break down with die and being rebuilt with being raised". the *dramatis personae* speak figuratively, the narrator of the story explains the speech units sake of the reader.[667]

Utterance	Form	Content
Jesus	Order, command	Taking away everything out of the temp stop making the Father's house a marke
Scripture	Psalm 69:9, memory of scripture	Zeal for the house
Jews	Rebellious question	What sign will Jesus show the Jews tha can do all these things?
Jesus	Double meaning, command	Destroy the temple so that Jesus can rai in three days
Jews	Misunderstanding statement, question	The temple has been under construction years; how Jesus can raise it up in three

Table 13: 'Form' and 'Content' of utterance units in John 2:13-22

The story is revelatory as it reveals another aspect of Jesus, that is, his revolutionary acti speech in the temple. Quast (1991/1996: 22) is right in saying that, "The revelation of Jesus upon the unexpected and the ambiguous, a strategy continued in Jesus' actions and words temple". The inter-textual statement from Psalm 69:9 is inserted in order to alert the reade the fulfillment aspect.[668] Expressions like ἄρατε, μὴ ποιεῖτε, and λύσατε (vv, 16b, 19b) sh imperative or orderly nature of Jesus' speech, and that in turn reveals his 'authority from The relationship between the Father and the Son is brought out expressively through the pos usage of τὸν οἶκον τοῦ πατρός μου.[669] The peculiar usage of language is one of the key el for understanding the revelatory nature of the dialogue.

The community nature of the dialogue is obvious as the protagonist of the story, Jesus, ad and interacts with a larger group of people. Maniparampil (2004: 202) sees two story-lines this episode: the first story-line is the "temple cleansing" (vv. 14-17) and the second story

[667] Two-thirds of the story is sustained in narratorial format. Barus (2006: 127) says that, "The reliabili narrator is portrayed when he acts as the authoritative interpreter of Jesus by explaining his enigmatic wor 21). The narrator-as-observer interrupts the narration at a critical moment by giving an inside view of character".

[668] Ridderbos (1987/1997: 117; cf. Barus, 2006: 128; Brant, 2004: 207) opines that the scriptural proof from (cf. Rom 15:3; John 19:28) was undoubtedly *proleptic*. Beasley-Murray (1987: 39) states that, "The escha order is achieved not through the ejection of traders but through that to which the action leads: the dea Father's Son. So, Psalm 69:9 is quoted, a psalm of the Righteous Sufferer". Through the memory stateme disciples (v. 17), the fulfillment character of the narrative is unfolded (cf. Quast, 1991/1996: 22). See Paint 193; Malina and Rohrbaugh, 1998: 74-5; Beasley-Murray, 1987: 39-40.

[669] Borchert (1996: 165) explains the way Jesus handles both the "whip" and the "words" in the story. Cf 1993: 193; Barrett, 1978: 198; Beasley-Murray, 1987: 39-40; Newman and Nida, 1980: 67; Carson, 1991: 179

the "temple logion" (vv. 18-22; cf. Hoskins, 2006: 109-10).[670] Jesus' action in the temple and his utterance at v. 16b generate a scene of *challenge* (v. 18b) and his reaction is a *riposte* (v. 19b). According to Neyrey (2007: 71), "Cultural studies of New Testament stories regularly describe exchange such as (John) 2:18-19 in terms of a social dynamic called challenge and riposte".[671] He also notices four stages: first, *claim*; second, *challenge*; third, *response*; and fourth, *success awarded* by the spectators.[672] Jesus' actions in 2:14-16 constitute the "claim", implying that he enjoys a role and status authorising him to deal with the temple as he does. A challenge immediately follows from those who stand to lose prestige and wealth as a result of Jesus' action: "What sign can you show us for doing this?" (2:18b). Jesus responds to their challenge and gives them a 'sign': "Destroy this temple, and in three days I will raise it up" (2:19b).[673] Success in the story lies in the comprehension by characters and groups of the double meaning of Jesus' words. Special levels of knowing, then, divide winners from losers (see Neyrey, 2007: 71-2). The narrator uses *challenge and riposte* dynamism in order to communicate the event in terms of a *dialogical rhetoric*.[674] Thus the plot of the story is arranged as follows: a claim is established (vv. 13-16), a challenge is placed (v. 18b), a riposte is followed (v. 19b), a counter-response is received (v. 20b), and a clarification is provided (vv. 21-22; see Diagram 11). Barus (2006: 134) says that, "the presence of both believers and unbelievers [i.e., the Jews and the disciples] in the narrative world shows that the plot is propelled by conflict. The plot is built on the conflict of belief and unbelief".[675]

Narrative setting (vv. 13-16a)	⇩ Action of Jesus (vv. 13-16a) ⇩				
Dialogue Proper (vv. 16b-20)	Command, Authoritative utterance by Jesus (v. 16b)	Memory statement of the disciples (v. 17b; Psalm.69:9)	Question for a sign by the Jews (v. 18b)	Double meaning statement of Jesus (v. 19b)	Misunderstanding question of the Jews (v. 20)
Narrative advancement (vv. 21-22)	⇧ From 'suspense' to 'anticipation' (vv. 21-22) ⇧				

Diagram 11: The development of the dialogue within the narratorial framework

[670] Maniparampil (2004: 202-3) considers v. 13 as an "introductory verse" and vv. 23-25 as a "conclusion" for these two story-lines.

[671] Cf. Malina and Rohrbaugh, 1998: 74-5; Newman and Nida, 1980: 68-9; Barrett, 1978: 199-200.

[672] Talbert (1992: 96-97) suggests the following sequence: *first*, the challenge (v. 18); *second*, Jesus' response (v. 19); *third*, Jewish misunderstanding (v. 20); *fourth*, clarification by the narrator (v. 21); and *fifth*, the disciples remember (v. 22). Cf. Carson, 1991: 175-84; Painter, 1993: 192-5; Blomberg, 2001: 87-91; Newman and Nida, 1980: 67-70.

[673] Witherington (1995: 88-9; cf. Ridderbos, 1987/1997: 118) says that, "But instead of performing a miraculous validating 'sign' on the spot, Jesus offers a *mashal*, or figurative saying, in this case in the form of a *riddle* . . . as so often in this Gospel, we have irony, the saying of one thing and meaning of another . . . . This reveals not only the depth of Jesus' sapiential speech, but the shallowness of the interlocutors in the text". Ridderbos (1987/1997: 117) considers it as an enigmatic saying. Cf. Painter, 1993: 193; Malina and Rohrbaugh, 1998: 74.

[674] A dialogical rhetoric can be one that can be used for strengthening/expounding the dialogic character of the narrative.

[675] The narrator shows the interior disposition of belief here. Cf. Brant, 2004: 205.

The notable devices used in the dialogue are Jesus' *double meaning* (v. 19) and the *misunderstanding* (vv. 20; see Bernard, 1929: 95). Jesus' body is the temple to be destroy raised up, but the hearers think of the Jerusalem temple.[676] Barus (2006: 135) says furth "Misunderstanding occurs in the center of the narrative (John 2:13-22) in order to heigh implied reader's attention to the protagonist". Jesus' statement in v. 19 remains *paradoxica* the Jewish hearers and at the same time works as *situational irony*[678] as Jesus was *in the te Jerusalem* and talking about *another temple, his body*. Moloney (1998: 79) says that narrator, as in 2:11, draws back from the narrative to offer a correct understanding of Jesus' (v. 21; cf. v. 19) and to comment on the initial response of the disciples (v. 22; cf. v. 1 disciples have unwittingly seen Jesus' actions as paving the way for conflict and death (v. 1 the words of Jesus to 'the Jews' have indicated that he has authority to raise up 'the Templ three days (v. 19; cf. Fortna, 2001: 204)". The above mentioned syntactic dynamism wit pericope helps the reader to identify the *challenge and riposte* form of the dialogue. dialogue, the elements like call, challenge, response, and success awarded are styli coordinated by the help of the narrator (see Diagram 11).

The above discussion about the content and the form of the dialogue enables us to underst function of it in the following way.[679] The literary devices and figures of thought used wi narrative have multi-dimensional dialogical functions.[680] Barus (2006: 134; cf. Van Aarde 381-5) is of the opinion that, "Through . . . literary devices communication between the author and implied reader is established and sustained to persuade the implied reader purpose of the implied author's writing: to elicit and edify faith in Jesus". The implied au the story works through the mediation of the characters and their utterances (cf. vv. 16b, 1

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[676] Cf. Brown, 1966: 1: cxxxv; cf. Anderson, 2007. A misunderstanding uses double entendres, ambiguous st or metaphors to create bewilderment or misunderstanding in the hearer, which is then resolved either by Jes narrator. Borchert (1996: 165) says that, "Unbelievers misunderstood Jesus because they perceived only the or surface level meaning of his statements and were unaware that these statements actually revealed somethi Jesus and the transformation of life that he brought". Köstenberger (2004: 108) says, "The phrase 'in three d 'a point three days hence') harks back to OT symbolic language (e.g., Exo 19:11; Hos 6:2)".

[677] A *paradox* is a figure of speech that seems absurd or contradictory yet upon closer reflection is true. It attention and causes us to slow down and think (see Resseguie, 2005: 62). Bultmann (1987: 125, cites Amo 4: 8:9; cf. Duke, 1985: 50) refers to the phrase, *destroy this temple*, as an *ironic imperative*, in the style of the pr

[678] The opponents of Jesus are given to making statements about him that are derogatory, sarcastic, incredulo least, inadequate in the sense they intend. A subtle form of irony relies upon paradox to bring out contradictions in the nature of Jesus' mission. See Booths, 1974; Muecke, 1969. Duke (1985: 113; cf. p. 87) "By their [Jews'] killing of Jesus they think they save the life of their nation and their temple. In the author's precisely in killing Jesus that they achieve the death of their nation and their temple. In a tragic irony of eve die the death they intend for Jesus".

[679] For more details about the generic features of function, refer to Aune, 1987: 35-6.

[680] The literary features within the episode make us aware that the narrator of the pericope is intentional in de the events dialogically for the sake of wider efficacy. The dialogues develop between the characters within the narrator and the historical readers, and the text and the current readers (cf. Green, 1995: 176).

18b, 20b).[681] Jesus' death and resurrection are prophesied by the help of symbolical language (vv. 16b, 19b). The questioning attitude of the Jews reveals the way their perplexity grows after Jesus begins his public ministry (vv. 18b, 20b).[682] The dynamic presentation of the utterance units also contributes toward the macro-level dialogue between belief and unbelief.[683] The implied author portrays Jesus' vitality and zeal for the temple, courage to challenge the community, sensitivity to understanding the unfavourable condition of the temple, and intelligence to talk dialogically with the Jews.[684] The implied author views Jesus as the one with zeal for his Father's house, describes how his symbolic action in the temple leading to a dialogue, illustrates about his passion and resurrection in a metaphorical way, and concludes with a mention about the post-resurrection faith of the disciples (cf. Smith, 1999: 88-91).[685] The disciples' 'remembrance' aspect deciphers the effect of Jesus' sayings upon the community (see v. 22). The 'temple cleansing' of Jesus would remain unimpressive without the 'temple logion'; but with the help of the succeeding dialogue the action of Jesus communicates forcefully to the reader (cf. Maniparampil, 2004: 202).[686]

The centrality of the dialogue is obvious through its placement between the preceding (vv. 13-16a) and the succeeding (vv. 21-25) narratives.[687] Resseguie (2001: 110) says that, "The protagonist, Jesus, represents the principal point of view of the narrative, which is expressed in the following ways: *first*, by what the narrator says about Jesus; *second*, by what other characters say; *third*, by

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[681] Thatcher (2001: 269) includes both the statements of Jesus in the category of riddles. Elam (1980: 138) is concerned about the immediate relationship between two speaker-listeners and the here-and-now of their utterances.

[682] See Barrett, 1978: 194-202; Stibbe, 1993: 48-53; Blomberg, 2001: 87-91; Carson, 1991: 175-84; Newman and Nida, 1980: 64-73; Malina and Rohrbaugh, 1998: 72-9; Painter, 1993: 192-5; Beasley-Murray, 1987: 38-42.

[683] The antithetical phenomenon *belief-unbelief dialogue* is one of the running themes of the gospel in the succeeding chapters. Painter (1993: 195) points out that, "It is now said that they believed the scripture' (Psalm 69:9) and to this is added, 'and the word of Jesus'. What distinguishes this from 2:17, where it is said that the disciples remembered the Scripture, is not the replacement of 'remembered' by 'believed', but the addition of 'the word of Jesus'". Painter (1993: 195) notes that, "For John, remembrance of the scripture in relation to Jesus' action implies belief". The liberating action (or transformative performance) at the temple followed by the interactive conversation of Jesus contributes to the macro-narrative of John's gospel. Cf. Beasley-Murray, 1987: 38-42; Barrett, 1978: 194-202; Stibbe, 1993: 48-53; Carson, 1991: 175-84; Blomberg, 2001: 87-91; Newman and Nida, 1980: 67-8.

[684] Cf. Blomberg, 2001: 87-91; Malina and Rohrbaugh, 1998: 72-9; Barrett, 1978: 194-202; Newman and Nida, 1980: 64-73; Stibbe, 1993: 48-53; Beasley-Murray, 1987: 38-42; Carson, 1991: 175-84; Painter, 1993: 192-5.

[685] Smith (1999: 82-91) counts the entire section 2:1-22 as "Jesus' Epiphany". Stibbe (1993: 51) states that, "Certain keywords resurface here: 'finding' (v. 13), 'sign' (v. 18), 'disciples' (v. 22) and 'believing' (v. 22). A new theme is raised in the concept of remembrance (*emnēsthēsan*, vv. 17, 22). The crucial theme, however, is the theme of the Temple". See Blomberg, 2001: 87-91; Beasley-Murray, 1987: 38-42; Carson, 1991: 175-84; Barrett, 1978: 194-202; Painter, 1993: 192-5; Newman and Nida, 1980: 64-73; Malina and Rohrbaugh, 1998: 72-9.

[686] Stibbe (1993: 50) opines that, "Jesus' characterisation reveals a number of qualities. First of all, his pilgrimage to Jerusalem shows that he is a pious Jew who observes the feasts even if he seeks to fulfill and transcend them. Second, his outrage at the discovery of the merchants in the outer courts of the Temple reveals his devotion to his Father's house—a devotion which we are told will 'consume' him (v. 17, a prolepsis of the passion. Third, the language of Jesus from v. 19 onwards reveals a new characteristic". Cf. Malina and Rohrbaugh, 1998: 72-9; Beasley-Murray, 1987: 38-42; Blomberg, 2001: 87-91; Stibbe, 1993: 48-53; Carson, 1991: 175-84; Barrett, 1978: 194-202.

[687] Moloney (1998: 75, also see 76) says that, "The account itself opens with the description of Jesus' actions (vv. 14-17), highlighted by his words (cf. v. 16), followed by the reaction of 'the Jews', also marked by direct speech (cf. vv. 18-20) and a closing comment on the action from the narrator (vv. 21-22)". See Painter, 1993: 192-5; Blomberg, 2001: 87-91; Barrett, 1978: 194-202; Newman and Nida, 1980: 64-73; Beasley-Murray, 1987: 38-42; Malina and Rohrbaugh, 1998: 72-9; Carson, 1991: 175-84; Stibbe, 1993: 48-53.

Jesus' speech; and *fourth*, by his actions". The argumentative nature of the text is brought attention of the reader through the process of foregrounding Jesus and through demand reader's faith in him.[688] From the beginning of the gospel the narrator reveals the character c progressively in order to uncover his complex identity before the reader. The symbolic use word ναός (v. 19b) is rhetorical and performative as it actualizes the intention of the nar bring the attention of the reader toward the 'new temple' (i.e., Jesus; cf. Reinhartz, 1994: The sequence of aspects such as Jesus' action in the temple, his dialogue with the Je revelation about the forthcoming events, the Jews' perplexity, and the disciples' remembra belief are reader-friendly in actualisation.[690] The usage of the metaphoric and pun la misunderstanding and fulfillment aspects, and anticipatory[691] and remembrance tor effectively implemented within the episode (cf. Morris, 1995: 166-80; Neyrey, 2007: Beasley-Murray (1987: 42) opines that, "The cleansing of the temple is a sign of the na Christ's mediatorial work as Revealer and Redeemer".[692] The dialogic interaction followed temple cleansing event makes the pericope a rhetorical one. The rhetoric of language i through the usage of defamiliarising[693] devices by Jesus, like double meaning or metaphor, the misunderstanding of the Jews (cf. Resseguie, 2001: 41, 51).[694] The unfamiliar devi Resseguie (2001: 28) says, "open a window to view the unfamiliar with a sensa freshness".[695] The narrator's post-resurrection reporting of the event with the help of the

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[688] Robbins (1997: 25) says that, "As a method, rhetorical criticism has brought new light to the argumentati of biblical literature". The argumentative nature works both within the textual horizon and beyond it.

[689] Cf. Funk, 1988: 3; Köstenberger, 2004: 105-10; Van Aarde, 2009: 389-91.

[690] In the process of reading, as Robbins (1997: 28) says, "we engage the past, present and future of a speaker-authors, speech-texts and hearer-readers for the purpose of reconstruing the political and ethical issue in our own past, present and future".

[691] Davies (1992: 54) says that, "Anticipation is less widely used in modern popular storytelling, in which susp major element, than it was in some ancient literature, in which the interest lay in seeing how an inexorable fa effect the denouement. In the Fourth Gospel the reader is gradually led to understand that God's purpose accomplished through Jesus' death".

[692] Beasley-Murray (1987: 42) says that, "For those who witnessed the event and heard the explanatory word it contained a message alike of rebuke and promise, with evident threat of judgment for those responsibl desecration of the 'place' of the Holy One of Israel". Beasley-Murray (1987: 42) adds that, "The perspectiv up by the ministry of Jesus shows that its full significance, and the fulfillment of the thing signifi accomplished in the offering of the body of Christ and his rising from the dead".

[693] *Defamiliarization* or "making strange" (*ostranenie* in Russian, which literally means "making strange") that was popularized by the Russian Formalist, Victor Shklovsky, in the early part of the last century. Ressegu 27-28) says that, "It is the creative distortion of a familiar word or concept to make it seem strange, unfamil some way odd . . . . The Gospel of John is a wonderfully protean compendium of defamiliarizing devices i double entendres, misunderstandings, ambiguous terms, and irony, among others". Cf. Abrams, 1999: 274 1987: 101-2.

[694] Wuellner (1991: 178; quoted in Robbins, 1997: 26) says, "As a method, rhetorical criticism comes in primarily on *one* issue: The text's potential to persuade, to engage the imagination and will, or the text's inducement".

[695] The use of all these devices proves the poetic nature of the dialogue/narrative. Van Aarde (2009: Resseguie, 2005: 18; Chatman, 1978: 116-26; Powell, 1990: 51-67; Moore, 1989: 41-55) opines that, " 'poetics' is derived from the Greek word *poiein* (ποιεῖν) which means 'to make'. It refers to the way language is organised in a discourse (cf. Uspensky, 1973), in other words it refers to the way in which a text i either as a narrative or as an argument".

voice' interaction of the interlocutors enables the ever present reader to see its pragmatic power in the 'here and now' realms of the faith journey (cf. Davies, 1992: 62; Reinhartz, 1994: 570).[696]

2.3. Meso-Analysis

The above analysis of John 2:13-22 enabled us to understand the content, form, and function of the speech-units in order to determine the nature of the dialogue.[697] The episode reveals several features, such as Jesus' action, his dialogue with the Jews, anticipation of future events, the fulfillment of the scripture, and the disciples' post-resurrection recollection.[698] The characterisation of Jesus is peculiar in the narrative as he is one who travels to the temple at Jerusalem (v. 13), cleanses the temple (vv. 15-16a), fulfills the prophesy (v. 17b), and becomes the 'new' temple (v. 21) and a sign-performer (v. 23).[699] The content of the dialogue is explained on the basis of a shift of emphasis from the literal temple of Jerusalem to the 'new' eschatological temple (i.e., Jesus; cf. Dodd, 1960: 301; Herzog, 1992: 819-20). The *action-to-dialogue* narrative framework of the pericope incorporates the *challenge-and-riposte* dialogue within it (see Diagram 12; Table 14). The content and form of the dialogue help the narrator to reveal another side of the personality of Jesus and to invite the reader to believe in him (vv. 22, 23).[700] Thus the dialogic genre works within the narratorial framework with the help of its component parts (i.e., content, form, and function). This in turn helps the narrator to convey the meaning of the text persuasively to the reader. While the first episode develops through multiple dialogic slots and layers of dialogue, the second episode develops within a single slot (see 1:19-2:11; cf. 2:13-22).[701]

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[696] Barus (2006: 139) opines that, "for believers the signs function to strengthen faith, whereas for unbelievers they evoke belief in him. The *sēmeia* are connected with the dramatic action and with Jesus' miraculous deeds and resurrection". Barus (2006: 140) adds that, "FG is composed both to initiate faith in Jesus (*Missionsschrift*) and to deepen the faith of the believing community (*Gemeindeschrift*) . . . . The narrative reading helps reveal, over and above the linguistic and historical readings, the dual purpose of FG as stated in 20:31".

[697] In the process of discourse analysis, Green (1995: 176) identified three different kinds of discourses that lie side by side: *first*, discourse within the narrative itself; here in John, the interchange between Jesus and the Jews; *second*, discourse between the addresser and addressee; that is, between John the narrator and the audience to which the story is directed; and *third*, a communicative discourse between the text and new generations of readers.

[698] The 'revelatory plot structure' of the story is "character-oriented" as Chatman (1978: 48) rightly puts in.

[699] Stibbe (1993: 50) says, "Jesus' characterization reveals a number of qualities . . . the language of Jesus from v. 19 onwards reveals a new characteristic. Here he takes a concrete object from his immediate, local context and infuses it with symbolic, spiritual meaning". See Barrett, 1978: 194-202; Painter, 1993: 192-5; Malina and Rohrbaugh, 1998: 72-9; Carson, 1991: 176-84; Newman and Nida, 1980: 64-71; Blomberg, 2001: 87-91.

[700] Aune (1987: 32-36) considers 'content', 'form', and 'function' as the generic features of a literary form.

[701] While section 1:19-2:11 develops as a multi-slotted and multi-layered dialogic episode, the section 2:13-22 develops as a single-slotted episode.

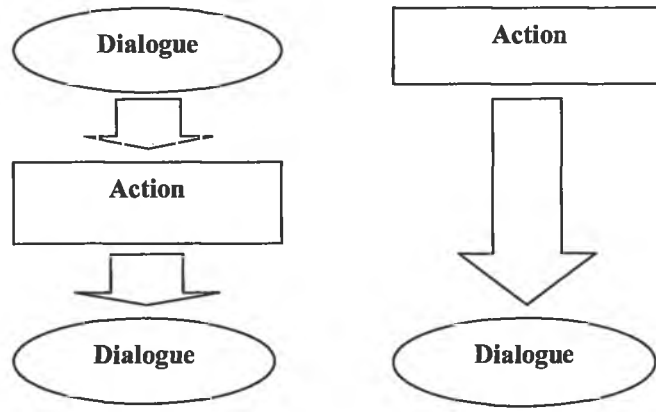

Diagram 12: The 'Cana Dialogue' and the 'Temple Dialogue'

Two of the action-centered dialogues which appear in 2:1-11 and 2:13-22[702] portray the narratorial descriptions on the basis of several factors: *first*, narrative settings (one is at a C house context and the other is in the Jerusalem temple context); *second*, natures (one is a *di action-dialogue* sequential slot and the other is an *action-dialogue* sequential episode; see D 12);[703] *third*, contents (while one has 'new wine' as the central theme, the other has 'new as its theme; cf. Van der Watt, 2007: 13; Köstenberger, 1999: 75-8); and *fourth*, interl (while one has dialogues mostly at the individual levels, the other has dialogue at the com level).[704] Raising the level of Jesus' activity from a village home atmosphere to the r headquarters can be considered as an intentional masterplan of the narrator (cf. Painter, 199 5; Neyrey, 2007: 71-2). In 2:23, the narrator mentions that Jesus' popularity was increasing the people due to his miraculous signs (see Borchert, 1996: 167; Herzog, 1992: 819-20). T incidents in chapter two (2:1-12 and 2:13-22) establish the protagonist's role both as a *worker* and as a *transformer* (cf. Van der Watt, 2000: 106).[705] Both the *request-rebuke-r* and *challenge-and-riposte* methods used here are reflecting the diverse dialogical trends gospel.[706] Moloney (1998: 76) points out that:

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[702] See Carson, 1991: 176-84, with 166-75; Beasley-Murray, 1987: 37-43 in comparison to 32-6; Painter, 199 with 189-92; Malina and Rohrbaugh, 1998: 72-9, with 65-72; Newman and Nida, 1980: 64-71, with 54-63; B 2001: 87-91, with 85-7; Barrett, 1978: 194-202, with 188-94; Stibbe, 1993: 49-53, with 42-49.

[703] One appears as a concluding slot of a larger episode and the other as an independent dialogical narrati (1960: 303) concludes that, "it seems clear that both the Miracle of Cana and the Cleansing of the Temple a which signify the same fundamental truth: that Christ has come to inaugurate a new order in religion".

[704] Keener (2003: 1: 517-31; cf. Dodd, 1960: 301) entitles the whole section (2:13-22) as "The Old and New T Moloney (1998: 75) says, "The account of the purification of the Temple is well represented in the synoptic (cf. Mark 11:15-17; Matthew 21:12-13; Luke 19:45-46). The author of the Fourth Gospel has used a unique v the tradition at the beginning, rather than at the end of the story of Jesus. Whatever the prehistory of the Joha of the story, it has been carefully shaped".

[705] It also hints both to the 'rural' and to the 'urban' mission involvements of Jesus.

[706] Compare and contrast John 2:1-11 with 2:13-22 in the previous discussions. Cf. Beasley-Murray, 1987: comparison to 32-6; Painter, 1993: 192-5, with 189-92; Malina and Rohrbaugh, 1998: 72-9, with 65-72; Stib 49-53, with 42-9; Newman and Nida, 1980: 64-71, with 54-63; Blomberg, 2001: 87-91, with 85-7; Carson, 1 84, with 166-75; Barrett, 1978: 194-202, with 188-94.

> The literary shape of this passage has close links with 2:1-12. Both have an introduction (vv. 1-2, 13), a combination of dialogue and action (vv. 3-10 [dialogue-action-dialogue], 14-20 [action-dialogue]) and concluding comments from the narrator (vv. 11-12, 21-25). While 2:1-12 is described as a 'sign' by the narrator (v. 11), 2:13-25 is highlighted by a request for a 'sign' (v. 18) and concludes with many in Jerusalem going to Jesus because of 'the signs' that he did (v. 23).

It is not only the narratives that contribute towards the advancement of the dialogue, but also the dialogue contributes towards the advancement of the narratives. The use of the dialogue for the narrative progression can be perceived in the following way: *first*, the 'active voice' utterance units within the narrative framework divert the attention of the reader from the past tense narratorial flow of the story to the present tense dialogical interaction.[707] The 'active voice' utterance units of the characters help the reader to have the direct information to compare with the second hand information of the 'passive voice' explanations; *second*, the rhetorical devices employed in the utterance units forcefully interlock the reader with the content of the text; *third*, the 'I-and-you' interactive language (cf. vv. 16b, 18b, 19b, 20b) of the dialogue is more reader-friendly than the 'he-and-they' indirect language (vv. 13-16a, 21-22) of the narratives.[708] While the 'I-and-you' language of the dialogue has 'direct communication power', the 'he-and-they' language of the narrative is used as a means of 'indirect communication';[709] and *fourth*, through the dialogues the narrator foregrounds the characters and their ideological points of view before the reader. The contribution of the dialogue toward the narrative helps the reader to get involved in the 'live' discussion of the text.

Jesus as the principal character of John's story utters arguments in order to interact and confront his interlocutors. His symbolic action and the metaphorical speech in 2:13-22 determine the dramatic features of the narrative. When discussing the Platonic dialogues, Kraut (1992: 29; cf. Schaeffer, 1988: 388-9) opines that, "in each dialogue he [i.e., Plato] uses his principal interlocutor to support or oppose certain conclusions by means of certain arguments". What Kraut says about the Platonic dialogues is also true with the dialogues of John. John's portrayal of the argumentative nature of Jesus (vv. 16b and 19b) adds rhetorical power to the text.

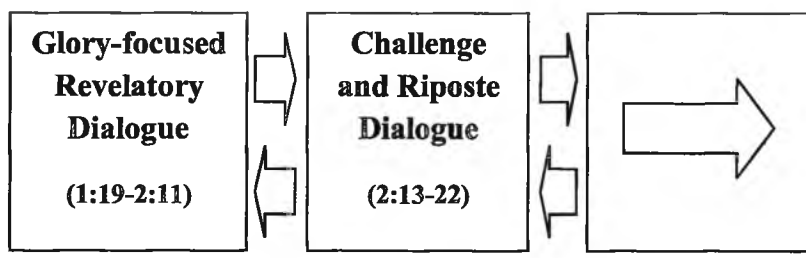

Diagram 13: The placement of the second episode

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[707] While vv. 13-16a, 17-18a, 19a, 20a, and 21-22 are in 'passive voice' format and are from the narrator, vv. 16b, 18b, 19b, and 20b are in 'active voice' format and are directly from the mouth of the actual characters of the story.

[708] While the first and second person pronouns are more interactive and dialogical, the third person pronouns are used more in narratorial discussions.

[709] For more details about the use of the "blend of everyday, ordinary language and a 'special language' suitable to the Johannine community" read, Petersen, 1993. The 'direct' and 'indirect' communication of the text can be determined as follows: *first*, 'direct' communications are conveyed through the flesh-and-blood characters of the story, and by means of 'active voice' format; and *second*, 'indirect' communications are conveyed through the mediation of the narrator, usually put in 'passive voice' format.

The dialogue in 2:13-22 is placed between two of the other dialogic episodes (i.e., 1:19-2: 3:1-21). The placement of the episode between the episodes of 1:19-2:11 and 3:1-21 mal bridging episode (cf. Borchert, 1996: 125-86; see Diagram 13).[710] With this knowledge ab dynamisms and plot structures of dialogues in the first two episodes, the reader will be move forward to the complex dialogues in the succeeding episodes of the BS (cf. Borchert 168-9; Petersen, 1993: 38-9).

Genre Tenets	Overarching Tenet/s
Content: Jesus' concern about his Father's house and his wish to fulfill the task of the Father, shift of emphasis from the literal temple (i.e., the temple of Jerusalem) to the "new and eschatological temple" (i.e., Jesus' body) // ***Form***: Action (i.e., 'Temple Cleansing') followed by a dialogue (i.e., 'Temple Logion'), *challenge-and-riposte*, fulfillment-oriented // ***Function***: It persuades the reader to edify faith in Jesus (i.e., the 'New Temple')	The dialogue of the episode has a *challenge-and-* format and that is preceded by an action (hence, t pericope has an *action-to-dialogue* sequence). Th revelatory aspects (like, the inappropriate atmosp the literal temple of Jerusalem and Jesus' appeara the 'new temple') are conveyed within the frame a *challenge and riposte* dialogue.

Table 14: The summary of the dialogue of the second episode

[710] Barus (2006: 134; cf. Chatman, 1978: 62-95) says that, "The plot—the structuring or organising line of th is forward-moving. This is the logic and the shaping force of the narrative. If the plot is the body of the narr characters are the soul . . . . The characters embody the plot insofar as their response is either belief in unbelief". In the words of Culpepper (1983: 90), "The plot emerges more clearly with Jesus' dramatic opp the abuse of temple. Jerusalem is established as the locus of Jesus' sharpest conflict with unbelief which hardened by misunderstanding of the scriptures, institutions, and festivals of Judaism".

Episode Three

A *Pedagogical* Dialogue Leading to a Monologue (3:1-21)

The *challenge and riposte dialogue* at 2:13-22 is followed by one of the most significant dialogues that lead to a monologue at 3:1-21. The narrator's ability to use 2:23-25 both as a conclusion and as an introduction to the temple narrative (2:13-22) and to the succeeding Nicodemus narrative (3:1-21) is commendable (cf. Stibbe, 1993: 52-3; Brodie, 1993: 195).[711] John 3:1-21 has a dialogue at the beginning (vv. 1-10) and a monologue at the end (vv. 10-21; cf. Reinhartz, 1994: 571). In the following discussion, we will analyse 3:1-21 carefully.

3.1. The Setting and the Dialogue Text

Nicodemus appears three times in the Gospel of John: one lengthy appearance at 3:1-21 and two cameo appearances at 7:50-52 and 19:39.[712] The following description enables the reader to determine the setting of Nicodemus' lengthy appearance in 3:1-21: *first*, the previous episode (2:13-22), where we read about Jesus' travel from Capernaum to Jerusalem (2:12-13);[713] *second*, the references to Jesus being in the temple at Jerusalem from 2:14 and onward;[714] *third*, the introduction to the time of Passover in 2:23 (cf. 2:13);[715] and *fourth*, the expression Ἦν δὲ in 3:1[716] where a Pharisee named Nicodemus, a leader of the Jews, is said to come to Jesus at night. This sequence of events is very important for understanding the setting of the narrative in 3:1-21

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[711] As Stibbe (1993: 51) says further, "In 2:13-25, the narrator describes events from an enlightened, post-resurrection point of view. The remembrance motif brings this out strongly . . . . What we have in 2:13-25 is a narrator who describes events retrospectively".

[712] Smith (1999: 93) opines that, "The appearance of Nicodemus obviously introduces a new episode, which runs through verse 21". See Resseguie, 2005: 245; Köstenberger, 2004: 117-32; Bennema, 2009: 77-85; Moloney, 1998: 88-103; Brown, 1966: 129-49; Carson, 1991: 185-208, 332-3, 629-30.

[713] Cf. Newman and Nida, 1980: 63-6; Moloney, 1998: 88-103; Köstenberger, 2004: 117-32; Barrett, 1978: 194-7; Carson, 1991: 175-8; Malina and Rohrbaugh, 1998: 70-2; Painter, 1993: 192-3; Brown, 1966: 129-49.

[714] Hendriksen (1961: 1: 122) is of the view that, "Now at this occasion Jesus, entering Jerusalem's temple, notices that the court of the Gentiles had been changed into what must have resembled a stockyard". See Moloney, 1998: 88-103; Malina and Rohrbaugh, 1998: 73-4; Köstenberger, 2004: 117-32; Carson, 1991: 178; Barrett, 1978: 197; Painter, 1993: 192-3; Brown, 1966: 129-49; Newman and Nida, 1980: 66.

[715] Keener (2003: 531) says that, "This brief pericope (i.e., vv. 23-25) is transitional, connecting those who respond to Jesus' signs in 2:1-22 with the incomplete faith of Nicodemus in 3:1-10. In 2:11 the disciples responded to Jesus' sign with faith, but 2:23-24 makes clear that sign-faith, unless it progresses to discipleship, is inadequate". See Carson, 1991: 184; Moloney, 1998: 88-103; Brown, 1966: 129-49; Köstenberger, 2004: 117-32; Newman and Nida, 1980: 72; Malina and Rohrbaugh, 1998: 75.

[716] The episode begins with the narratorial expression Ἦν δὲ and the narrator continues the story by making use of several story-telling techniques. It begins with the introductory statement of the narrator in vv. 1-2a. δὲ, a conjunctive participle, marking the superaddition of a clause, whether in opposition or in continuation, to what has preceded, and it may be variously rendered *but, on the other hand, and, also, now.* Cf. Preschbacher, 1990: 86.

(see Table 15).[717] Neyrey (2007: 76) suggests that, ". . . we remember that in 2:24-25 Jesus trust himself to the people in Jerusalem who allegedly believed in him because of signs, knew what was in everyone. This extends also to 3:1-21, when another Jerusalemite comes because of signs". From what Neyrey says here we understand that the conjunctive particle (3:1) is used in order to mark the narrative progression from the previous episodes to the la Nicodemus comes to Jesus by night[718] and engages in a conversation, the section in 3:1-21 a as a 'Night Time Dialogue' (cf. Smith, 1999: 93-4; Kermode, 1987: 450). The com Nicodemus to Jesus at night in an unspecified location and time marks the *temporal* nature setting (cf. Resseguie, 2005: 87, 108-10; Powell, 1990: 72-4).[719] Beasley-Murray (1987: 47 that, "More probably we are dealing with a visit of Jesus to Jerusalem for a Passover f without closer definition of time".[720] From these details the reader is informed that the setting of the Nicodemus story (in 3:1-21) is *religious* (cf. Resseguie, 2005: 87, 113-4).[721] the Passover festival season suggests a *religious setting*, the coming of Nicodemus during th time sets a *temporal setting* for the story (see the dialogue scripture in Table 15).

Episode 3: John 3:1-21	
Dialogue Section (vv. 2b-10)[722]	*Nicodemus*: Ῥαββί, οἴδαμεν ὅτι ἀπὸ θεοῦ ἐλήλυθας διδάσκαλος· οὐδεὶς γὰρ δύναται τα σημεῖα ποιεῖν ἃ σὺ ποιεῖς, ἐὰν μὴ ᾖ ὁ θεὸς μετ' αὐτοῦ *Jesus*: Ἀμὴν ἀμὴν λέγω σοι, ἐὰν μή τις γεννηθῇ ἄνωθεν, οὐ δύναται ἰδεῖν τὴν βασιλε τοῦ θεοῦ *Nicodemus*: Πῶς δύναται ἄνθρωπος γεννηθῆναι γέρων ὤν; μὴ δύναται εἰς τὴν κοιλίαν μητρὸς αὐτοῦ δεύτερον εἰσελθεῖν καὶ γεννηθῆναι; *Jesus*: Ἀμὴν ἀμὴν λέγω σοι, ἐὰν μή τις γεννηθῇ ἐξ ὕδατος καὶ πνεύματος, οὐ δύναται εἰσελθεῖν εἰς τὴν βασιλείαν τοῦ θεοῦ. τὸ γεγεννημένον ἐκ τῆς σαρκὸς σάρξ ἐστιν, καὶ γεγεννημένον ἐκ τοῦ πνεύματος πνεῦμά ἐστιν. μὴ θαυμάσῃς ὅτι εἶπόν σοι, Δεῖ ὑμᾶς γεννηθῆναι ἄνωθεν. τὸ πνεῦμα ὅπου θέλει πνεῖ καὶ τὴν φωνὴν αὐτοῦ ἀκούεις, ἀλλ' οὐ

[717] In v. 22 readers are brought to the position of a post-resurrection memory of the disciples through a narrato John's post-resurrection narration and perspective is very conspicuous here. Ridderbos (1987/1997: 123; cf 1991: 57; Talbert, 1992: 97) suggests that, "The conversation with Nicodemus offers a very specific elabo what was said in a more general sense in 2:23-25. In the figure of Nicodemus we are given an ill demonstration—perhaps we may say *par excellence*—of what in the preceding is called 'the faith' of the Jerusalem who were impressed by the signs that Jesus did".

[718] Michaels (1984/1989: 55) states that, "It is probably out of fear that Nicodemus comes to Jesus at ni Malina and Rohrbaugh, 1998: 80-1; Köstenberger, 2004: 117-32; Carson, 1991: 185-6; Bennema, 200 Newman and Nida, 1980: 75-6; Beasley-Murray, 1987: 47; Brown, 1966: 129-49; Moloney, 1998: 88-103.

[719] Powell (1990: 72-4; cf. Resseguie, 2005: 108-9) identifies two types of temporal settings: chronolo typological. He also uses Ricoeur's distinction between mortal time and monumental time to describe settings (cf. Ricoeur, 1984/1985/1988). Powell (1990: 74) says that, "Mortal time is measured by calendars, clocks, and sundials. Monumental time, on the other hand, refers to the broad sweep of time that includes transcends history".

[720] Beasley-Murray (1987: 47) also states that, "The impression is given that the context is the Passover at wh cleansed the temple. This caused Tatian, who compiled a gospel harmony in the second century, to set the Ni passage in the last week of Jesus in Jerusalem, a precedent that has attracted some moderns".

[721] Resseguie (2005: 113) says that, "Religious days and feasts (Sabbath, Passover, Tabernacles) are se healings and for conflicts between Jesus and the authorities". Jesus' usual tendency of visiting Jerusalem d festival seasons also has to be seriously considered here.

[722] As the dialogue begins in v. 2b, the narrator's role is restricted into vv. 3a, 4a, 5a, 9a, and 10a as he intro utterances to the readers.

	πόθεν ἔρχεται καὶ ποῦ ὑπάγει· οὕτως ἐστὶν πᾶς ὁ γεγεννημένος ἐκ τοῦ πνεύματος. *Nicodemus*: Πῶς δύναται ταῦτα γενέσθαι; *Jesus:* Σὺ εἶ ὁ διδάσκαλος τοῦ Ἰσραὴλ καὶ ταῦτα οὐ γινώσκεις;
Monologue Section (vv. 11-21)[723]	*Jesus*: ἀμὴν ἀμὴν λέγω σοι ὅτι ὃ οἴδαμεν λαλοῦμεν καὶ ὃ ἑωράκαμεν μαρτυροῦμεν, καὶ τὴν μαρτυρίαν ἡμῶν οὐ λαμβάνετε. εἰ τὰ ἐπίγεια εἶπον ὑμῖν καὶ οὐ πιστεύετε, πῶς ἐὰν εἴπω ὑμῖν τὰ ἐπουράνια πιστεύσετε; καὶ οὐδεὶς ἀναβέβηκεν εἰς τὸν οὐρανὸν εἰ μὴ ὁ ἐκ τοῦ οὐρανοῦ καταβάς, ὁ υἱὸς τοῦ ἀνθρώπου. καὶ καθὼς Μωϋσῆς ὕψωσεν τὸν ὄφιν ἐν τῇ ἐρήμῳ, οὕτως ὑψωθῆναι δεῖ τὸν υἱὸν τοῦ ἀνθρώπου,ἵνα πᾶς ὁ πιστεύων ἐν αὐτῷ ἔχῃ ζωὴν αἰώνιον. Οὕτως γὰρ ἠγάπησεν ὁ θεὸς τὸν κόσμον, ὥστε τὸν υἱὸν τὸν μονογενῆ ἔδωκεν, ἵνα πᾶς ὁ πιστεύων εἰς αὐτὸν μὴ ἀπόληται ἀλλ' ἔχῃ ζωὴν αἰώνιον. οὐ γὰρ ἀπέστειλεν ὁ θεὸς τὸν υἱὸν εἰς τὸν κόσμον ἵνα κρίνῃ τὸν κόσμον, ἀλλ' ἵνα σωθῇ ὁ κόσμος δι' αὐτοῦ. ὁ πιστεύων εἰς αὐτὸν οὐ κρίνεται· ὁ δὲ μὴ πιστεύων ἤδη κέκριται, ὅτι μὴ πεπίστευκεν εἰς τὸ ὄνομα τοῦ μονογενοῦς υἱοῦ τοῦ θεοῦ. αὕτη δέ ἐστιν ἡ κρίσις ὅτι τὸ φῶς ἐλήλυθεν εἰς τὸν κόσμον καὶ ἠγάπησαν οἱ ἄνθρωποι μᾶλλον τὸ σκότος ἢ τὸ φῶς· ἦν γὰρ αὐτῶν πονηρὰ τὰ ἔργα. πᾶς γὰρ ὁ φαῦλα πράσσων μισεῖ τὸ φῶς καὶ οὐκ ἔρχεται πρὸς τὸ φῶς, ἵνα μὴ ἐλεγχθῇ τὰ ἔργα αὐτοῦ· ὁ δὲ ποιῶν τὴν ἀλήθειαν ἔρχεται πρὸς τὸ φῶς, ἵνα φανερωθῇ αὐτοῦ τὰ ἔργα ὅτι ἐν θεῷ ἐστιν εἰργασμένα.

Table 15: The dialogue text of 3:1-21

3.2. Micro-Analysis

The content of the dialogue can be determined on the basis of the semantic domains of the utterance units.[724] While the narrator introduces the interlocutors and their talk units, s/he presents them and the connected events from a certain point of view. The narrator of the story reflects her/his perspective through the medium of the characters' dialogues and their activities. In the current story, Nicodemus comes to Jesus by night (νυκτὸς) and the dialogue begins then (cf. Paulien, 1992: 4: 1105-6; De Jonge, 1977: 29).[725] The narrator describes all this about Nicodemus in one sentence (i.e., ἄνθρωπος [cf. Sand, 1990: 1: 100-4], Φαρισαίος [cf. Weiss, 1974: 9: 11-48; Saldarini, 1992: 5: 289-303], Νικόδημος [see Paulien, 1992: 4: 1105-6],[726] and ἄρχων τῶν

[723] When the dialogue finishes in v. 10 and the monologue begins in v. 11, the narrator disappears behind the scene as a voiceless figure (see vv. 11-21).

[724] Witherington (1995: 93) addresses John 3:1-12 as "The First Dialogue" section. It is a common view among scholars that John's dialogue begin with chapter three; but, a detailed study enables us to learn that John's dialogue begins with the dialogue between John the Baptist and the emissaries from Jerusalem in 1:19-28. Cf. Bartholomä, 2010: 75-108.

[725] Wallace (1996: 123-24) opines that, "With the gen . . . the emphasis is on the *kind* of time in which Nicodemus came to see the Lord. The gospel writer puts a great deal of emphasis on dark vs. light; the gen. For time highlights it here". Köstenberger (2004: 117) says that, "Although John focuses exclusively on the conversation between Jesus and Nicodemus, disciples of both teachers may have been present as well". See Blomberg, 2001: 91-5; Malina and Rohrbaugh, 1998: 80-9; Barrett, 1978: 202-19; Newman and Nida, 1980: 75-94; Bennema, 2009: 77-85; Moloney, 1998: 88-103; Carson, 1991: 185-208.

[726] See the usage of "Paranthetic Nominative" here. Wallace (1996: 53-4) defines that, "A parenthetic nominative is actually the subject in a clause inside a sentence that may or may not have a different subject". For example: Νικόδημος ὄνομα αὐτῷ (John 3: 1).

Ἰουδαίων,[727] v. 1) and then presents the dialogue (vv. 2-10). Resseguie (2005: 246; cf. Ellis 6-7; Koester, 1995: 45) points out that, "Just as Jesus and 'light' are mutually defining terms gospel, Nicodemus and 'night' are complimentary terms". The dualistic tension between sp flesh, light and darkness, and the world 'from above' and the world 'from below' is an im feature all through the narrative (cf. Beets, 1995: 105; Gench, 2007: 20).[728] Nicodemu utterance in v. 2b refers two important things about Jesus: *first*, Jesus is a teacher who ha from God (Ῥαββί, οἴδαμεν ὅτι ἀπὸ θεοῦ ἐλήλυθας διδάσκαλος);[729] and *second*, he does signs by the presence of God (οὐδεὶς γὰρ δύναται ταῦτα τὰ σημεῖα ποιεῖν ἃ σὺ ποιεῖς, ἐὰ ὁ θεὸς μετ' αὐτοῦ).[730] In the episode, the narrator introduces Jesus by means of the w Nicodemus—"Rabbi" (Ῥαββί), "teacher who has come from God" (ἀπὸ θεοῦ ἐλ διδάσκαλος), "performer of signs",[731] and "one who enjoys the presence of God" (ἐὰν μὴ ᾖ μετ' αὐτοῦ).[732] Moloney (1998: 91) says that, "Almost every element of Nicodemus' ad found in an earlier, partial, confession of faith in Jesus. The first disciples called Jesus ' (1:38), and after some time with him they confidently asserted 'we have found' (1:41, 45)". expression οἴδαμεν (of Nicodemus) discloses the popularity of Jesus among the peopl emissary of God.[734] Nicodemus' addressing of Jesus reveals that he approaches and initi dialogue from several preconceived ideas about his identity (v. 3b; see Table 16).

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[727] Merk (1990: 1: 167-8; cf. Bultmann, 1971: 133; Weiss, 1974: 9: 44) states that, "In John 3:1; 7:26, 4 ἄρχων/ἄρχοντες denotes individual members or several members of the Sanhedrin who, in contrast to 'the J 'the Pharisees', are open in their attitude toward the message of Jesus".

[728] See Blomberg, 2001: 91-5; Brown, 1966: 129-49; Barrett, 1978: 202-19; Moloney, 1998: 88-103; Köst 2004: 117-32; Malina and Rohrbaugh, 1998: 80-9; Painter, 1993: 195-9; Carson, 1991: 185-208.

[729] Witherington (1995: 94; cf. Dodd, 1963: 328-9) says that, "The words 'from God' in v. 2 are in an position, indicating that Nicodemus thinks highly of Jesus, perhaps seeing him as a prophet". The narrato Jesus' unique role as a teacher from above over against all the teachers from below (where Nicodemus sta representative character).

[730] Bernard (1929: 1: 101) is who holds the view that, "Nicodemus was ready to address Jesus as *Rabbi*, be recognised in Him a divinely sent διδάσκαλος. This was not to recognise Him as Messiah; but Nicodemus and his class, like the blindman of 9:33, were convinced by the signs which Jesus did that He had come ἀπὸ θεοῦ 16:30)". Cf. Beasley-Murray, 1987: 43-52; Barrett, 1978: 202-19; Carson, 1991: 185-208; Stibbe, 1993: 53-9 and Rohrbaugh, 1998: 80-9; Newman and Nida, 1980: 75-94; Blomberg, 2001: 91-5; Painter, 199 Köstenberger, 2004: 117-32; Moloney, 1998: 88-103; Brown, 1966: 129-49.

[731] The construction οὐδεὶς γὰρ δύναται ταῦτα τὰ σημεῖα proves that he was a "better sign performer".

[732] Borchert (1996: 170-1) argues that, "Nicodemus, representing his learned group, began by addressing J the polite title 'Rabbi'. In so doing, he 'graciously' acknowledged Jesus as his equal, even though Jesus popularly recognised by council members as one of the 'ignorant', the working people of the land (*'am ha-'a* Blomberg, 2001: 91-5; Newman and Nida, 1980: 75-94; Painter, 1993: 195-9; Barrett, 1978: 202-19; Brov 129-49; Moloney, 1998: 88-103; Carson, 1991: 185-208; Köstenberger, 2004: 117-32; Beasley-Murray, 198 Malina and Rohrbaugh, 1998: 80-9.

[733] Moloney (1998: 92) also comments that, "He [Nicodemus] approached Jesus as a rabbi, a miracle work teacher (v. 2), but finds himself confronted with an affirmation beyond his comprehension". Moloney (1998: that, "Nathanael believed that Jesus was Rabbi, son of God and King of Israel on the basis of Jesus' m knowledge (1:49) and many in Jerusalem came to him because of the signs he did".

[734] Köstenberger (2004: 121; cf. Carson, 1991: 187; Barrett, 1978: 202, 205; Brown, 1966: 137) op "Nicodemus's use of the plural οἴδαμεν (we know) may indicate that he was speaking for a group a Sanhedrin (Pharisees) that was impressed by Jesus' signs". Cf. Barrett, 1978: 202-19; Carson, 1991: 185-20 and Rohrbaugh, 1998: 80-9; Blomberg, 2001: 91-5; Newman and Nida, 1980: 75-94; Moloney, 1998: Beasley-Murray, 1987: 43-52.

John 3:1-10 (11-21)	Overview
v.1: Ἦν δὲ ἄνθρωπος ἐκ τῶν Φαρισαίων, Νικόδημος ὄνομα αὐτῷ, ἄρχων τῶν Ἰουδαίων·	(1) The dialogue at vv. 1-10 is comprised of six utterance units (vv. 2b, 3b, 4b, 5b-8, 9b, and 10b); out of the six utterance units three are of Nicodemus (vv. 2b, 4b, and 9b) and three are of Jesus (vv. 3b, 5b-8, and 10b); (2) The dialogue of vv. 1-10 leads to a monologue (vv. 11-21); (3) The narratives of the episode are arranged in the following way: pure narrative (vv. 1-2a) and formula narratives (vv. 2a, 3a, 4a, 5a, 9a, and 10a); (4) While the length of Nicodemus' utterances lessen one after another and, finally, become voiceless (vv. 2b, 4b, and 9b), Jesus' utterances become progressively longer (vv. 3b, 5b-8, 10b, 11-21).
v.2: οὗτος ἦλθεν πρὸς αὐτὸν νυκτὸς καὶ εἶπεν αὐτῷ, Ῥαββί, οἴδαμεν ὅτι ἀπὸ θεοῦ ἐλήλυθας διδάσκαλος· οὐδεὶς γὰρ δύναται ταῦτα τὰ σημεῖα ποιεῖν ἃ σὺ ποιεῖς, ἐὰν μὴ ᾖ ὁ θεὸς μετ' αὐτοῦ.	
v.3: ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ, Ἀμὴν ἀμὴν λέγω σοι, ἐὰν μή τις γεννηθῇ ἄνωθεν, οὐ δύναται ἰδεῖν τὴν βασιλείαν τοῦ θεοῦ.	
v.4: λέγει πρὸς αὐτὸν [ὁ] Νικόδημος, Πῶς δύναται ἄνθρωπος γεννηθῆναι γέρων ὤν; μὴ δύναται εἰς τὴν κοιλίαν τῆς μητρὸς αὐτοῦ δεύτερον εἰσελθεῖν καὶ γεννηθῆναι;	
v.5: ἀπεκρίθη Ἰησοῦς, Ἀμὴν ἀμὴν λέγω σοι, ἐὰν μή τις γεννηθῇ ἐξ ὕδατος καὶ πνεύματος, οὐ δύναται εἰσελθεῖν εἰς τὴν βασιλείαν τοῦ θεοῦ.	
v.6: τὸ γεγεννημένον ἐκ τῆς σαρκὸς σάρξ ἐστιν, καὶ τὸ γεγεννημένον ἐκ τοῦ πνεύματος πνεῦμά ἐστιν.	
v.7: μὴ θαυμάσῃς ὅτι εἶπόν σοι, Δεῖ ὑμᾶς γεννηθῆναι ἄνωθεν.	
v.8: τὸ πνεῦμα ὅπου θέλει πνεῖ καὶ τὴν φωνὴν αὐτοῦ ἀκούεις, ἀλλ' οὐκ οἶδας πόθεν ἔρχεται καὶ ποῦ ὑπάγει· οὕτως ἐστὶν πᾶς ὁ γεγεννημένος ἐκ τοῦ πνεύματος.	
v.9: ἀπεκρίθη Νικόδημος καὶ εἶπεν αὐτῷ, Πῶς δύναται ταῦτα γενέσθαι;	
v.10: ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ, Σὺ εἶ ὁ διδάσκαλος τοῦ Ἰσραὴλ καὶ ταῦτα οὐ γινώσκεις;	

Table 16: The dialogue of 3:1-10 within the narratorial framework

Jesus' response in v. 3 is a veracious statement that delineates the necessity of a human for 'being born from above' (γεννηθῇ ἄνωθεν, cf. Büchsel, 1964: 678; Beutler, 1990: 1: 112-3) and to see the kingdom of God (ἰδεῖν τὴν βασιλείαν τοῦ θεοῦ, cf. Bernard, 1929: 1: 102; Culpepper, 2001: 256).[735] Jesus' involvement as the teacher 'from above' who speaks the truth contradicts well with the position of Nicodemus as a teacher 'from below' who does not recognise the truth of the kingdom of God (cf. Caragounis, 2001: 126-7; Sadananda, 2004: 221).[736] Nicodemus' second response is framed in the form of two questions:[737] *first*, Πῶς δύναται ἄνθρωπος γεννηθῆναι γέρων ὤν;[738] and *second*, μὴ δύναται εἰς τὴν κοιλίαν τῆς μητρὸς αὐτοῦ δεύτερον εἰσελθεῖν καὶ

[735] Köstenberger (2004: 123; cf. Vellanickal, 1977: 169-73) says that, "The reference to being "born again/from above" is startling and unexpected. Nevertheless, the notion of a new beginning and a decisive inner transformation of a person's life is also found in certain OT prophetic passages (e.g., Jer 31:33-34; Eze 11:19-20; 36:25-27). This concept of a new spiritual birth is not dissimilar to that of a 'new creation' (cf. 2 Cor 5:17; Gal 6:15)". Wallace (1996: 347) explains that, "The indefinite pronoun (τις, τι) is used to introduce a member of a class without further identification. It is used both sustantivally (as a true pronoun) and adjectivally. It can be translated *anyone*, *someone*, *a certain*, or simply *a(n)*" (see 3:3).

[736] Cf. Köstenberger, 2004: 117-32; Barrett, 1978: 202-19; Brown, 1966: 129-49; Carson, 1991: 185-208; Beasley-Murray, 1987: 43-52; Blomberg, 2001: 91-5; Painter, 1993: 195-9; Stibbe, 1993: 53-9; Moloney, 1998: 88-103; Malina and Rohrbaugh, 1998: 80-9.

[737] Blomberg (2001: 91) says that, "In response to Jesus' ministry in Jerusalem, a leading Pharisee engages in dialogue this upstart teacher. The interchange partially resembles those found in the synoptic controversy stories, although the climactic pronouncement (3:3, 5) appears early on, rather than at the end of the account".

[738] Moloney (1998: 98) opines that, "Greek *anthrōpos*, appears again. It is possible that the author means 'a man', since Nicodemus is male and asks the question of himself, now adult and being instructed on the need to be born again".

γεννηθῆναι; (v. 4; cf. Berchert, 1996: 173; Witherington, 1995: 95).[739] In Jesus' extended re to these questions, he brings the following things to the attention of his interlocutor: *first* born of water and Spirit (γεννηθῇ ἐξ ὕδατος καὶ πνεύματος) is a requirement for enter kingdom of God (εἰσελθεῖν εἰς τὴν βασιλείαν τοῦ θεοῦ, v. 5; cf. Vellanickal, 1977: 1 Bartholomä, 2010: 81); *second*, the distinction between those who born of the fl γεγεννημένον ἐκ τῆς σαρκὸς) and those who born of the Spirit (τὸ γεγεννημένον ἐκ τοῦ πνε vv. 6, 8; cf. Wallace, 1996: 234; Büchsel, 1964: 671-2); and *third*, the need of 'being bo above', which he emphasises by repeatedly mentioning (v. 7; cf. Schnackenburg, 1980: Quast, 1991: 25-6).[740] Newman and Nida (1980: 75-94; cf. Caragounis, 2001: 126-7) sta "Verses 1-8 are controlled by the truth that birth from above is necessary before one can enter the Kingdom. But Nicodemus fails to understand what Jesus is talking about, a inability to grasp what Jesus means serves as a transition in the dialogue (v. 9)".[741] Jesus' e response causes Nicodemus to ask yet another question (v. 9): "How can these things be δύναται ταῦτα γενέσθαι;, cf. Moloney, 1998: 100; Büchsel, 1964: 671-2).[742] Jesus in retur further question to Nicodemus before he goes on with his discourse in vv. (10)11-21: Σ διδάσκαλος τοῦ Ἰσραὴλ καὶ ταῦτα οὐ γινώσκεις; (v. 10; cf. Wallace, 1996: 223; Bennema 78; see Table 16).[743] The question of Jesus in v. 10 is a transition utterance that ceases the d section (vv. 2b-10) and begins the monologue section (vv. 10-21; cf. Bailey and Vander 1992: 173-5).[744] John 3:1-10 is viewed as a conversation between Jesus the Rabbi and Nic

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[739] Moloney (1998: 98) says that, "Nicodemus' use of *deuteron* indicates that he chooses only the temporal m *anōthen*. The Johannine misunderstanding technique demands that—on this occasion—*both* the temporal spiritual be involved". See Barrett, 1978: 202-19; Brown, 1966: 129-49; Malina and Rohrbaugh, 1998: 80-9 1991: 185-208; Moloney, 1998: 88-103; Beasley-Murray, 1987: 43-52; Blomberg, 2001: 91-5; Köstenberg 117-32; Painter, 1993: 195-9; Newman and Nida, 1980: 75-94.

[740] Borchert (1996: 173) says that, "Jesus responded to Nicodemus' twofold frustrated question by providin more precise statement concerning this birth. He began once again with a double *amēn* statement". Cf. Cars 185-208; Köstenberger, 2004: 117-32; Beasley-Murray, 1987: 43-52; Malina and Rohrbaugh, 1998: 80-9; 1998: 88-103; Newman and Nida, 1980: 75-94; Blomberg, 2001: 91-5.

[741] The punch line of the narrative, 'God so loved the evil world in order to redeem the world through begotten Son', is revealed as a developmental talk that begins with a dialogue (vv. 2b-10) and flourishes monologue (vv. 10-21). Cf. Stibbe, 1993: 53-9; Moloney, 1998: 88-103; Carson, 1991: 185-208; Brown, 1 49; Barrett, 1978: 202-19; Newman and Nida, 1980: 75-94; Köstenberger, 2004: 117-32; Malina and R 1998: 80-9; Beasley-Murray, 1987: 43-52; Blomberg, 2001: 91-5; Painter, 1993: 195-9.

[742] Brown (1966: 144-45) puts it, "With this question, Nicodemus' role in the scene has been played; like so the characters in the Johannine discourses he has served as a foil whose misunderstanding or failure to u causes Jesus to expound his revelation in detail".

[743] Köstenberger (2004: 125) is of the opinion that, "By calling Nicodemus 'Israel's teacher', Jesus may be Nicodemus' compliment in 3:2, where that rabbi had called Jesus 'a teacher come from God' (cf. 3:11). Th article before 'teacher' in the original may suggest that Nicodemus was an established, recognized teac Ridderbos, 1987/1997: 132; Newman and Nida, 1980: 75-94; Barrett, 1978: 211; Morris, 1995: 195; Blombe 91-5; Malina and Rohrbaugh, 1998: 80-9; Brown, 1966: 129-49; Painter, 1993: 195-9; Köstenberger, 2004 Moloney, 1998: 88-103; Beasley-Murray, 1987: 43-52; Carson, 1991: 185-208. Referring to Jesus' counter-q v. 10, Malina and Rohrbaugh (1998: 80-9) state that, ". . . in private the put-down points to Nicodem presumably higher-status, learned person really unqualified to assess the matter at hand". Malina and R (1998: 84) further say that, "In antiquity this sort of put-down was directed at those interested in things of th unable to properly understand life on earth". Cf. Newman and Nida, 1980: 75-94; Moloney, 1998: 88-10 1991: 185-208; Blomberg, 2001: 91-5; Barrett, 1978: 202-19; Köstenberger, 2004: 117-32; Beasley-Murray, 52; Brown, 1966: 129-49.

[744] Newman and Nida (1980: 75-94) continue that, "Jesus then indicates that his own authority (and t followers, cf. v. 11) and the authority of his message have come from heaven. Verse 13 then serves as a clima

the teacher of Israel on the topic of "being born from above" (cf. Lindars, 1972: 150-1; Kynes, 1992: 575).[745]

As it is in the case of the previous two responses of Jesus (vv. 3, 5-8), in the discourse Jesus also employs an ἀμὴν ἀμὴν formula (v. 11; cf. Howard, 1952: 8: 507; Carson, 1991: 185-208).[746] The content of the monologue can broadly be divided into two sections (vv. 10-15, 16-21).[747] The first section (vv. 10-15) deals with the unbelieving nature of the Jewish community (where Nicodemus is a representative character). In this section, Jesus relates three important aspects: the lifting up of the Son of Man (cf. Ashton, 1991: 348-9), belief in him, and the attainment of the experience of eternal life (cf. Painter, 1993: 195-9; Blomberg, 2001: 91-5).[748] The *intertextual* feature within the discourse (3:14; cf. Num 21:19) calls the reader's attention toward a wider dialogical spectrum. Jesus brings his ultimate superiority over the Law and Moses to the attention of his interlocutor.[749] In one sense, Jesus introduces himself as one ascended into heaven in comparison to Moses as one who never gone to heaven; in other sense, Jesus is one *to be lifted up* (Gk. ὑψωθῆναι) over against Moses who had *lifted up* (Gk. ὕψωσεν) the serpent in the wilderness (cf. Van der Watt, 2000: 107-8; Gench, 2007: 23).[750] The second section (vv. 16-21) discusses God's expression of love toward the world by sending his τὸν υἱὸν τὸν μονογενῆ and human responsibility of attaining eternal life by believing in the Son (cf. Wallace, 1996: 620-1; Milne, 1993: 77-8). Stibbe (1993: 58) attempts to see another intertextual echo with the story of Abraham and Isaac in John 3:16 (cf. Gen 22:1-19). He (1993: 58) states that, "A parallelism is suggested between Abraham and Isaac and God the Father and his Son".[751] In vv. 17-21, the need of believing in the Son of God is emphasised by

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Jesus has said and as a transition to verses 14-17". They (1980: 75-94) say further that, "One of the problems in verses 13-21 is that of identifying the speaker—another example of the difficulty of the Johannine discourse. John so interweaves his own theological statements with the words of Jesus that it is difficult to tell where Jesus finishes speaking and where the Gospel writer himself begins".

[745] The aspect of the "birth from above" can be understood in terms of one's personal relationship with God through Jesus. It is an experience of beginning to grow in Christ while continuing in the "world from below". Kynes (1992: 575) says that, "Integral to the teaching of the new birth is the notion that natural growth and development will not suffice. A radical discontinuity with the past and a fundamental internal change is required if one is to enter the kingdom of God".

[746] See Brown, 1966: 129-49; Köstenberger, 2004: 117-32; Blomberg, 2001: 91-5; Newman and Nida, 1980: 75-94; Barrett, 1978: 202-19; Carson, 1991: 185-208; Beasley-Murray, 1987: 43-52; Malina and Rohrbaugh, 1998: 80-9; Moloney, 1998: 88-103.

[747] Brown (1966: 149) mentions that, ". . . some verses of this division of chap. 3 belong to Jesus' discourse with Nicodemus and the rest are an added commentary by the evangelist . . . . The two principal places suggested within these verses for the change of speaker are v. 13 and v. 16".

[748] Moloney (1998: 95; cf. Bernard, 1929: 1: 111) opines that, "Jesus affirms the uniqueness of the revelation of the Son of Man by means of a strong contradiction (οὐδείς) of any suggestion that the great revealers of Israel had been to heaven, seen the heavenly secrets, and returned to reveal them".

[749] Jesus states: οὐδεὶς ἀναβέβηκεν εἰς τὸν οὐρανὸν εἰ μὴ ὁ ἐκ τοῦ οὐρανοῦ καταβάς, ὁ υἱὸς τοῦ ἀνθρώπου and καθὼς Μωϋσῆς ὕψωσεν τὸν ὄφιν ἐν τῇ ἐρήμῳ, οὕτως ὑψωθῆναι δεῖ τὸν υἱὸν τοῦ ἀνθρώπου. Cf. Carson, 1991: 185-208; Barrett, 1978: 202-19; Newman and Nida, 1980: 75-94; Beasley-Murray, 1987: 43-52; Köstenberger, 2004: 117-32; Painter, 1993: 195-9; Malina and Rohrbaugh, 1998: 80-9; Brown, 1966: 129-49; Moloney, 1998: 88-103; Blomberg, 2001: 91-5.

[750] Schnackenburg (1980: 1: 394; cf. Bertram, 1972: 8: 610-1; Hanhart, 1970: 22-46) observes that, "The ascent of the Son of Man to heaven, the return of the Son to the Father (cf. 13:1; 16:28; 20:17) begins with his 'exaltation' on the Cross, where its power to save believers is disclosed".

[751] Stibbe (1993: 58) says further that, "Three times Isaac is called Abraham's son, his only son (Gen 22:2, 12, 16). In the prologue of John's story, and here in 3:16-21, Jesus is portrayed as God's Son, his only Son (μονογενῆ)". Cf. Malina and Rohrbaugh, 1998: 80-9; Blomberg, 2001: 91-5; Carson, 1991: 185-208; Brown, 1966: 129-49; Moloney,

way of dualistic terms such as salvation versus condemnation, believing versus unbelievin versus darkness, and those who do what is true versus all who do evil (cf. Howard, 1952: 13; Bartholomä, 2010: 91-3).[752] As a clarification of the dialogue section in vv. 1- monologue section further deciphers about the basis for the "being born from above" expe i.e., God's sacrificial love through Jesus (cf. Kynes, 1992: 575; Namitha, 2000: 122). T content of the dialogue leading to monologue is established by way of connecting the exp of "new birth" with other major Johannine themes, like God's love for the world through Je requirement of believing in God's τὸν υἱὸν τὸν μονογενῆ, and attainment of eternal dualistic terms.

As usual in John, the form of the dialogue can be better understood on the basis of the dyn of the utterance-forms.[753] Verse 1 follows a story-telling format, but v. 2 employs the dramatic technique of introducing the characters through the utterance units.[754] Resseguie 245; cf. Hanhart, 1970: 22-46; Ashton, 1991: 374-7) is of the opinion that "The *structure* o can be divided into three sections that are based on Nicodemus' three speeches in 3:2, 4 Jesus' responses. The structure is thus: *first*, verses 1-3; *second*, verses 4-8; and *third*, ve 21".[755] He (2005: 245) further comments that, "The entire section is held together by an *in* that signals one of Nicodemus' defining traits: 3:2: [Nicodemus] came to Jesus *by night*; 3:1 this is the judgment, that the light has come into the world, and people loved darkness".[75 the first half of the pericope (vv. 1-10) is set in the form of a *dialogue*, the last half (vv. 11- *monologue*. The *dialogue leading to monologue* works as a model of communication

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1998: 88-103; Köstenberger, 2004: 117-32; Barrett, 1978: 202-19; Beasley-Murray, 1987: 43-52; Painter, 199 Newman and Nida, 1980: 75-94.

[752] Malina and Rohrbaugh (1998: 80) consider Jesus' conversation with Nicodemus as a signal of the opposition between believers who have new life and unbelievers who do not. See Newman and Nida, 198 Moloney, 1998: 88-103; Carson, 1991: 185-208; Stibbe, 1993: 53-9; Brown, 1966: 129-49; Blomberg, 20 Beasley-Murray, 1987: 43-52; Barrett, 1978: 202-19; Painter, 1993: 195-9; Köstenberger, 2004: 117-32.

[753] According to Brown (1966: 135), "The Nicodemus scene is our first introduction to the Johannine disco the first oral exposition in John of the revelation brought by Jesus, and in capsule form it gives the principal t that revelation". Cf. Keener, 2003: 533-74; Bennema, 2005: 44-9; Painter, 1993: 195-9; Köstenberger, 2004 Carson, 1991: 185-208; Beasley-Murray, 1987: 45-52.

[754] Bernard (1929: 1: 100) opines that, "Some points in the narrative of 3:1-15 would suggest that the inci recorded did not happen (as the traditional text gives it) at the beginning of the ministry of Jesus . . . at v. 2, n made of σημεῖα at Jerusalem which had attracted the attention of Nicodemus; but we have already noted on no σημεῖον in that city has yet been recorded". Cf. Köstenberger, 2004: 117-32; Carson, 1991: 185-208; I 2005: 44-9; Painter, 1993: 195-9; Keener, 2003: 533-74; Brown, 1966: 129-30; Milne, 1993: 74-80.

[755] Moloney (1998: 90) is of the opinion that, "Verses 11-12 form a 'bridge passage' that both concludes vv. opens vv. 11-11-21. At best Nicodemus remains in the background, listening to Jesus' brief discourse (vv. 11 discourse addresses the reader, and comments authoritatively upon the encounter between Jesus and Nicode Brown, 1966: 135-49; Thettayil, 2007: 10; Köstenberger, 2004: 117-32; Painter, 1993: 195-9; Moloney, 19 Bennema, 2005: 44-9; Beasley-Murray, 1987: 45-52.

[756] Kermode (1987: 450; cf. De Jonge, 1977: 29; Ashton, 1994: 174; Culpepper, 1983: 134-6) says that, "The under cover of which Nicodemus arrives to question the light (= life = the Word) is the uncomprehending da 1:5 as well as the darkness of those who mistake the signs". Kanagaraj (2005: 130) also has the same opi "The dialogue, which began with a reference to the coming of Nicodemus at night (v. 2), ends with a refere necessity for all to come to the Light". Cf. Bennema, 2005: 44-9; Painter, 1993: 195-9; Carson, 1991: Keener, 2003: 533-74; Milne, 1993: 74-80; Köstenberger, 2004: 117-32; Brown, 1966: 136-7; Moloney, 199

dialogue proper (dramatic dialogue; cf. Dodd, 1960: 303; Vellanickal, 1977: 163-213)[757] and *narratorial dialogue* (the narrator with the reader) are clubbed together.[758]

Utterance	Form	Content
Nicodemus	'We know' statement, acknowledgement, acceptance of facts	Jesus is a teacher who has come from God; No one can do the signs that he does apart from the presence of God
Jesus	Veracity statement, double meaning	No one can see the kingdom of God without being born from above
Nicodemus	Questions derived out of misunderstanding	How can anyone be born after having grown old? Can one enter a second time into the mother's womb and be born?
Jesus	Veracity statement, antithetical parallelism, warning, dualism, command, metaphor	In order to enter the kingdom of God, one has to be born of water and spirit; there is distinction between 'those who born of flesh' and 'those who born of spirit'; Nicodemus must be born from above; those who born of the spirit are like a wind that blows where it chooses, but no one hear the sound of it
Nicodemus	Surprised question, misunderstanding	How can these things be?
Jesus	Counter question, irony	Nicodemus is a teacher of Israel and yet he does not understand what Jesus says; veracity statement and a monologue mostly in dualistic terms

Table 17: 'Form' and 'Content' of utterance units in John 3:1-10

The dialogue leading to monologue plots an extended structural frame as follows:[759] *first*, the setting of the story (vv. 1-2a); *second*, the exclamatory utterance of Nicodemus about Jesus (vv. 2b-c); *third*, the first veracity statement of Jesus (v. 3); *fourth*, a pair of questions by Nicodemus (v. 4); *fifth*, the second veracity statement(s) of Jesus (vv. 5-8); *sixth*, the question of Nicodemus (v. 9); *seventh*, Jesus' counter question (v. 10); and *eighth*, a monologue (vv. 10-21; cf. Dodd, 1960: 303-8; Stibbe, 1993: 53-4).[760] The monologue section can be mainly divided as: *first*, a

[757] Stibbe (1993: 55) says that, ". . . in John 3:1-21 the narrator depicts the first of a number of dramatic encounters between Religion (represented here by Nicodemus of the Pharisees) and Revelation (Jesus)". Painter (1993: 195-6) says that, "While Nicodemus is a character peculiar to John, aspects of his story find echoes in the synoptics. His *quest* (2:23-3:15) finds its closest parallel in the quest of 'the rich young ruler' (Mark 10:17-22 = Matthew 19:16-22 = Luke 18:18-23). While the quest of the rich young ruler failed, the quest of Nicodemus is left open, to be fulfilled in later episodes in the gospel".

[758] The story is told not merely from the point of view of the interlocutors, but from the point of view of the narrator as he is the one who presents the facts before the readers. Jesus and Nicodemus are reconstructions of the narrator in his own terms. The narrator's role is also vivid as a commentator in vv. 3a, 4a, 5a, 9a, and 10a. The narrator is the one who presents the way characters talk, act, and behave within the episode. See Talbert, 1992: 100.

[759] Cf. Brown, 1966; 129-49; Moloney, 1998: 90; Beasley-Murray, 1987: 45-52; Keener, 2003: 533-74; Bennema, 2005: 44-9; Milne, 1993: 74-80; Carson, 1991: 185-208; Köstenberger, 2004: 117-32; Painter, 1993: 195-9.

[760] Ashton (1991: 374) says that, "Most of the difficulties belong to this section, and there is no agreement about where the natural break or breaks, if there are any, should be located. The first eight verses follow on without interruption,

counter question (v. 10); *second*, a veracity discourse (vv. 11-15); *third*, punch line of the gospel (v. 16); and *fourth*, a dualistic monologue (vv. 17-21; cf. Hanhart, 1970: 22-46; S 1998: 146-8).[761] The characters of the story exchange their ideas or utterances by way of n utterance-forms (see Table 17).[762] The dialogue has a well-structured syntactics that develo "A to B, B to A, A to B, B to A, A to B, B to A" format (cf. Bailey and Vander Broek, 199 4; Witherington, 1995: 92-3).[763] This is a circular way of communication as Charles Osgc Wilbur Schramm suggested, in which "both the sender and the receiver were involved in er and decoding".[764] According to Resseguie (2005: 246; cf. Pryor, 1992: 20), "The narrator d a typical *U-shaped plot*: Nicodemus descends into darkness at the beginning, but his en with the light marks a reversal (a periphery) that is realised in his later appearances". cohesive description of the story by means of a dialogue leading to monologue delinea narrative syntactic of the story-teller (cf. Traugott and Pratt, 1980: 21-3; Bartholomä, 2010:

In v. 11, Jesus' monologue begins and that includes the expression οἴδαμεν in order to hir Nicodemus' unknowing nature (cf. Duke, 1985: 172; Kysar, 1984: 33).[766] Resseguie (200

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and the concluding verses, 16-21, seem to fit together. But what of what lies between? Breaks have been s after vv. 8, 9, 10, 12, and 13".

[761] Carson (1991: 203; cf. Mlakuzhyil, 1987: 103) says that, "In two passages in this gospel, both in this chap 21 and 3:31-36), the words of a speaker (Jesus and John the Baptist respectively) are succeeded by the ex reflections of the Evangelist. Because the ancient texts did not use quotation marks or other ortho equivalents, the exact point of transition is disputed".

[762] Here Nicodemus uses forms like *'we know' statement*, *acknowledgement*, *acceptance of facts*, *questions/ from misunderstanding*, *surprised question*. On the other land, Jesus uses *veracity statements*, *double antithetical parallelism*, *warning*, *dualism*, *metaphor*, *counter question*, and *irony* (see Table 17).

[763] According to Louw (1986: 10; cf. Bailey and Vander Broek, 1992: 174; Mlakuzhyil, 1987: 111, 199 investigation of the syntax of discourse sections in John reveals that the Greek phrases typically tend to leng specific discourse unfolds. Bailey and Vander Broek (1992: 174) explain further that, "This observation fits already been noted; that is, that in John the discourse of Jesus is noticeably stretched from short to far more and elaborated segments of speech". Elam (1980: 182-4) sees 'proairetic (action) coherence', 'referential co 'discourse coherence', 'logical coherence', 'rhetorical and stylistic coherence', and 'semantic coherence' as p 'textual coherence'. Herman (1995: 78; cf. Levinson, 1983: 296) states that, "Central to Conversation Analy concept of *turn-taking* which organizes the distribution and flow of speech between the two poles of ir thereby keeping speech, generally, continuous. Turn-taking has been described as a process in which 'one p A talks, stops; another, B, starts, talks, stops; and so we obtain an A-B-A-B-A-B discussion of talk a participants'".

[764] Cf. Schramm, 1964; cf. Kumar, 2003: 19; Raja and Prabhakar, 2006/2008: 168-9; Powell, 1990: 8-9. Kum 19; cf. Raja and Prabhakar, 2006/2008: 168-9) defines that, "In a communication model he developed wit Osgood, Schramm suggested that communication was circular in nature, where both the sender and the rece involved in encoding and decoding, and were equal partners in the exchange". In the dialogue section (i.e., both Jesus and Nicodemus are involved in the encoding and decoding activities of communication.

[765] Painter (1993: 197) is of the opinion that, "Nicodemus is portrayed as one of those who believed on th signs (2:23; 3:2), such a man as Jesus knows. His quest is expressed in his *coming* to Jesus who interpreted h as a quest for the kingdom of God". See Köstenberger, 2004: 117-32; Keener, 2003: 533-74; Milne, 199 Painter, 1993: 195-9; Moloney, 1998: 90-103; Brown, 1966; 129-49; Bennema, 2005: 44-9.

[766] Ridderbos (1987/1997: 133) says that, "Beginning with v. 11 the 'dialogue' changes into a monologue". (1998: 100; cf. Brown, 1996: 1: 149; Painter, 2011: 115; Morris, 1995: 196-7) states that, "There is uncertain scholars over the speaker of this discourse. The interpretation takes it to be Jesus". Cf. Carson, 1991: Beasley-Murray, 1987: 45-52; Moloney, 1998: 90-103; Painter, 1993: 195-9; Milne, 1993: 74-80; Keener, 2 74; Bennema, 2005: 44-9; Köstenberger, 2004: 117-32.

cf. Smalley, 1998: 146-8; Brown, 1966: 1: 136-7) says that, "While Nicodemus' speech is bewildered ('How can?' in 3:4a and 9, 'can one?' in 3:4b), Jesus' speech is marked by solemn assertions: 'Very truly, I tell you' (3:3, 5, 11). While Nicodemus' speech progressively withers, Jesus' discourse progressively expands . . . . While Nicodemus fades into the background, Jesus moves to the foreground".[767] When the dialogue develops Jesus' talk is increasing and Nicodemus' speech decreases. This talk development provides the dialogue a specific format as follows (see Diagram 14).

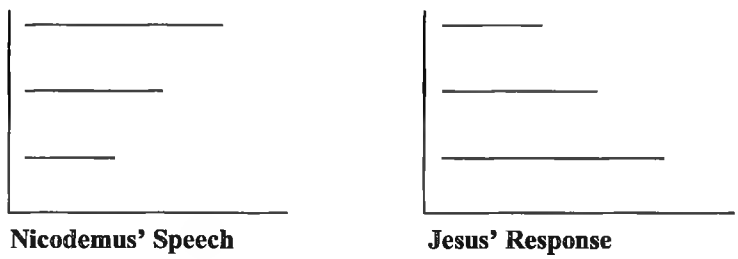

Diagram 14: The length of the talk units of Nicodemus and Jesus

In Jesus' response, he does not answer Nicodemus' concern plainly but instead uses the ambiguous word ἄνωθεν in order to describe about how one can enter the kingdom of God.[768] Being born ἄνωθεν can mean 'from above' or 'again' and John likely has a *double meaning* in the Greek (cf. Duke, 1985: 144; Van der Watt, 2005: 472).[769] Quast (1991/1996: 25; cf. Keener, 2003: 546-52; Sadananda, 2004: 219-21) is of the opinion that "The language of rebirth in the interchange between Nicodemus and Jesus is typically rich in double-meaning and symbolism". The usages of Jesus, like γεννηθῇ ἄνωθεν, βασιλείαν τοῦ θεοῦ and γεννηθῇ ἐξ ὕδατος καὶ πνεύματος, and Nicodemus' *misunderstanding* of them all in the episode vividly communicate the conflicting views of the interlocutors (cf. Coloe, 2001: 6; Duke, 1985: 144-5).[770] Brown (1966: 139; cf. Resseguie, 2005: 245) says that, "Nicodemus misunderstands what Jesus has said about begetting from above and thinks of coming forth from the womb again". Nicodemus' *misunderstanding* leads Jesus to explain his point slightly differently (vv. 4-8; cf. Keener, 2003: 537-9, 545-6; Duke,

[767] Resseguie (2001: 121; cf. Koester, 1995: 45) says that, "In 3:2, he [Nicodemus] speaks twenty-four words; in 3:4, eighteen words; and in 3:9—his final speech—only four words". Also see Köstenberger, 2004: 117-32; Moloney, 1998: 90-103; Carson, 1991: 185-208; Keener, 2003: 533-74; Beasley-Murray, 1987: 45-52; Painter, 1993: 195-9.

[768] Lindars (1972: 151; cf. Vellanickal, 1977: 172-4; Bartholomä, 2010: 80-1) states that, ". . . the idea of rebirth is certainly present whichever way we translate *anōthen*, because it is implied by the whole context". Cf. Carson, 1991: 185-208; Keener, 2003: 533-74; Beasley-Murray, 1987: 45-52; Painter, 1993: 195-9; Bennema, 2005: 44-9; Thielman, 1991: 170; Köstenberger, 2004: 117-32; Moloney, 1998: 90-103; Milne, 1993: 74-6.

[769] Kermode (1987: 450) says that, "He [Nicodemus] enters from the night, as later Judas will go out into it; and he is told that the knowledge which belongs to generation, genesis, flesh, becoming, is irrelevant to the being of eternal life". Cf. Bennema, 2005: 44-9; Köstenberger, 2004: 117-32; Painter, 1993: 195-9; Beasley-Murray, 1987: 45-52; Blomberg, 2001: 92; Moloney, 1998: 90-103; Brown, 1966: cxxxvf, 130-1.

[770] Lindars (1972: 151; cf. De Jonge, 1970-1971: 337-59; Vellanickal, 1977: 172-4) says that, "The misunderstanding is that Nicodemus supposes that this fresh birth is the same as physical birth . . . a closer look at the context clinches the argument that John in fact intended 'from above'".

1985: 144-5).[771] The usage of a *double meaning-misunderstanding-clarification format* efficacious within the narratorial framework of the episode (cf. Petersen, 1993: 42-4; 2011: 112-3).[772] Moreover, the setting and characterisation add flavour to the utterance dyn of the story. Duke (1985: 108, 185-6; cf. Witherington, 1995: 92-3; Aaron, 2001: 1) sa "John's constant play with light and darkness provides some instances of ironic imagery. A example is 3:1-2. The irony stems from the contrast to Nicodemus' credentials in 3:1". Thi setting and the movements of the characters overshadow the utterance units of the episode.[7

Nicodemus' misunderstanding (v. 4) and the perplexity of his final question (v. 9) are dec order to place him opposite to Jesus in the dialogue proper (cf. Painter, 2011: 112-3; Bruce 81-6).[774] Two of Jesus' initial responses follow parallel linguistic and stylistic tones (v. 3; c The stylistic features like Ἀμὴν ἀμὴν and λέγω σοι formulas (cf. Lincoln, 2000: 66; Cul 2001: 253-62), *Kingdom-focused sayings* (vv. 3, 5),[775] *double entendre* (vv. 3, 7; cf. Duke 144-5; Resseguie, 2005: 245),[776] *antithetical parallelism* (v. 6; cf. Greenstein, 1983: *contrast* (v. 8), *simile* (v. 8; cf. Resseguie, 2005: 245), and *counter questions* (Nico questions in vv. 4, 9 and Jesus' responsive question in v. 10) are all foregrounding element the dialogical framework (cf. Petersen, 1993: 41-5; see Diagram 15).[777]

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[771] Keener (2003: 533) says that, "Several of John's narratives involve the pattern of sign, misunder clarification, and response". Painter (1993: 197) says that, "Misunderstanding should not be understood as because by means of the misunderstanding of characters in the story Jesus clarifies his position". Duke (19 says that, "Dialogue partners can misunderstand metaphors (2:19-21; 4:10-15, 31-34; 6:32-35, 51-53; 1 double meanings (3:3-5; 12:32-34) or other kinds of cryptic or ambiguous expression (7:33-36; 8:21-22, 31-3 56-58; 11:23-25; 13:36-38; 14:4-6, 7-9; 16:16-19)". Cf. Moloney, 1998: 92-4; Carson, 1991: 185-208; I 2005: 45; Köstenberger, 2004: 117-32; Blomberg, 2001: 93; Milne, 1993: 74-6; Beasley-Murray, 1987: 45-52 1993: 195-9.

[772] Neyrey (2007: 79; cf. Coloe, 2001: 6; Vellanickal, 1977: 172-4) says that, "This literary pattern weave 3:1-15 and occurs often in the gospel. Because it, too, deals with knowledge and understanding, it confirms th of topic statement and development just seen. In essence, Jesus makes a *statement*, which is *misunders* prompts him to *speak further*".

[773] The narrator shapes the story by way of interlocking both the narratives and the utterance units and fu dynamism provides ample dramatic flavour to the episodic development.

[774] Talbert (1992: 98) reports that, "A parallel to what is going on in John 3 may be found in the *Corpus Her* tractate 13, a dialogue where Hermes Trismegistos tells his disciple Tat the prerequisite for a revelation c divinity". See Moloney, 1998: 92-4; Painter, 1993: 195-9; Köstenberger, 2004: 117-32.

[775] John 3:1-21 plays an important role in the entire gospel message as it presents the two instances of the e βασιλείαν τοῦ θεοῦ and relates it with the central teachings of Christianity. Maniparampil (2004: 209-10) "'Kingdom of God' is the revelation of God and the revolution of love. To believe in the kingdom is to revelation and revolution". For more details about βασιλείαν τοῦ θεοῦ in John, refer to Caragounis, 1992: Carson, 1991: 185-208; Painter, 1993: 195-9; Keener, 2003: 533-74; Köstenberger, 2004: 117-32; Bennema, 9; Moloney, 1998: 90-103.

[776] Painter (2011: 114; cf. Vellanickal, 1977: 172-4; Thielman, 1991: 170) says that, "John 3:8 continues t the *double entendre* of 3:3 and adds a second one. In a parable-like comparison, Jesus compares the Spi wind—an actual play on words in Greek since *pneuma* means either wind or spirit. Neither the physical win Spirit can be pinned down in terms of source or destination. The same applies to those 'born of the Spirit'".

[777] See more details about aesthetics and narrative in Chatman, 1978: 27. Cf. Keener, 2003: 533-74; Molon 90-103; Carson, 1991: 185-208; Köstenberger, 2004: 117-32; Painter, 1993: 195-9; Milne, 1993: 74-80.

A → Nicodemus: where do you come from? (v. 2b)
↓ B → Jesus' veracity utterance (v. 3)
A → Nicodemus: how can a man be born again when he is old? (v. 4)
↓ B → Jesus' veracity utterance (vv. 5-8)
A → Nicodemus: How can this be? (v. 9)
B → Jesus' counter question, veracity utterance (vv. 10, 11-21)

Diagram 15: The development of the dialogue between Nicodemus and Jesus

Towards the end of the dialogue, the narrator reveals the innermost perplexity of Nicodemus through the very question, Πῶς δύναται ταῦτα γενέσθαι (v. 9). As a response to his question, Jesus raises a *counter question* in the form of an *implicit contrast* (i.e., Σὺ εἶ ὁ διδάσκαλος τοῦ Ἰσραὴλ καὶ ταῦτα οὐ γινώσκεις;, v. 10)[778] that is *rhetorical* in character (cf. Kelly and Moloney, 2003: 76-7).[779] The narrator of the story uses all the above mentioned devices along with *parody*[780] in order to stabilise the dialogue between Nicodemus' 'earthly' and Jesus' 'spiritual' concerns (cf. Smith, 1999: 97; Brodie, 1993: 196-9).[781]

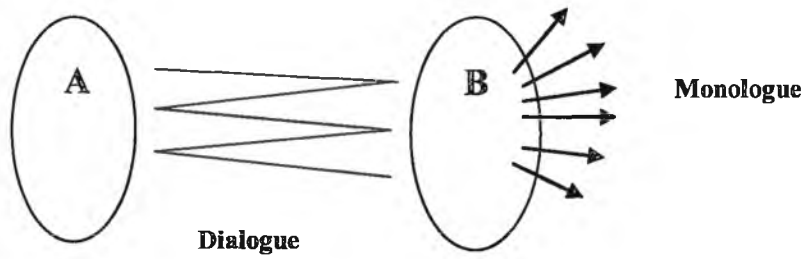

Diagram 16: Plot development from a dialogue to a monologue

The main thrust of the monologue can be summarised around dualistic concepts like the 'from above' and the 'from below' controversy, Moses and Jesus aspects, God's love and human sin concepts,[782] condemnation-eternal life teachings, and the darkness-light conflicts.[783] The feature of

[778] Smith (1999: 96) says that, ". . . his question is again 'natural' and understandable (v. 9). Nevertheless, Jesus sharply chides him (v. 10). Nicodemus, who at the beginning of the conversation called Jesus 'Rabbi' and a teacher come from God is now called the teacher of Israel, as Jesus feigns astonishment at his ignorance". Cf. Brown, 1966; 131; Köstenberger, 2004: 117-32; Painter, 1993: 195-9; Moloney, 1998: 90-103; Milne, 1993: 74-80.

[779] A *rhetorical question* is a statement in the form of a question that does not expect a reply but is stated to achieve greater persuasive power than a direct statement. The answer to a rhetorical question is usually obvious and is the only one available. Namitha (2000: 122) has the view that, "Jesus was dealing with him very skilfully and patiently, and thereby taking him beyond his normal understandings". Cf. Resseguie, 2005: 60-1.

[780] *Parody* is a piece of writing, music, and acting that deliberately copies the style of somebody/something in order to be amusing; something that is such a bad or unfair example of something that it seems ridiculous. Cf. Stibbe, 1993: 57. Here Nicodemus' use of 'Rabbi' or 'teacher' in order to address Jesus is copied by Jesus later in order to make a satirical statement in v. 10.

[781] See Carson, 1991: 185-208; Moloney, 1998: 90-103; Painter, 1993: 195-9; Beasley-Murray, 1987: 45-52; Köstenberger, 2004: 117-32; Milne, 1993: 74-80; Keener, 2003: 533-74; Brown, 1966; 129-49.

[782] While God's love is delineated explicitly within the monologue, human sin and unbelief are mentioned implicitly.

[783] Nicholson (1980: 21; cf. Beets, 1995: 105; Lincoln, 2000: 20) says that, "The Descent-Ascent Schema says that Jesus is to be understood as the one who has come from above (3:13b, 31; 6:38; 8:23; 13:3; 16:28a) and who will return above (3:13a; 13:1-3; 16:5, 28b). While Jesus is 'below', he remains one with the Father who is the source of

cosmic dualism in which Jesus' knowledge "from above" remains paradoxical to Nicoc knowledge "from below" (cf. Kelly and Moloney, 2003: 75-81; Painter, 2011: 115). Even there is repetition of words and phrases, which do not seem monotonous.[784] Stylistic featu *"Amen, Amen formula"* (v. 11), *synonymous parallelism* (v. 11), and *antithetical parallelis* 18, 20-21) add more strength to the monologue here.[785] Even in the monologue section maintains interconnectedness between terms, characters, and ideologies. Also it is conspicuc the *dialogic voice* remains as a thread throughout Jesus' talk.[786]

Nicodemus' first statement (v. 2a) with Jesus' interrogative statement (v. 10) makes a *charc inclusion*, as both the interlocutors address each other "Teacher" (cf. Bonar, 1972: 16-8; Ke Moloney, 2003: 73-7). His usage of οἴδαμεν (meaning "we know"; v. 2) and Jesus' usage οἶδας (meaning "you do not know"; v. 8; also οὐ γινώσκεις in v. 10) decide the antithetical of the characters.[787] The question in v. 10 affirms the conflict between the two characters t the portrayal of Jewish *unknowingness* and Jesus' *all-knowing* nature (cf. Bonar, 1972 Petersen, 1993: 41-5).[788] One of the noticeable features in this episode is the narrative techn *equilibrium*[789] between the interlocutors in order to present the dialogic activity rhetorically the characters are placed on a common ground by way of equilibrium, their para worldviews are presented adequately through a conversation (see Diagram 17).[790]

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his words, his actions and his authority". See Köstenberger, 2004: 117-32; Bennema, 2005: 44-9; Brown, 196 Moloney, 1998: 90-103; Milne, 1993: 74-80; Painter, 1993: 195-9; Beasley-Murray, 1987: 45-52.

[784] Cf. Painter, 1993: 195-9; Beasley-Murray, 1987: 45-52; Moloney, 1998: 93-5; Milne, 1993: 74-80; Guthr 335; Köstenberger, 2004: 117-32.

[785] Baldick (1990: 160; cf. Carey and Snodgrass, 1999: 109-10) defines 'parallelism' as "the arrangement of constructed clauses, sentences, or verse lines in a pairing or other sequence suggesting some correspondence them. The effect of parallelism is usually one of balanced arrangement achieved through repetition of t syntactic forms". Cf. Keener, 2003: 533-74; Carson, 1991: 185-208; Brown, 1966; 131-5; Köstenberger, 2(32; Milne, 1993: 74-80; Beasley-Murray, 1987: 45-52; Bennema, 2005: 44-9; Moloney, 1998: 90-103; Paint 195-9.

[786] *Dialogic Voice* can be understood as the interactive, interconnected, and intertextual trend of characters, id terminologies etc. The *Dialogic Voice* has to be taken seriously when we deal the non-dialogic (those are not (proper) narratives.

[787] Köstenberger (2004: 125) points out that, "In this rabbinic dialogue, Jesus clearly is the teacher, and Nicod student. In fact, from here on Nicodemus vanishes from sight, and the narrative drifts into a monologue, first and then, almost imperceptibly, by the evangelist himself".

[788] Keener (2003: 559) says that, "Nicodemus was a 'ruler' of Israel (3:1) and recognised Jesus as a teacher f (3:2), but his own lack of understanding as a 'teacher of Israel', one who claimed to teach others, proves : (3:10). Even if one takes Jesus' words 'Are you a teacher of Israel?' (3:10) as an expression of astonishm undoubtedly represent reproof as well".

[789] *Equilibrium* can be understood as a narrative tactic used by the narrator in order to introduce the charact story on a common ground. In this story, Jesus and Nicodemus stand as two teachers discussing from their wc (cf. Tasker, 1960: 66-7; Tenney, 1994: 304-5).

[790] Cf. Köstenberger, 2004: 117-32; Beasley-Murray, 1987: 45-52; Brown, 1966; 129-49; Bennema, 20 Keener, 2003: 533-74; Painter, 1993: 195-9; Moloney, 1998: 90-103.

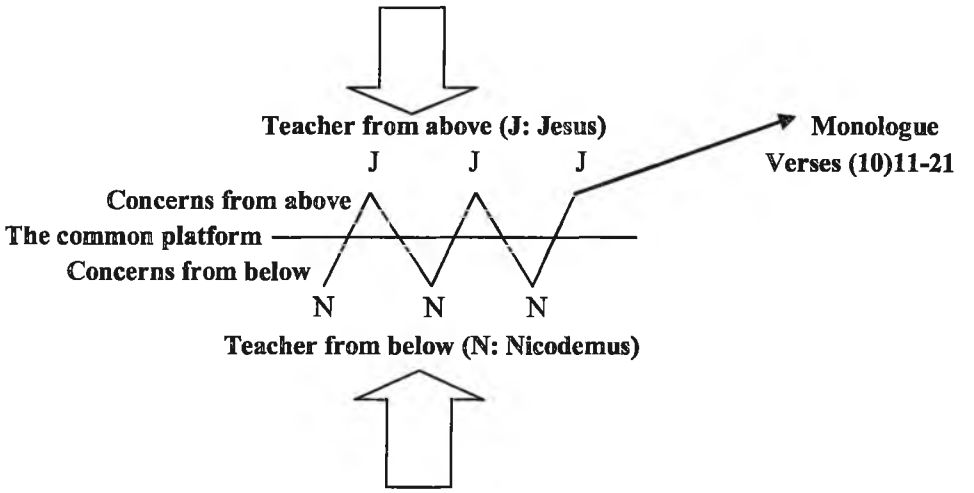

Diagram 17: The equilibrium of characters in John 3:1-21

The dialogue is between Jesus a teacher from above (who is *all-knowing*) and Nicodemus a teacher from below (who is *unknowing* and *misunderstanding*). The dialogue has several trends of forms: it can be a revelatory dialogue leading to a monologue[791] and, at the same time, a story that directs the interlocutors and readers from darkness to light, an A-to-B question and answer exchange, and a quest story.[792] The pedagogical or instructional nature of the episode is conspicuous through the *teacher to teacher dialogue* pattern and the resultant revelation (cf. Bonar, 1972: 16-8; Petersen, 1993: 42-4; see Diagram 17).[793] All the literary dynamisms discussed above contribute toward the conflicting pedagogical views of the dialogue. Thus the form of pedagogical dialogue turned monologue is making its fullest sense by the help of all other literary and linguistic phenomena within the text.

The dialogue leading to monologue at John 3:1-21 has several functional characteristics.[794] It is not merely introduced as a dialogue between the characters (i.e., between Jesus and Nicodemus) of the story; but a dialogue also between the narrator and the reader. The dialogue between the narrator and the reader takes place through the medium of the characters. It is an instructional or pedagogical dialogue as it maintains a *teacher to teacher* pattern (cf. Petersen, 1993: 42-4; Bonar,

[791] Quast (1991/1996: 24; cf. Bailey and Vander Broek, 1992: 172-3) is of the view that, "When Nicodemus comes to Jesus, he comes as one who, in spite of all his religious credentials, turns to Jesus for the saving revelation".

[792] Painter (1989: 25; cf. Tenney, 1994: 304-5; Tasker, 1960: 70-1) says that, "The incident with Nicodemus is a traditional quest story, 2:23-3:15. Nicodemus is portrayed as one of those who believed on the basis of signs (2:23; 3:2). He is such a man as Jesus knows (2:25; 3:1). The coming of Nicodemus to Jesus is expression of his quest which Jesus interpreted as a quest for the kingdom of God". The format of an *inclusio*, a *dialogue leading to monologue*, a *U-shaped plot*, and a *quest story* provides the readers a better understanding about the way this revelatory narrative progress (cf. Schnackenburg, 1980: 1: 363-409; Gench, 2007: 19-28).

[793] Morris (1995: 195-6; cf. Tasker, 1960: 66-7; Tenney, 1994: 304-5) says that, "'Israel's teacher' (more literally 'the teacher of Israel') points at the very least to preeminence as a teacher. The article ('the', not 'a' teacher) may indicate that Nicodemus held some official position, but if so we do not know what it was. But this leading Pharisee professed to know the things of God, and even to teach them to others".

[794] For more details about the functional aspects of a text, refer to Aune, 1986: 87.

1972: 16-8), doctrinal and thematic as it introduces some of the prominent doctrinal issu themes, and intellectual and rhetorical as the interlocutors invite the reader to get involve narrative world.[795] The conversation between Jesus and Nicodemus is introduced as one systematically arranged dialogues in John.[796] A reader is brought to the point that the nar 3:1-21 attempts to introduce a stylistic Jewish-Christian dialogue for the sake of pragmatic (cf. Thielman, 1991: 179).[797] There is an array of themes within the pericope,[798] like cor Jesus (v. 2), darkness and light (v. 2; cf. v. 19), knowledge (v. 2; cf. vv. 8, 11), Jesus' orig 2), signs (v. 2), the kingdom of God (vv. 3, 5), being born from above (vv. 3, 7-8), sight (v. being born of water and spirit (vv. 5, 6, 8), spirit and flesh (vv. 5, 6, 8), witness (v. 11), desc ascent (v. 13), lifting up (v. 14), God's love for the world (v. 16), life (vv. 15-17, 21), ar (vv. 15-18; cf. Bonar, 1972: 16-20; Witherington, 1995: 95-106).[799] The development themes (by way of dualistic terms) is helpful for the reader to understand the ideological c between the protagonist (Jesus) and his counterparts (the Jews; cf. Namitha, 2000: 121-2).[80

This episode is a *dialogue leading to monologue* as the section maintains a dialogical form v. 10 where it turns into a monologue (vv. 11-21).[801] According to Thielman (1991: 170)

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[795] Cf. Stibbe, 1993: 53-9; Painter, 1993: 195-9; Malina and Rohrbaugh, 1998: 80-9; Blomberg, 2001: 91-5; Murray, 1987: 45-52; Newman and Nida, 1980: 74-94; Barrett, 1978: 202-19; Dodd, 1960: 303-8; Carson, 19 208; Bennema, 2009: 77-85; Dodd, 1963: 328-34.

[796] Cf. Brown, 1966: 129-49; Milne, 1993: 74-80; Moloney, 1998: 89-102; Köstenberger, 2004: 117-32.

[797] Here the dialogue is between Nicodemus, the Jewish leader, and Jesus, the leader of the newly emerging gr

[798] Bartholomä (2010: 94; cf. Brodie, 1993: 196-202) says that, ". . . it is important to note that all key elements of Jesus' discourse in John 3 have a similar counterpart in Matthew, Mark, or Luke. The necessity of rebirth (John 3:3, 5) par. Matthew 18:3 and Mark 10:15), the importance of personal faith in Christ as a pre for eternal life (John 3:14-15 par. Matthew 19:28 pars.), and the emphasis on Jesus as savior for every believes (John 3:16-18 par. Luke 19:10, Matthew 19:28 pars.) are noticeable parts of Jesus' synoptic teaching'

[799] Abstract themes like 'love', 'know', 'believe', and 'saving'; dualistic concepts such as 'flesh and spirit', ' darkness', and 'true and evil'; and antithetical themes like 'from above' and 'from below', 'earthly thi 'heavenly things', 'ascending' and 'descending', and 'condemning the world' and 'saving the world' esta dialogue-turned-monologue as a sophisticated theological piece of writing. Christological titles like 'teac God', 'Son of Man', 'only Son' and 'Son of God' give a detailed picture of Jesus' personality. Activities of Je as 'teacher from God', 'performer of signs', 'one who descended from heaven' and 'ascended into heaven', ' be lifted up', 'mediator between God and human beings', 'one who saves the world', 'one who deliv condemnation', 'light of the world', and 'mission of Son of Man' expand the broader spectrum of divine in Dodd (1960: 308) says that, ". . . the discourse, starting from the idea of rebirth, as initiation into eternal become a kind of program of the whole work of Christ, setting forth briefly certain ideas which will come up discussion as the work proceeds: notably those of the 'elevation' of the Son of Man, of the love of God for th and of light and judgment". Cf. Malina and Rohrbaugh, 1998: 80-9; Barrett, 1978: 202-19; Blomberg, 20 Painter, 1993: 195-9; Newman and Nida, 1980: 74-94; Beasley-Murray, 1987: 45-52; Stibbe, 1993: 55-6; Do 328-34; Carson, 1991: 185-208.

[800] As Bowman rightly states, the communicator [i.e., Jesus] is deciphered as the message. He (1975: 11-12) "The communication is not the message, but the communicator is the message, and its universal conve message is the communicator". The dualistic conflict between 'light and darkness', between 'spirit and fl ultimately between 'the world from above and the world from below' is introduced through the representatio and Nicodemus.

[801] Cf. Bennema, 2009: 77-85; Carson, 1991: 185-208; Stibbe, 1993: 53-9; Dodd, 1960: 303-8; Barrett, 1978 Blomberg, 2001: 91-5; Painter, 1993: 195-9; Malina and Rohrbaugh, 1998: 80-9; Dodd, 1963: 328-34.

Johannine pattern is for "people come to Jesus with 'earthly' concerns, but Jesus answers them in 'spiritual' terms".[803] This conflict between 'earthly' and 'spiritual' within the story calls for a dialogue, a characteristic feature of Jesus' conversation with Nicodemus. Resseguie (2005: 245-6; cf. Powell, 1990: 52; Ellis, 1984: 6-7)[804] says that, "The narrator's *characterisation* of Nicodemus relies on both showing and telling. Nicodemus' speech, discourse patterns, and actions and what Jesus says to him are the primary methods of showing his characterisation".[805] In the dialogue proper section, there is a *fifty-fifty* sequence of communication between Jesus and Nicodemus; but in the latter part Jesus takes full control of the discussion.[806] Nicodemus represents not only the Jews of his time but also those who believed in Jesus after seeing his signs (see v. 2; cf. 2:23-25). Jesus, however, represents the new community of believers.[807] Jesus' position as the protagonist is portrayed in dignified terms.[808] The dialogue genre is used in order to make Jesus' voice known and ultimately to reveal his identity. The reader comprehends the complex theological and christological aspects of the story in order to dialogue with her/his own contextual realities.[809]

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[802] See Barrett, 1978: 202-19; Painter, 1993: 195-9; Beasley-Murray, 1987: 45-52; Dodd, 1960: 303-8; Newman and Nida, 1980: 74-94; Bennema, 2009: 77-85; Blomberg, 2001: 91-5; Dodd, 1963: 328-34.

[803] Malina and Rohrbaugh (1998: 88) say that, ". . . when John speaks of the world hating believers, or hating light and loving darkness, he is using the same language of attachment and disattachment, loyalty and disloyalty to his enlightened group. He is drawing the strongest possible contrast between his own group and all outsiders".

[804] Cf. Malina and Rohrbaugh, 1998: 80-9; Beasley-Murray, 1987: 45-52; Bennema, 2009: 77-85; Newman and Nida, 1980: 74-94; Painter, 1993: 195-9; Blomberg, 2001: 91-5; Dodd, 1960: 303-8; Dodd, 1963: 328-34; Stibbe, 1993: 54-5; Carson, 1991: 185-208; Barrett, 1978: 202-19.

[805] Resseguie (2005: 246) further comments that, "Nicodemus progressively develops as a character in each of his three appearances (i.e., 3:1-21; 7:50-52; and 19:35). Initially, the narrator tells us about Nicodemus, using a string of epithets that places him within Israel's dominant culture: 'Now there was a Pharisee named Nicodemus, a leader of the Jews' (3:1). He is identified as a man ('now there was a *man*', not translated in NRSV), then a Pharisee, and finally a 'leader of the Jews'". Cf. Painter, 1993: 195-9; Bennema, 2009: 77-85; Blomberg, 2001: 91-5; Beasley-Murray, 1987: 45-52; Barrett, 1978: 202-19; Malina and Rohrbaugh, 1998: 80-9; Dodd, 1960: 303-8; Dodd, 1963: 328-34; Newman and Nida, 1980: 74-94.

[806] Dodd (1960: 303) says that, "The transition from dialogue to monologue is characteristic of this writer's manner". Cf. Moloney, 1998: 89-102; Milne, 1993: 74-80; Köstenberger, 2004: 117-32; Brown, 1966: 129-49. Kanagaraj (2005: 116) opines that, "Although the dialogue takes place between two individuals, they speak as representatives of two communities, as the plural pronouns show (vv. 7, 11, 12)". Cf. Milne, 1993: 74-80; Köstenberger, 2004: 117-32; Malina and Rohrbaugh, 1998: 80-9; Brown, 1966: 129-49; Moloney, 1998: 89-102.

[807] The narrative deals multifarious levels of dialogues in a dynamic way: *first*, between the interlocutors within the story; *second*, the praxis-oriented heaven and earth dialogue; *third*, the narrator and the historical readers; and *fourth*, the narrative's dialogue with the current readers (cf. Ricoeur, 1988: 171). Powell (1990: 14; cf. Chatman, 1975: 23; Lausberg, 1960/1998; Mitchell, 2006: 615-33; Sternberg, 1985: 282) defines 'Rhetorical criticism' as follows: "Within literary circles, rhetorical criticism is viewed as a pragmatic approach to literature that focuses on the means through which a work achieves a particular effect on its reader . . . . Rhetorical critics have sought to discover how literature accomplishes these things and why it has these particular effects". See Beasley-Murray, 1987: 45-52; Carson, 1991: 185-208; Keener, 2003: 533-74; Painter, 1993: 195-9; Brown, 1966; 129-49; Milne, 1993: 74-80; Bennema, 2005: 44-9; Moloney, 1998: 90-103; Köstenberger, 2004: 117-32.

[808] Resseguie (2005: 246) states that, "If John 3 were the only narrative about Nicodemus, he would remain a flat, static character, but the subsequent cameos suggest a dynamic or developing character who adopts a new point of view in his encounter with the divine". See Newman and Nida, 1980: 74-94; Bennema, 2009: 77-85; Painter, 1993: 195-9; Dodd, 1960: 303-8; Beasley-Murray, 1987: 45-52; Carson, 1991: 185-208; Barrett, 1978: 202-19; Malina and Rohrbaugh, 1998: 80-9; Blomberg, 2001: 91-5; Dodd, 1963: 328-34.

[809] Bailey and Vander Broek (1992: 176) state that, ". . . it is important for interpreters to recognise that the Johannine Jesus speaks in a manner quite different from that of the Jesus of the synoptics . . . . Realizing this fact, interpreters

Anderson (2008: 93) says that, "John's material developed dialogically, and it must b dialogically if its epistemological origin, developmental character, and rhetorical design ar adequately understood". Anderson is correct in suggesting that it is not only a dialogue b the characters of the story but also a piece that encourages the reader to get involve in a d with the text.[810]

Along with the movement of the characters and the development of the themes, the a employs literary devices in order to actualise rhetorical impact upon the reader (cf. Court 79; cf. Chatman, 1978: 151). The use of *double meaning-misunderstanding-clarification* (cf. Witherington, 1995: 103; Hamid-Khani, 2000: 33-61)[811] and the narrative techn *equilibrium* help the narrator to reveal the perspectival conflict (cf. Chatman, 1978: 48; Khani, 2000: 33-61) and the characterisation of Jesus and Nicodemus. Gench (2007: 24-5) i opinion that, ". . . Nicodemus is a character who may well evoke our sympathy, even emp we too struggle to comprehend an enigmatic Jesus. He serves as a reminder that many attracted to Jesus, then and now, do not immediately understand him".[812] In this proc thematic and doctrinal aspects (cf. Gench, 2007: 26-8) give force for the pragmatic develop the dialogue (cf. Tan, 1993: 50-89). The narrator of the story presents an 'everyday (r dialogue' genre in dramatic terms (cf. Tan, 1993: 28).[813] The circular way of communica way of both 'encoding' and 'decoding', takes place not only within the narratorial world b between the narrator of the story and the reader.[814] While the narrator shares the story w ever-present reader, the reader has all the rights to comprehend and respond to the story-t further clarification. Through all these means, the narrator uses the literary techn defamiliarisation of the story in order to present it afresh before the reader (cf. Resseguie 27-8). Nicodemus' lack of belief and lack of knowledge necessitates a dialogue wit context.[815] This is also true with all the unbelieving and unknowing readers. The use of re language (cf. Traugott and Pratt, 1980: 1-35; Fairclough, 1992: 12-36) evokes diverse r among the readers. The reader is given a choice either to accept or to reject the life-giving

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should approach Johannine discourse and narration as embodying rich theological and Christological resulting from concrete struggles in the life of the Johannine community". Cf. Köstenberger, 2004: 117-32 1966: 129-49; Moloney, 1998: 89-102; Milne, 1993: 74-80.

[810] The dialogue establishes a strong theological foundation, recreates the personality of Jesus as a uniq resolves the conflicts through discourses, and generates alacrity among the readers.

[811] Stibbe (1994b: 17) explains that, ". . . Jesus proves evasive in his language. Now he adds *double entendre* of the *mashal* or riddle. He says, 'You must be born *anōthen*—again or from above' (3:3). 'The *pneuma* (whi both 'wind' and 'spirit') blows wherever it pleases'. No wonder Nicodemus finds Jesus hard to understand!"

[812] Witherington (1995: 92) says that, "What is striking about the characterisation of Nicodemus is that t actually appears in only seventeen verses in this gospel, and speaks only sixty-three words, we feel we k rather well, and apparently the audience is meant to develop a certain sense of kinship or identity with him".

[813] Elam (1980: 180-282; cf. Tan, 1993: 28-9) finds differences between real-life dialogue and drama di drama dialogue is characterised by: syntactic orderliness, informational intensity, illocutionary purity, a systematic floor-appointment control.

[814] Cf. Schramm, 1964; Kumar, 2003: 19; Raja and Prabhakar, 2006/2008: 168-9; Powell, 1990: 8-9.

[815] Cf. Reinhartz, 1994: 571; Kysar, 1984: 33; Brant, 2004: 164.

the world (v. 19).[816] Through all these means, the story is presented performatively (cf. Elam, 1980: 213-20; Van der Watt, 2010: 139-67).[817] Thus in John 3:1-21, the central theme of "new life" is discussed by way of a pedagogical dialogue turned monologue and that reveals Jesus' identity yet another level.

3.3. Meso-Analysis

The content of the *dialogue leading to monologue* is centered on the theme of "new birth" and other attached themes like God's love for the world through Jesus, the requirement of believing in God's only begotten son, and the attainment of eternal life (cf. Kermode, 1987: 450; Van Tilborg, 1993: 47-53).[818] In order to present the theme persuasively, the narrator uses a *teacher to teacher* (or A to B and B to A) dialogical format (see Table 19; cf. Moloney, 1998: 91-4; Köstenberger, 2004: 117). The episode reveals the identity of Jesus yet another time and invites the reader toward the new experience in relation to him. Thus the content, form, and function of the dialogue together achieve the goal of the narrative (cf. Aune, 1986: 65-91). While discussing about the Platonic dialogues, Press (2007: 5; cf. Tan, 1993: 28; Hess-Lüttich, 1985: 199-214) states that, "The literary and dramatic aspects are taken to be the 'form', and this is to be strictly separable from the arguments, which are the 'content'". In 3:1-21, the narrator employs the form of a pedagogical dialogue turned monologue in order to introduce the theme of "new birth". Different from the dialogue turned monologue section in 1:19-34, where the dialogue and the subsequent monologue happen within a span of two days, in 3:1-21 the dialogue and monologue are sequential and without a break. The episode (3:1-21) is placed between the short episodes at 2:13-22 and 3:22-30 (see Diagram 18). Carson (1991: 185)[819] is of the opinion that, "The one who 'knew all men', who 'did not need man's testimony about man' (2:24-25), now enters into a number of conversations in which he instantly gets to the hearts of individuals with highly diverse backgrounds and needs—Nicodemus (3:1-15), the Samaritan woman (4:1-26), the Gentile official (4:43-53), the man at the pool of Bethesda (5:1-15), and more".[820] This sequential feature of

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[816] See Reinhartz, 1994: 571-2; Rensberger, 1988: 113-6; Reinhartz, 2001: 26.

[817] Several studies have been devoted to the specific question of language and its roles in the drama. One of the earliest and most important, after the founding work of Veltrusky (1941, 1942) and Honzl (1943), is Ingarden (1958), a phenomenological view of linguistic functions, concerned with the ontological, proairetic and expressive status of the dialogue. Cf. Elam, 1980: 218.

[818] Schnackenburg (1980: 1: 367) says that, "According to the usage of ἄνωθεν elsewhere in John (3:31; 19:11, 23), and his doctrine of 'birth from God' (1:13; 1 John 2:29; 3:9; 4:7; 5:1), the only justifiable translation is 'from above'".

[819] Davies (1992: 26) states, "Most of the dialogues present only two interlocutors. Sometimes these are individuals, like Jesus and Nicodemus (3:1-15), or Philip and Nathanael (1:45-46), or Mary and Martha (11:28). Sometimes one or both of the interlocutors is represented by a group, like the brothers of Jesus (7:3), the Pharisees (8:13), the 'Jews' (8:48), the disciples (9:2) or groups within the crowd (7:11-13)". Cf. Barrett, 1978: 202-19; Dodd, 1963: 328-34; Blomberg, 2001: 91-5; Newman and Nida, 1980: 75-94; Beasley-Murray, 1987: 45-56; Painter, 1993: 195-9.

[820] Bennema (2009: 79) opines that, "The dialogue between Nicodemus and Jesus only starts at 3:2, but 2:23-3:1 sets the stage". Beasley-Murray (1987: 45-6) says that, "Just as 2:1 harks back to the events of chap. 1 yet commences a new division of the gospel, so 2:23-25 is linked with the setting of the previous episode yet belongs essentially with chap. 3, since it provides a context for the Nicodemus narrative and an important clue to its understanding". Cf.

narratives and dialogues sets an *analeptic* and *proleptic* background for the Nicodemus s 3:1-21.[821] The thematic development, conceptual framework of light and darkness, and the *to teacher* pattern convince the reader about the conflicting and pedagogical framework episode. The literary devices like *double meaning-misunderstanding-clarification*[822] and otl used in order to rhetoricise the dialogue (see the micro-analysis; cf. Lausberg, 1998). contrasting characterisation of Jesus and Nicodemus within the narrative framework he reader to identify the nature of the dialogue (see Table 18).[824]

Though the narratives are minimally used within the episode (i.e., vv. 1-2a, 3a, 4a, 5a, 9a, 1 narrator's control over the dialogue is obvious.[825] The dialogue leading to monologue con to the narratorial advancement and narrator-reader interactions by way of its tl development, charactorial movement, and the literary devices within the story (cf. Lee, 19 51; Funk, 1988: 2-3). Jesus and Nicodemus are representing two different worldvi ideologies engaged in a *teacher to teacher* dialogue and their views are antithetical in su (cf. Dodd, 1963: 328-34; Michaels, 1984/1989: 55-62). The questions of Nicodemus the 'from below' (vv. 2b, 4b, 9b) and the veracity utterances of Jesus the teacher 'from above' 5b-8, 10b-21) form a pedagogical dialogue (see Table 19; cf. Ridderbos, 1987/1997: 1 Jonge, 1977: 29).[826] The three questions of Nicodemus and the subsequent answers of Je important elements to understand the worldviews 'from below' and 'from above' (cf. Vell 1977: 169-201; Köstenberger, 2004: 120-6). From all these, the reader is invited to see dialogue is, in essence, one between the 'upward world' and the 'downward world' (see Ta

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Beasley-Murray, 1987: 45-56; Painter, 1993: 195-9; Barrett, 1978: 202-19; Newman and Nida, 198(Blomberg, 2001: 91-5; Dodd, 1963: 328-34.

[821] Stibbe (1993: 54) states that, "The entire piece is based on a contrast between Jesus and Nicodemus. Nicc depicted as 'a man' (ἄνθρωπος) in v. 1, while Jesus, at the very end of the dialogue, describes himself twice as of Man' (τὸν υἱὸν τοῦ ἀνθρώπου). Here 'a man' comes face to face with *the* Heavenly Man. The archetype wisdom and pedagogy encounters the personification of heaven's Truth". Cf. Dodd, 1963: 328-34; Newman 1980: 75-94; Blomberg, 2001: 91-5; Barrett, 1978: 202-19; Painter, 1993: 195-9.

[822] Davies (1992: 26) says that, "There are . . . genuine disagreements and misunderstandings in the d Johannine dialogues sometimes convey a sense of talking at cross purposes, as Jesus' discussion with Nicode illustrates (3:1-15). Nicodemus fails to grasp the significance of Jesus' statements about being born again or b above".

[823] Ricoeur (1984/1985/1988: 3: 171; cf. Stockhammer, 1963: 224) says that, ". . . the meaning of a literary v upon the dialogical (dialogisch) relation established between the work and its public in each age". Cf. Lee, 51; Thatcher, 2001: 269-71; Black, 2001: 12; Botha, 1991: 71-87; Garver, 1994: 52-75.

[824] Bennema (2009: 78; cf. Lee, 1994: 48-51; Smith, 1999: 94) says that, "The Greek διδάσκαλος ('te equivalent to the Hebrew *rabbi* (cf. 1:38; 3:2). In addition, the explicit use of the Greek Σὺ ('you') in emphasis—Nicodemus is *the* teacher or 'top theologian' of Israel". Carson (1991: 198) says that, "There is report of Nicodemus' replies: dialogue becomes monologue, which in turn becomes a paragraph of reflecti Evangelist". Cf. Barrett, 1978: 202-19; Dodd, 1963: 328-34; Painter, 1993: 195-9.

[825] A reader presupposes that all the stories within the gospel are contributions of the narrator. The narrator who introduces the characters and their utterances to the reader.

[826] Stibbe (1993: 53) says that, "Certain structural features should be noted in 3:1-21. In the arrangement of 3 author once again has revealed a predilection for tripartite structure. These verses are arranged artistically aro questions and three answers".

cf. Van Tilborg, 1993: 47-53; Smith, 1999: 100-2).[827] But the narratorial technique of *equilibrium* places both the characters on a common platform (see Diagram 17).

Nicodemus	Jesus
One who is coming during night time, Man, Pharisee, Leader of the Jews, Not born from above, Not being born of water and spirit, ***Teacher of Israel***, One who does not believe	Light of the world, Rabbi, ***Teacher who has come from God***, Sign-performer under the presence of God, One whom people must believe, One who descends and ascends, Son of Man, Son of God, One who is to be lifted up, One who gives eternal life, Only begotten Son of God, Savior, Judge

Table 18: Characterisation of Nicodemus and Jesus

The narrator presents Jesus and Nicodemus as characters of good and evil; hence, symbolically, the dialogue can be considered as one of *good and evil*. Malina and Rohrbaugh (1998: 81) point out that, "Nicodemus functions as a kind of foil who offers Jesus the opportunity for an explanatory monologue".[828] Not only the interlocutors, but also the narrator gets involved in the process of the discourse.[829] Beasley-Murray (1987: 54; cf. Vellanickal, 1977: 169-201) states that, "The Evangelist sets forth a baptism that links a person with the kingdom of God by relating it to the recreating Spirit, the Lord of the cross and the resurrection, and the faith which acknowledges Jesus as the Revealer-Redeemer from God".[830] As Beasley-Murray suggests Jesus is introduced as a Revealer-Redeemer by way of placing him opposite Nicodemus.

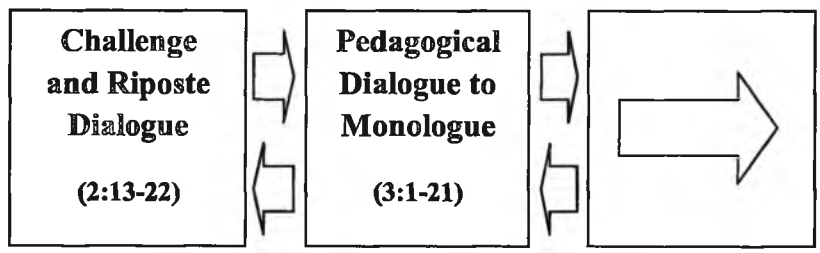

Diagram 18: The placement of the third episode

[827] Carson (1991: 199) states that, "The contrast between the 'earthly things' and the 'heavenly things' is not easy to fathom. Some take the 'earthly things' to refer to physical elements such as wind and natural birth, while 'heavenly things' refers to the new birth".

[828] Stibbe (1993: 58) states that, "The fundamental revelation which the narrator gives the reader in vv. 16-21 concerns the nature of God and the nature of humanity. Indeed, the narrator's words highlight the fundamental aspects of the God-humanity dualism". Cf. Dodd, 1963: 328-34; Painter, 1993: 195-9; Beasley-Murray, 1987: 45-56; Barrett, 1978: 202-19; Newman and Nida, 1980: 75-94.

[829] Cf. Bennema, 2009: 77-85; Dodd, 1960: 303-8; Dodd, 1963: 328-34; Painter, 1993: 195-9; Malina and Rohrbaugh, 1998: 80-9; Blomberg, 2001: 91-5; Barrett, 1978: 202-19; Carson, 1991: 185-208.

[830] Culpepper (1983: 90) is of the opinion that, "The conversation with Nicodemus, like each succeeding sign, dialogue, and discourse, introduces new images and gives a richer texture to the gospel's interpretation of Jesus". Cf. Kanagaraj, 2005: 116-30; Painter, 1993: 195-9; Dodd, 1963: 328-34; Barrett, 1978: 202-19.

The physical structure and the nature of the dialogue can be ascertained only in comparisor previous and the latter dialogues (see Diagram 18). The narrator directs the reader's attentic a *challenge-and-riposte dialogue* (2: 13-22) to a *pedagogical dialogue turned monologue* (3:1-21; see Diagram 18). The reader is informed about God's giving of his Son Jesus, the act of the Son, his revelatory work as the light of the world, and the necessity of people's b him, in attempt to prepare her/him to view the lifting up of the Son of Man. Moreover, Nico appearances in 7:45-52 and 19:38-42 are decisive in order to understand the characterisation of the person.[831] The narrative provokes the reader to *see* and *enter* the king God, being born from above, being born of water and spirit, believe in the saving work of t of Man, have the experience of eternal life, and being ignited by the light of the world (c 1994: 48-51; Van Tilborg, 1993: 47-53).[832] The performative language of the narrator is a generating factor for the reader for persuation and action (cf. Van Dijk, 1976: 23-55).

Theological aspects like the kingdom of God, ascending, lifting up of the Son of Man, eter condemnation, being saved and judgment are used proleptically within the larger nar framework of the gospel (cf. Kermode, 1987: 450). Many scholars view that vv. 16-: narratorial commentary (cf. Brown, 1966: 1: 149).[833] Sometimes readers find diffic distinguish between the voices of the protagonist and the narrator.[834] Stibbe (1993: 57) o that, "The narrator's voice replaces that of Jesus in v. 16. In v. 16, the point of retrospective: the one speaking talks in the past of a God who 'loved' and who 'gave'". more clear sense, Jesus the protagonist and the narrator together construct this story with The narrator's presence as a post-resurrection composer is vivid in vv. 16-21. The sn dramatic as the narrator delineates the characterisation, sets a clear point of view, and p episode progressively as a dialogue (vv. 1-10), a transition (v. 10), and a monologue (vv. 1(Mlakuzhyil, 1987: 118; Bowles, 2010: 7-30).[836] Thus the power of language is shown

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[831] Lee (1994: 57-8) opines that, "Nicodemus is the representative of those who are unable to move bey struggle for understanding to the resolution of faith".

[832] Moloney (1998: 89) says that, "The final remark of the narrator (2:25: 'for he himself knew what wa person') and the introduction of Nicodemus to the story (3:1: 'Now there was a person, one of the Pharis closely linked. Elements in the literary structure of 3:1-36 also indicate that the presentations of Nicodemus the Baptist are closely related. The two reports form a diptych, as both contain a narrative in which first Ni (vv. 1-10) and then the Baptist (vv. 22-30) play central role".

[833] Lee (1994: 56) states that, "He [Nicodemus] is presented both as an individual and as representative of the which he belongs (see 7:45-52). It is the wider group that Jesus now addresses. In this sense the discourse (v acts as a commentary on the dialogue (vv. 1-10)". Cf. Barrett, 1978: 215-8; Brown, 1966: 149; Carson, 199 Newman and Nida, 1980: 89-94; Brown, 1966: 133-49; Stibbe, 1993: 57-8; Köstenberger, 2004: 128-32.

[834] Cf. Brown, 1966: 149; Carson, 1991: 204-8; Newman and Nida, 1980: 89-94; Beasley-Murray, 1987: 51 1978: 215-8; Stibbe, 1993: 57-8.

[835] Moloney (1998: 90) opines that, "The discourse addresses the reader, and comments authoritatively encounter between Jesus and Nicodemus". Cf. Newman and Nida, 1980: 89-94; Brown, 1966: 133-49; Köst 2004: 128-32; Stibbe, 1993: 57-8; Painter, 1993: 198; Blomberg, 2001: 94; Carson, 1991: 204-8; Beasley 1987: 51; Barrett, 1978: 215-8.

[836] Press (2007: 7) says that, "The dialogues work through the interplay of words and deeds, persons and the and actions, of arguments and drama". Cf. Powell, 1990: 23-7; Tolmie, 1999: 29-31; Lee, 1994: 48-57.

characterisation, thematic development, narratorial descriptions, and plot development (cf. Warren and Wellek, 1955: 12-5; Van der Watt, 2010: 139-67). Moore (1989: 15; cf. Foster, 1927: 93; Brooks, 1984: 3-5) is of the opinion that, "Plot and character are inseparably bound up in the reading experience . . . . Each works to produce the other. Characters are defined in and through the plot, by what they do and by what they say. The plot in turn comes into view as characters act and interact". What Moore says here is apt with regard to the story of 3:1-21. Through all these means the implied reader gathers further knowledge about the person and work of Jesus.[837] The narrator introduces the characters as representatives as they represent two diverse communities, and use symbolic and dualistic elements like darkness and light in order to distinguish one from the other.[838] Thus the pedagogical dialogue turned monologue communicates the story rhetorically and persuades the reader for positive action (cf. Van Dijk, 1994: 107-24).

Genre Tenets	Overarching Tenet/s
Content: The experience of "new birth" is the central theme. Other themes connected to the central theme are God's love for the world through Jesus, the requirement of believing in God's only begotten Son, and the attainment of eternal life // ***Form***: circular, revelatory, *double meaning-misundertanding-clarification sequential*, pedagogical dialogue leading to a monologue, *teacher to teacher* dialogue // ***Function***: The reader is brought to the understanding of the existent conflict between the world from above and the world from below (i.e., 'spiritual' and 'earthly' concerns). The episode provokes the reader to *see* and *enter* the kingdom of God, being born from above, being born of water and spirit, believing in the saving work of the Son of Man, having the experience of eternal life, and being ignited by the light of the world	The overarching tenet of the dialogue is its *pedagogical nature* and the *dialogue to monologue development*. The involvement of two teachers (i.e., one 'from above' and another 'from below') as the interlocutors and the development of the conversation from a dialogue to a monologue provide the episode a specific overarching format.

Table 19: The summary of the dialogue of the third episode

[837] Newheart (1989) discusses in his book about the engagement in the activity of reading. Cf. Tolmie, 1999: 115-144; Powell, 1990: 19-20; Van Aarde, 2009: 383-5.

[838] Moloney (1998: 96) says that, "The language of the Prologue returns as Jesus speaks of 'life', 'light', and 'darkness' (vv. 18-21; cf. 1:4-8). Belief leads to freedom from condemnation and to life, but unbelief produces condemnation and death (v. 18)". Cf. Barrett, 1978: 202-19; Carson, 1991: 185-208; Painter, 1993: 195-9; Newman and Nida, 1980: 74-94; Blomberg, 2001: 91-5; Dodd, 1960: 303-8; Stibbe, 1993: 53-9; Malina and Rohrbaugh, 1998: 80-9; Bennema, 2009: 77-85; Dodd, 1963: 328-34; Funk, 1988: 2-3; Duke, 1985: 108; Brown, 1966: 1: 148.

Episode Four

A *Report-and-Defense Dialogue* to a *Narratorial Commentary* (3:22-36)

4.1. The Setting and the Dialogue Text

The expression 'after this' (Μετὰ ταῦτα) in v. 22 connects the short episode (3:22-36) with the Nicodemus episode (3:1-21). While Moloney (1998: 105; cf. Keener, 2003: 575) says that it is, ". . . an expression often used in the Fourth Gospel to indicate a new stage in the narrative",[839] Köstenberger (2004: 135) suggests that, ". . . (Μετὰ ταῦτα) is meant to suggest that these events occurred at an unspecified time interval after Jesus' Jerusalem ministry".[840] One of the remarkable features of v. 22 is that the narrator explains about the shift of setting from Jerusalem to the Judean countryside (cf. Dodd, 1960: 308).[841] The narrator comments that Jesus spent some time[842] in the Judean countryside with his disciples and engaged in the ministry of baptism (v. 22b; ἐκεῖ διέτριβεν μετ' αὐτῶν καὶ ἐβάπτιζεν).[843] He brings to the notice of the reader another movement parallel to Jesus' movement, i.e., John was baptizing at Aenon near Salim (3:22-36; cf. 4:1-2; see Morris, 1995: 210; Bruce, 1983: 93).[844] Moloney (1998: 105; cf. Lindars, 1972: 164-5) points out that, "The location of Aenon is not known for certain, but its description as a place where there

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[839] Cf. Köstenberger, 2004: 135; Carson, 1991: 209; Keener, 2003: 575; Lindars, 1972: 164.

[840] Cf. Ridderbos, 1997: 143; Carson, 1991: 209; Keener, 2003: 575; Brown, 1966: 150.

[841] Brown (1966: 150-1) translates it as 'Judean territory'. He quotes Bultmann (1971: 123) and says that, "the real inference is that Jesus went out from the city into the country districts of Judea; and we believe that this could be the adapted meaning of the present context". Brown (1966: 150-1; cf. Köstenberger, 2004: 135; Carson, 1991: 209; Keener, 2003: 574-7; Beasley-Murray, 1987: 52) continues saying that, "However, γῆ probably originally meant 'territory', not 'country district' . . . which can only refer to Judea as a territory, the Western tradition has added γῆ. The site is not given, but many think of the Judean valley".

[842] This is not the usual μενειν, but διέτριβειν. See Brown, 1966: 151; Köstenberger, 2004: 135.

[843] Brown (1966: 151) reports that, "Although this verse says that Jesus baptized, 4:2 adds by way of modification that he himself did not baptize. The usual attempt at harmonization maintains that Jesus is said to have baptized in the sense that the disciples baptized in his name". Moloney (1998: 105) describes it as follows: "Jesus and his disciples move away from the city of Jerusalem into the broader geographical context of 'the land of Judea'. In this new place Jesus and his disciples remained together, and Jesus baptized. The imperfect tense of the verb 'to baptize' (ἐβάπτιζεν) indicates that he resumed a habitual practice (v. 22)". Brown (1966: 150) says about v. 22 as follows: "This whole verse is an itinerary fragment like those that Mark uses to frame a narrative".

[844] The name 'Aenon' is from the Aramaic plural of the word for 'spring', while 'Salim' reflects the Semitic root for 'peace' (cf. Köstenberger, 2004: 135; Lindars, 1972: 164; Carson, 1991: 209; Keener, 2003: 574-7; Beasley-Murray, 1987: 52; Pattengale, 1992: 1: 87). Brown (1966: 151) says that, "There are three important traditions for localizing these sites: *first*, In Perea, the Transjordan . . . ; *second*, In the northern Jordan valley, on the west bank some eight miles south of Scythopolis (Bethshan) . . . ; and *third*, In Samaria . . . ."

was much water has led many to suggest a location in Samaria".[845] The narrator indica people were coming toward Jesus and were being baptized by him, and John had not y thrown into prison (v. 24).[846] Thus at the larger context (vv. 22-24), two baptism eve outlined: one is of Jesus and his disciples and another is of John the Baptist and his disci Morris, 1995: 210-1; Culpepper, 1983: 132-3).

The specific context can be described in the following two ways (vv. 25-26a): *first*, a dis (ζήτησις)[847] about purification (καθαρισμοῦ) emerges between John's disciples and a J Pryor, 199715-26).[848] According to Greeven (1964: 2: 893; cf. Neyrey, 2007: 84; Reinhartz 571), "On the basis of the Greek technical term for philosophical enquiry, ζήτησις is use New Testament as a *nomen actionis* in the sense of 'debate', or 'dispute'".[849] *Second*, disciples bring the matter to their master and the discussion continues at another level. Fro utterance in v. 26b (the expression πέραν τοῦ Ἰορδάνου, 'across the Jordan') readers und that all the previous utterances in 1:19-36 took place on the one side of the River Jordan. T a *topographical setting* for the entire story (cf. Resseguie, 2005: 87).[850] In contrast, the i narrated in vv. 22-36 are happening on the other side. While the setting of the 'wedding a was a Galilean countryside, the setting of 3:22-36 is a Judean countryside (cf. Witherington 107-8).[851] Thus the two urban stories of cleansing of the temple at Jerusalem and the Nic event are set within an *inclusion* of two country-side stories. Johannine dialogues dev different settings: from the countryside to the urban (2:1-12 to 2:13-22/3:1-21), and from th to the countryside (2:13-22/3:1-21 to 3:22-36). The rural and urban configuration of eve dialogues presents one of the literary and dramatic features of Johannine narratives (see Tal

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[845] Köstenberger (2004: 135-6) says that, "The two primary sites that have been suggested both lie in Samar the Salim eight miles southeast of Beth Shean (Scythopolis); another is the Salim four miles southeast of farther south". Painter (1993: 198) considers 3:22-36 as a "transition to the incident in Samaria (4:1-3)".

[846] Bennema (2009: 23) opines that, "John appears to move freely in the wilderness along the Jordan valley Bethany in Peraea (1:28; 3:26; 10:40) and Aenon in Samaria (3:23)".

[847] The word ζήτησις is translated as "discussion", "debate", "controversy", "controversial issue", or "inves According to Larsson (1981: 2: 103), "Ζήτησις appears 7 times in the NT (John 3:25; Acts 15:2, 7; 25:20; 1 T Tim 2:23; Tit 3:9). The LXX does not use the word. The basic meaning is what one would expect from the r ζήτηω: *investigation*, but this meaning is seldom what is intended in the NT. The word also means discussion debate, which is what is most thought of in the NT: the discussion or debate resulting from a religious o ζήτηιν".

[848] Keener (2003: 575; cf. Stibbe, 1993: 60) is of the opinion that, "Central to the setting is the matter purification; John's disciples disagree with traditional views about purification (3:25), as does the Fourth author (2:6; cf. 11:55)".

[849] Moloney (1998: 105; cf. Bennema, 2009: 24; Maniparampil, 2004: 218) says that, "Two significant char practicing baptism (vv. 22-24), and a discussion arises between the disciples of the Baptist and 'a Jew'".

[850] Resseguie (2005: 95) says that, "Rivers are boundaries that separate one side from another, and thus are t from one place to another. They may also represent metaphorical thresholds such as the abandonment of a pa the beginning of a new life".

[851] Bruce (1983: 93) states that, "It is simplest to understand 'the Judean land' as the country districts of Jude the city".

Episode 4: John 3:22-36[852]	
Dialogue Section (vv. 26b-30)	*John's Disciples* (to John): Ῥαββί, ὃς ἦν μετὰ σοῦ πέραν τοῦ Ἰορδάνου, ᾧ σὺ μεμαρτύρηκας, ἴδε οὗτος βαπτίζει καὶ πάντες ἔρχονται πρὸς αὐτόν *John the Baptist*: Οὐ δύναται ἄνθρωπος λαμβάνειν οὐδὲ ἓν ἐὰν μὴ ᾖ δεδομένον αὐτῷ ἐκ τοῦ οὐρανοῦ. αὐτοὶ ὑμεῖς μοι μαρτυρεῖτε ὅτι εἶπον [ὅτι] Οὐκ εἰμὶ ἐγὼ ὁ Χριστός, ἀλλ' ὅτι Ἀπεσταλμένος εἰμὶ ἔμπροσθεν ἐκείνου. ὁ ἔχων τὴν νύμφην νυμφίος ἐστίν· ὁ δὲ φίλος τοῦ νυμφίου ὁ ἑστηκὼς καὶ ἀκούων αὐτοῦ χαρᾷ χαίρει διὰ τὴν φωνὴν τοῦ νυμφίου. αὕτη οὖν ἡ χαρὰ ἡ ἐμὴ πεπλήρωται. ἐκεῖνον δεῖ αὐξάνειν, ἐμὲ δὲ ἐλαττοῦσθαι.
Narrative-Commentary (vv. 31-36)	*Commentary*: Ὁ ἄνωθεν ἐρχόμενος ἐπάνω πάντων ἐστίν· ὁ ὢν ἐκ τῆς γῆς ἐκ τῆς γῆς ἐστιν καὶ ἐκ τῆς γῆς λαλεῖ. ὁ ἐκ τοῦ οὐρανοῦ ἐρχόμενος [ἐπάνω πάντων ἐστίν·] ὃ ἑώρακεν καὶ ἤκουσεν τοῦτο μαρτυρεῖ, καὶ τὴν μαρτυρίαν αὐτοῦ οὐδεὶς λαμβάνει. ὁ λαβὼν αὐτοῦ τὴν μαρτυρίαν ἐσφράγισεν ὅτι ὁ θεὸς ἀληθής ἐστιν. ὃν γὰρ ἀπέστειλεν ὁ θεὸς τὰ ῥήματα τοῦ θεοῦ λαλεῖ, οὐ γὰρ ἐκ μέτρου δίδωσιν τὸ πνεῦμα. ὁ πατὴρ ἀγαπᾷ τὸν υἱὸν καὶ πάντα δέδωκεν ἐν τῇ χειρὶ αὐτοῦ. ὁ πιστεύων εἰς τὸν υἱὸν ἔχει ζωὴν αἰώνιον· ὁ δὲ ἀπειθῶν τῷ υἱῷ οὐκ ὄψεται ζωήν, ἀλλ' ἡ ὀργὴ τοῦ θεοῦ μένει ἐπ' αὐτόν.

Table 20: The dialogue text of 3:22-36

4.2. Micro-Analysis

In the prologue (1-1-18), the narrator presents both Jesus and John the Baptist, one as the *Word* and the other as a *Witness* (cf. Borchert, 1996: 187).[853] The rest of the chapter one introduces dialogues (and a monologue) of John the Baptist and Jesus with the Jews and the disciples (1:19-51; cf. Witherington, 1992: 383-91). Chapter two and the first part of chapter three are mostly dominated by dialogues, i.e., *dialogues within narratives* (2:1-12, 13-22)[854] and a *dialogue leading to monologue* (3:1-21). Sanders and Mastin (1968: 132) state that, "The whole passage 3:22-30 gives the impression of an interruption, breaking the continuity between vv. 16-21 and 31-36, which can be regarded as two parts of a single meditation".[855] What Sanders and Mastin suggest here makes sense as the two sections, i.e., 3:16-21 and 31-36, show thematic continuity (cf. Van Tilborg, 1993: 72-5). But the perplexed statement of John's disciples (v. 26) and his response to

[852] The pericope shows three trends: *first*, a narratorial (vv. 22-26a); *second*, a dialogical discourse (vv. 26b-30); and *third*, a narratorial commentary (vv. 31-36).

[853] Bennema (2009: 26) states that, "John's gospel does not mention the content of John's teaching, except that it appears to be the content of his testimony (1:15, 19-36; 3:27-30)". It includes the following assertions: *first*, Jesus is more important than he (1:15, 27, 30); *second*, he is no major eschatological figure (1:19-21; 3:28); *third*, he is the prophetic voice announcing the coming Messiah and the new exodus (1:23; 3:28); *fourth*, Jesus is the Lamb of God who takes away the sin of the world (1:29, 36); *fifth*, Jesus is the Spirit-anointed Messiah (1:32); *sixth*, Jesus is the Spirit-Baptizer while he 'merely' baptizes with water (1:26, 33); *seventh*, Jesus is the Son or Chosen One of God (1:34); *eighth*, Jesus is the bridegroom while he is the best man (3:29); *ninth*, Jesus must increase while he must decrease (3:30).

[854] Most of the dialogues of John's Gospel are presented along with the running narratives. In another sense, most of the dialogues are wrapped with narrative sections; this peculiar method requires the reader to separate between the dialogues and the narratives.

[855] Bultmann (1971: 132; cf. Tovey, 1997: 148) brings forward vv. 31-36 to follow vv. 1-21, thus making these verses all part of the 'discourse of Jesus'. Schnackenburg (1980: 1: 380) asks whether these verses are meant to be a 'revelation discourse' of Jesus himself or a 'kerygmatic discourse of the evangelist'. Tovey (1997: 149) states that, "While he [i.e., Schnackenburg, 381] holds to the latter view, he acknowledges that the question is 'perhaps falsely put' because the revelation discourse of Jesus merges into the kerygmatic testimony of the evangelist".

them (vv. 27-30) bring a conclusion to the story of John the Baptist (cf. Van Tilborg, 199 see Table 21).

John 3:22-30 (31-36)	Overview
v.22: Μετὰ ταῦτα ἦλθεν ὁ Ἰησοῦς καὶ οἱ μαθηταὶ αὐτοῦ εἰς τὴν Ἰουδαίαν γῆν καὶ ἐκεῖ διέτριβεν μετ' αὐτῶν καὶ ἐβάπτιζεν. v.23: ἦν δὲ καὶ ὁ Ἰωάννης βαπτίζων ἐν Αἰνὼν ἐγγὺς τοῦ Σαλείμ, ὅτι ὕδατα πολλὰ ἦν ἐκεῖ, καὶ παρεγίνοντο καὶ ἐβαπτίζοντο· v.24: οὔπω γὰρ ἦν βεβλημένος εἰς τὴν φυλακὴν ὁ Ἰωάννης. v.25: Ἐγένετο οὖν ζήτησις ἐκ τῶν μαθητῶν Ἰωάννου μετὰ Ἰουδαίου περὶ καθαρισμοῦ. v.26: καὶ ἦλθον πρὸς τὸν Ἰωάννην καὶ εἶπαν αὐτῷ, Ῥαββί, ὃς ἦν μετὰ σοῦ πέραν τοῦ Ἰορδάνου, ᾧ σὺ μεμαρτύρηκας, ἴδε οὗτος βαπτίζει καὶ πάντες ἔρχονται πρὸς αὐτόν. v.27: ἀπεκρίθη Ἰωάννης καὶ εἶπεν, Οὐ δύναται ἄνθρωπος λαμβάνειν οὐδὲ ἓν ἐὰν μὴ ᾖ δεδομένον αὐτῷ ἐκ τοῦ οὐρανοῦ. v.28: αὐτοὶ ὑμεῖς μοι μαρτυρεῖτε ὅτι εἶπον [ὅτι] Οὐκ εἰμὶ ἐγὼ ὁ Χριστός, ἀλλ' ὅτι Ἀπεσταλμένος εἰμὶ ἔμπροσθεν ἐκείνου. v.29: ὁ ἔχων τὴν νύμφην νυμφίος ἐστίν· ὁ δὲ φίλος τοῦ νυμφίου ὁ ἑστηκὼς καὶ ἀκούων αὐτοῦ χαρᾷ χαίρει διὰ τὴν φωνὴν τοῦ νυμφίου. αὕτη οὖν ἡ χαρὰ ἡ ἐμὴ πεπλήρωται. v.30: ἐκεῖνον δεῖ αὐξάνειν, ἐμὲ δὲ ἐλαττοῦσθαι.	(1) The dialogue at vv. 26-30 is comprise two utterance units (vv. 26b, 27b-30); ou two utterance units one is of the disciples John the Baptist (v. 26b) and one is of Jol 27b-30); (2) The dialogue at vv. 26-30 leads to a narrative-commentary (vv. 31-36); (3) There is an implicit reference about a dialogue (v. 25) as the background for th explicit dialogue between John and his di (4) John the Baptist reaffirms that Οὐκ εἰ ὁ Χριστός (v. 28; cf. 1:19-36); (5) The narratives of the episode are arra the following way: pure narrative (vv. 22 and formula narratives (vv. 26a, 27a).

Table 21: The dialogue of 3:22-30 within the narratorial framework

In the pericope, a discussion (ζήτησις) arose between John's disciples and a Jew about puri (v. 25; καθαρισμοῦ) and that resulted into the dialogue proper (vv. 26b-30; cf. Pryor, 19 26).[856] Moloney (1998: 105; cf. Neyrey, 2009: 124-5; Maniparampil, 2004: 218) opines th debate 'over purifying' (περὶ καθαρισμοῦ) is stated in the most general terms (cf. 2:6), bu context it must be related to vv. 22-24. There is an unresolved problem between the disciple Baptist and 'a Jew' concerning the baptisms administered by Jesus and by John (v. 25)".[8 the content of the dialogue at 3:26b-30 is based on the dispute that developed between disciples and a particular Jewish person (v. 25; see Table 21).

[856] Witherington (1995: 108) is of the opinion that, "The issue here is not Christian baptism, even whe discussing what Jesus' followers are doing, but rather various forms of Jewish purification rituals and their r merits". See Köstenberger, 2004: 134-8; Barrett, 1978: 219-27; Carson, 1991: 208-12; Keener, 2003: 574-8 1966: 150-62; Bennema, 2005: 50-3; Sanders and Mastin, 1968: 131-4; Moloney, 1998: 104-11.

[857] Moloney (1998: 105) also states that, "Two characters have been located in different places and both l described as practicing baptism. There is no hint in these introductory remarks that there was any qualitative d between the two baptisms. The focus is on the baptizers, not the respective merits of their baptismal rites". Se 1966: 150-2; Carson, 1991: 208-12; Barrett, 1978: 219-27; Bennema, 2005: 50-3; Sanders and Mastin, 196 Beasley-Murray, 1987: 52-4; Keener, 2003: 574-81; Köstenberger, 2004: 134-8; Blomberg, 2001: 95-8; Bru 93-8; Culpepper, 1983: 132-3.

Jesus is addressed as a *Rabbi* in 1:38, 49 and 3:2; and, now, John the Baptist is also addressed as a *Rabbi* (cf. Witherington, 1992: 383-91; Riesner, 1992: 807-11).[858] Bennema (2009: 26; cf. Schneider, 1993: 3: 205-6; Lee, 1994:58) says that, "In 3:26, John is called 'Rabbi', which means teacher (cf. 1:38).[859] In Judaism a rabbi had disciples, and indeed so does John (1:35; 3:25). Using his influence as a teacher, John directs his disciples to Jesus". After introducing *Rabbi Jesus* in the previous episodes, the narrator, now, introduces *Rabbi John* in juxtaposition (cf. Riesner, 1992: 807-11; Lee, 1994: 58).[860] John's disciples address him Ῥαββί and inform him about an incident in four successive clauses as follows: *first*, ὃς ἦν μετὰ σοῦ πέραν τοῦ Ἰορδάνου, *second*, ᾧ σὺ μεμαρτύρηκας, *third*, ἴδε οὗτος βαπτίζει (cf. Dockery, 1992: 55-8; Borchert, 1996: 188-92), and *fourth*, πάντες ἔρχονται πρὸς αὐτόν (cf. Brodie, 1993: 205-6; Schnackenburg, 1980: 1: 414-5). All the four clauses are telling of the facts about Jesus.[861] The first two establish the connection between Jesus and John, and the last two caution about the way Jesus' activities becoming a challenge for John's mission (see Table 21). John's response contains the following four aspects: *first*, his implicit statement about his call (as a witness; v. 27); *second*, his analeptical statements, "I am not the Messiah" (v. 28; cf. 1:20) and "I have been sent ahead of him" (v. 28; cf. 1:27, 30);[862] *third*, his use of the metaphor of the *bride*, *bridegroom*, and *friend of the bridegroom* (v. 29a; cf. Van Tilborg, 1993: 75-6),[863] and his emphasis on the duty as a friend of the bridegroom and the joy of fulfilling that (v. 29b; cf. Smith, 1999: 105; Dodd, 1963: 282-5, 385-6); and *fourth*, John's aim of life: "he [Jesus] must increase, but I must decrease" (v. 30; cf. Neyrey, 2009: 123-42).[864] Köstenberger (2004: 133; cf. Van Tilborg, 1993: 75-6; Maniparampil, 2004: 217-8) makes

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[858] Smith (1999: 104) says that, "John's disciples now turn to him . . . . They call John 'Rabbi', agreeing exactly with what Jesus' disciples initially called him (1:38)".

[859] Nicodemus (3:10) and Jesus (1:38, 49; 3:2; 4:31; 6:25; 11:28; 13: 13-14) are also designated as teachers. Cf. Bennema, 2009: 26; Blomberg, 2001: 95-8; Bruce, 1983: 93-8; Culpepper, 1983: 132-3.

[860] It is more similar to the way Jesus and Nicodemus are presented in the previous episode (3:1-21; both as 'teachers'). See Carson, 1991: 208-12; Sanders and Mastin, 1968: 131-4; Barrett, 1978: 219-27; Kanagaraj, 2005: 131-4; Bennema, 2005: 50-3; Beasley-Murray, 1987: 52-4; Keener, 2003: 574-81; Moloney, 1998: 104-11; Köstenberger, 2004: 134-8; Brown, 1966: 150-62. Malina and Rohrbaugh (1998: 93) see at least seven parallels between the "Nicodemus Event" (3:1-21) and John the Baptist Event (3:22-36). They are: *first*, Born *anōthen* (from above) (3:3, 7) // the one coming *anōthen* (from above) is above all (3:31); *second*, Jesus: the one who came down from heaven (3:13) // Jesus who comes down from heaven (3:31b); *third*, opposing types of people—flesh and spirit (3:6), earthly and celestial (3:12) // opposing types of people—earthly and celestial (3: 31); *fourth*, "We speak of what we know and testify to what we have seen, yet you do not accept our testimony" (3:11) // "He testifies to what he has seen and heard, yet no one accepts his testimony" (3: 32); *fifth*, God sent the Son (3:17) // the one whom God has sent (3:34); *sixth*, "that whoever believes in the Son may have eternal life" (3:15, 16) // "Whoever believes in the Son has eternal life" (3:36); and *seventh*, Judgment (3:19-21) // Judgment (3:36).

[861] See Keener, 2003: 574-81; Carson, 1991: 208-12; Barrett, 1978: 219-27; Sanders and Mastin, 1968: 131-4; Bennema, 2005: 50-3; Brown, 1966: 150-62; Köstenberger, 2004: 134-8; Moloney, 1998: 104-11.

[862] Smith (1999: 105) says that, "Again John says 'Messiah' in the NRSV, but here the Greek is *Christos* (Christ), which in effect becomes a technical Christian theological term or title".

[863] Bennema (2009: 26; cf. Brodie, 1993: 202) says that, "The main feature of John's teaching is that he continually defines himself and his role as subordinate to Jesus. At the same time, John's testimony shows his profound understanding of Jesus". Cf. Culpepper, 1983: 132-3; Bruce, 1983: 93-8; Blomberg, 2001: 95-8.

[864] Smith (1999: 105) says that, "John's concluding word is well crafted to ensure that his disciples, and the reader, are left with no doubt about who is more prominent in their relationship". See Moloney, 1998: 105-6; cf. Barrett, 1978:

it clear that, "In a poignant metaphor, John describes his [John the Baptist's] role as that ‹ man', as 'friend of the bridegroom' (3:29), who rejoices with the groom [i.e., Jesus] with‹ sense of rivalry or competitiveness" (see Table 21).[865] The interlocutors within the d section use rich language and that are highlighted through the narration of the story.

The context of the dialogue (3:25-30) is well addressed through the *itinerary* description i 24. This dynamic presentation of narratives and a dialogue is intentional for clearing perplexity of the community of John the Baptist (cf. v. 26).[866] The responsive utterances the Baptist, like Οὐκ εἰμὶ ἐγὼ ὁ Χριστός, Ἀπεσταλμένος εἰμὶ ἔμπροσθεν ἐκείνου, ἡ χαρὰ πεπλήρωται, and ἐκεῖνον δεῖ αὐξάνειν, ἐμὲ δὲ ἐλαττοῦσθαι, are intended to prove that he is Messiah (cf. Ridderbos, 1987/1997: 146-7; Pryor, 1997: 15-26). John's final statement ἐκεῖ αὐξάνειν, ἐμὲ δὲ ἐλαττοῦσθαι (v. 30) is becoming efficacious as Jesus' ministry gets increa his own ceases from hereafter (cf. Brodie, 1993: 201-2; Witherington, 1992: 383-91). So‹ the short dialogue, the narrator appears with his commentary as a continuation to the dialo‹ 31-36). Malina and Rohrbaugh (1998: 92) say that, "As in a number of places in John's G‹ is difficult to tell who is speaking here. Since the passage parallels the themes of the p scene (3:1-21), it may well be the author's summary of what has gone before".[867] The language from vv. 27-30 to vv. 31-36 proves that the section at vv. 31-36 is a na explanation.[868] The narrator emphasises the following four things in his commentary: *firs* has a specific message telling about the paradoxical functions of the one 'from above' a who are 'from below' (cf. Ridderbos, 1987/1997: 148-9; Wallace, 1996: 359);[869] *second*, 33: one from above testifies about 'what he has seen and heard', but no one believes (cf. 1 His testimony is a certification to affirm that God is true;[870] *third*, vv. 34-35: the one who h sent from above speaks the 'words of truth', gives the 'Spirit without measure', and God l‹ son and has placed all things in his hand (cf. Michaels, 1984/1989: 66; Schnackenburg, 1 386-8);[871] and *fourth*, v. 36: antithetical parallelism: between 'whoever believes the s‹

219-27; Bennema, 2005: 50-3; Sanders and Mastin, 1968: 131-4; Beasley-Murray, 1987: 52-4; Brown, 196‹ Carson, 1991: 208-12; Keener, 2003: 574-81; Köstenberger, 2004: 134-8.

[865] Cf. Bennema, 2009: 26-7; Blomberg, 2001: 95-8; Culpepper, 1983: 132-3; Bruce, 1983: 93-8.

[866] Here, the 'community of John the Baptist' is comprised of those who followed him from the beginning.

[867] Köstenberger (2004: 133) says that, "As in the case in 3:16, 3:31 probably marks the transition from the sp character in the narrative to the evangelist's own exposition". Also see Stibbe, 1993: 61; Culpepper, 198 Blomberg, 2001: 95-8; Bruce, 1983: 93-8.

[868] Mainly two things are noticeable: *first*, while in vv. 27-30 John uses personal (i.e., by the help of pronou the section vv. 31-36 is addressed in a general sense; and *second*, John 3:31-36 is similar to 3:16-21 in term language, and presentation.

[869] Brodie (1993: 207; cf. Brown, 1966: 1: 160) says that, ". . . the distinction between the one who is 'from a the one who is 'from the earth' refers first of all, as some earlier exegetes suggested, to John, to the d between Jesus and John. This does not involve any belittling of John and his prophetic preaching".

[870] Michaels (1984/1989: 66) opines that, "John the Baptist is the prototype of all who endorse God's truth recognising Jesus as his unique messenger. In that sense, John is the first Christian". Cf. Dodd, 1953: 308-‹ 1995: 214-5; Carson, 1991: 212; Witherington, 1995: 110; Keener, 2003: 574-83; Carson, 1991: 208-14; Sa Mastin, 1968: 131-7; Bennema, 2005: 50-3; Schnackenburg, 1990: 1: 381; Bruce, 1983: 93-8; Blomberg, 2(Beasley-Murray, 1987: 53-4; contra Ridderbos, 1997: 148; Barrett, 1978: 224.

[871] Strachan (1941: 19) says that, "In the Fourth Gospel the words of Jesus are the words of God (3:34)".

'whoever disobeys the son', and between 'eternal life' and 'will not see life' (cf. Brodie, 1993: 206-8).[872] In semantic terms, the dialogue and the succeeding narratorial commentary reaffirm the messiahship and superiority of Jesus yet another time through the witnessing of the friend of the bridegroom (cf. Duke, 1985: 101; Reinhartz, 1994: 571).

The form of the dialogue as a whole can be ascertained on the basis of the following details. Rather than calling it a *dialogue leading to a monologue*, it is likely to understand the sequence in the following order: an *itinerary narrative* (vv. 22-24), an *abbreviation narrative* (vv. 25), a *dialogue* (vv. 26-30),[873] and a *narratorial commentary* (vv. 31-36). The plot structure of the slot shows that the story begins as a narrative section at two levels (vv. 22-24; 25-26a) and ends as a narratorial commentary (vv. 31-36).[874] The whole section can be broadly divided into three sub-sections: *first*, Jesus and John the Baptist are introduced in *juxtaposition* (3:22-24; cf. Powell, 1990: 32); *second*, a *dialogue* between John the Baptist and his disciples (3:25-30; cf. Neyrey, 2009: 123-42); and *third*, a *narratorial commentary* (3:31-36).[875] The linguistic phenomenon and the stylistic development of the story prompt the reader to make a division in a more detailed manner as follows (cf. Funk, 1988: 5-7; Botha, 1991: 71-87): *first*, Jesus' itinerant mission (v. 22); *second*, a charactorial juxtaposition (vv. 23-24); *third*, *an abbreviated dialogue* in narrative format (v. 25; cf. Pryor, 1997: 15-26);[876] *fourth*, a dialogue proper (vv. 26-30; cf. Duke, 1985: 83; Neyrey and Rohrbaugh, 2001: 468-76); and *fifth*, a narratorial commentary (vv. 31-36).[877] Among the five categories, the third section can be considered as an abbreviation of a dialogue happened between John's disciples and a Jew.[878] The fourth section (vv. 26-30) is the dialogue proper of the passage. The pericope maintains several literary features. In vv. 22-24, the narrator introduces a pair of

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[872] Resseguie (2001: 10) states, "In 3:31-36, it is unclear whether John the Baptist is speaking or the narrator. Similarly, does Jesus speak in 3:13-21 or the narrator?" Culpepper (1983: 42) labels this as "a classic instance of the blending of the narrator with Jesus' voice". See Köstenberger, 2004: 138-40; Bennema, 2005: 50-3; Carson, 1991: 208-14; Moloney, 1998: 106-7; Barrett, 1978: 219-27; Keener, 2003: 574-83; Sanders and Mastin, 1968: 131-7.

[873] The utterances of any character (here, of John's disciples and of John) can be interpreted "only with respect to the person who utters it and the situation in which he utters it" (cf. Genette, 1980: 212).

[874] Ridderbos (1987/1997: 148) says that, "Verses 31-36 are joined to what precedes without explanation or attribution. It is more or less natural to take them as a continuation of the words of John the Baptist, who would thus continue to speak of Jesus' superior greatness, though no longer in relation to himself, as in the preceding verses". See more about 'plot and character' in Moore, 1989: 14-5. Cf. Blomberg, 2001: 95-8; Stibbe, 1993: 59-61; Bruce, 1983: 94-8; Malina and Rohrbaugh, 1998: 89-95; Bennema, 2009: 26-7; Blomberg, 2001: 95-8.

[875] Talbert (1992: 105) considers 3:22-4:3 as a unit held together by an inclusion: "3:22-26 ([a] Jesus comes into Judea, 3:22; [b] Jesus is baptizing, 3:22; [c] John's disciples feel competition with Jesus, 3:26) and 4:1-3 ([c] Pharisees hear about competition over baptism, 4:1; [b] Jesus himself does not baptize, but only his disciples, 4:2; [a] Jesus leaves Judea, 4:3)". Painter (1993: 198) treats vv. 22-36 as a transition to the Samaritan incident (4:1-3).

[876] Neyrey (2007: 84) says that, "Whereas the NRSV translates the phrase as 'a discussion about purification' (3:25), the Greek term ζήτησις also means 'controversy' or 'dispute'".

[877] Dodd (1960: 308; cf. De Jonge, 1977: 29) considers 3:22-36 as a dialogue leading to monologue. But he is not able to provide clues about who the real speaker of the monologue (i.e., the narratorial commentary, vv. 31-36) is. See Blomberg, 2001: 95-8; Stibbe, 1993: 59-61; Bruce, 1983: 94-8; Bennema, 2009: 26-7.

[878] John's method of *abbreviating* stories, dialogues and incidents is vivid from passages like 2:12; 2:23-25; and 3:22-24. According to Guthrie (1961: 331), "it is suggested that this passage (i.e., 3:22-30) would fit better if placed between 2:12 and 2:13, on the grounds that in its present position it interrupts Nicodemus' discourse". Cf. Stibbe, 1993: 59-61; Bruce, 1983: 94-8; Bennema, 2009: 26-7; Blomberg, 2001: 95-8.

juxtaposed events followed by an *explanatory note* (cf. Brown, 1966: 1: cxxxiii-cxxxv; T 1960: 350-64).[879] In v. 29, he uses a *proverbial* statement. After v. 30 the dialogue secti 26b-30) turns into a *narratorial commentary* (vv. 31-36; cf. Stibbe, 1993: 60-1).[880] Acco Burer (2006: 201), "In a very real sense, the narrator mediates the story, guiding the re understand and interpret characters and events a certain way".[881] The narratorial comm begins and ends with a *stylistic inclusion* as both v. 31 and v. 36 are examples of *anti parallelism* (cf. Resseguie, 2005: 56-8). The entire section is a portrayal of the narrato expressions Μετὰ ταῦτα (v. 22), Ἐγένετο οὖν ζήτησις (v. 25), and Ὁ ἄνωθεν ἐρχόμενος provide explanatory beginnings (cf. Schnackenburg, 1980: 1: 380-418).[882] These peculiarities, stylistic elements, charactorial movements and dramatic features h development of the narrative syntactics of the story.[883]

As mentioned above, the entire pericope maintains a *narratorial*, *dialogue*, and *nar* sequence in order to wrap up the dialogue diplomatically within the narrative (cf. Lee, 19 While the characters who involve in the dialogue appear before the reader as people of arg and convincing statements,[884] the narrator takes up the subject matter of the story persu through his presentation and narratorial framework. The utterance forms include elem *complaint* or *information*, *gossip* or *report* (v. 26; cf. Malina and Rohrbaugh, 199 *confession*, *witnessing*, and *teaching by way of a metaphor* (vv. 27-30)[885] and they t

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[879] The explanatory note is: "John, of course, had not yet been thrown into prison" (v. 24; NRSV).

[880] Stibbe (1993: 60) states that, "This narrative gives us the opportunity to highlight a literary device freque in John. John's story revels in echo effects. One part of the story resonates with other parts through the rep various key words . . . . The most important echoes are with narratives which precede 3:23-30 (analepses, fla There are a number of analepses with 1:19-34 (the first two stories focusing on the Baptist) in 3:23-30. In 3 says 'I am not (Οὐκ εἰμὶ) the Messiah'. This parallels his pronouncement in 1:19, 'I am not (Οὐκ εἰμὶ) t Stibbe (1993: 60) says further that, "The most interesting echoes, however, are with the Cana miracle in 2:1 (1993: 60) finds four echoes with 2:1-11: *first*, plentiful supply of water (2:6; cf. 3:23); *second*, ceremonial (3:25); *third*, the theme of marriage (2:9; cf. 3:29); and *fourth*, the usage of the word 'inferior' (v. 2:10; cf. 3 3:23-30; cf. 1:19-34; 15:11; 16:24.

[881] Neyrey (2007: 87) considers John 3:31-36 as a peroration or conclusion to John 3:1-21. The link betwe and 3:31-36 can be established on account of the seven points put forward by Neyrey: *first*, 3:3, 7 & 31; *sec* & 31; *third*, 3:6, 12 & 31; *fourth*, 3:11 & 32; *fifth*, 3:17 & 34; *sixth*, 3:5-8 & 34; and *seventh*, 3:19-21 & 3 (2003: 581) considers this portion as the author's "theological reflection" on the Baptist's testimony. Cf. Bru 94-8; Stibbe, 1993: 59-61; Blomberg, 2001: 95-8; Malina and Rohrbaugh, 1998: 89-95.

[882] See Bennema, 2009: 26-7; Blomberg, 2001: 95-8; Stibbe, 1993: 59-61.

[883] The narrative grammar of the episode shows ample evidences about the conscious arrangement of the la Funk (1988: 6) is of the opinion that, "Narrative grammar is raising to the conscious level what narrators ar of narrative practice each time they tell or read a story". Brant (2004: 114; cf. Elam, 1980: 157) says that, ". . of the audience listening to a dialogue or a monologue in a play is different from the task of an audience list lecture. The questions that an auditor of a play must answer involve not only what language means but language does".

[884] For example, John the Baptist and his disciples in the present snippet.

[885] Blomberg (2001: 97; cf. Van der Watt, 2009: 305-40; Ridderbos, 1987/1997: 147; Brant, 2004: 253; Bald 134) is of the opinion that, "Verse 28 finds John echoing his teaching of 1:20. His addition in this context form of a short metaphor or parable about a bridegroom and his friend (v. 29), which he then applies to himself (v. 30)".

contribute toward the narrative flow of the pericope (cf. Lee, 1994: 58; see Table 22).[886] The narrator's method of focalisation[887] of John the Baptist is obvious here; while he restricts the dispute between John's disciples and a certain Jew within a narratorial note (v. 25), he reports the dialogue between John and his disciples in detail (vv. 26-30; cf. Neyrey, 2007: 84-6).

Utterance	Form	Content
Disciples of John the Baptist	Complaint, information, gossip, report	Jesus is baptizing and all are going to him
John the Baptist	Confession, witnessing, teaching, metaphor/parable, "I am not" saying, defensive talk	No one can receive anything except what God has been given from heaven; John is not the Messiah, but one has been sent ahead of the Messiah; a *bride*, *bridegroom*, and *friend of the bridegroom* statement; John's joy has been fulfilled; and Jesus must increase, but John must decrease.

Table 22: 'Form' and 'Content' of utterance units in John 3:22-30/31-36

As Stibbe (1993: 59-61) rightly points out this dialogue contains the *climactic pronouncement* of John the Baptist. Malina and Rohrbaugh (1998: 92) say, "The *report* to John here indicates that Jesus is a subject of *gossip*—that is, *talk* between two parties about an absent third party . . . . John *defends* Jesus and *testifies* to the divine origin of his mission".[888] Further, Kanagaraj (2005: 134; cf. Stibbe, 1993: 59) suggests that, "Knowing the divine plan, the Baptist is glad to *confess* that Jesus the Messiah must increase, while he himself must decrease".[889] From these scholarly arguments, the paradigmatic reader gathers that the little dialogue is introduced in order to bring into notice the *climactic pronouncement* of John that has elements of a *defence*, *testimony*, and *confession*. All the above suggestions help us to fix the form of the dialogue as a *report and defensive talk* or a *complaint and clarification* conversation. The dialogue is flavoured by literary devices like *analepsis* (v. 28; cf. Stibbe, 1993: 60; Baldick, 1990: 9), *prolepsis* (v. 29; cf. 16:20-22; Brant, 2004: 247, 250; Brodie, 1993: 205), *repetition* (v. 28; cf. 1:20b; 1:27, 30; cf. Resseguie, 2005: 42-54; Van der Watt, 2009b: 87-108), and *contrast* or *antithetical parallelism* (v. 30) in order to persuade the reader. Dodd (1960: 308) says that, "Down to verse 30 the words of the Baptist seem directly appropriate to the dramatic situation; but from 31 onwards the discourse becomes more general, and has often been regarded as representing the evangelist's reflections in his own person, as distinct from the Baptist's reply".[890] This suggestion of Dodd informs the reader

[886] Cf. Bruce, 1983: 94-5; Bennema, 2009: 26-7; Blomberg, 2001: 95-8; Stibbe, 1993: 59-61.

[887] The expression is used here with a different connotation. The narrator of the gospel attempts to lead the readers toward a particular subject matter with focus from beginning till end of the macro-narrative. Hence he abbreviates several events those are not directly attached to the central topic. This can be the reason for the abbreviation of the dialogue between John's disciples and a Jew in 3:25. See Tolmie, 1999: 29-38; Resseguie, 2005: 167-92.

[888] Malina and Rohrbaugh (1998: 92) opine that, "Gossip talk is always [implicitly or explicitly] evaluative talk. It discusses people in relation to group values and expectations and in relation to each other".

[889] Cf. Carson, 1991: 212; Blomberg, 2001: 97; Beasley-Murray, 1987: 53; Newman and Nida, 1980: 100.

[890] Also see the aspects of 'foregrounding and drama'. Cf. Elam, 1980: 16-9; Baldick, 1990: 61-2.

that John 3:22-31 maintains the form of a *report and defence dialogue* followed by a *nar commentary*.

At the pragmatic level, we may have to look at the dynamic interlocking of the text reader.[891] As we have already noticed, the *report and defence dialogue* (vv. 26-30) fi within the framework of the larger pericope (i.e., vv. 22-36). A serious reader may raise a q 'Why is John the Baptist again in the scene after a pause?' The answer to this question is for understanding the function of the dialogue (cf. Pryor, 1997: 15-26). John the Baptist's p and utterances reaffirm the messiahship and superiority of Jesus (vv. 28, 30).[892] His defens provides information for the implied reader about the identity of Jesus (cf. Court, 199 Chatman, 1978: 151). John introduces Jesus as one from the Father (v. 27), the Messiah (v. bridegroom (v. 29a), one who has a heavenly 'voice' (v. 29b), and who is about to increase cf. Schnackenburg, 1980: 1: 410-8).[893] Furthermore, the implied author provides ad information about Jesus (who is 'from above') in comparison to John (who is 'from below' 31-36). As Ricoeur (1988: 3: 166-7) mentions, ". . . the reader is, finally, the prey and the v the strategy worked out by the implied author".[894] While the implied author informs thro charactorial dialogue (vv. 26-30) and the narratorial explanation (vv. 22-25, 31-36), the reader acquires further knowledge about the identity of Jesus.[895] Two things work wi narratorial framework: *first*, on the one hand, the narrator deciphers the story through the of the characters and their dialogue; and *second*, on the other hand, the characters and the together dramatise the event (cf. Tan, 1993: 50-89).

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[891] Powell (1990: 14; cf. Aristotle, 1991: viii-16; Thiselton, 1992: 31; Lausberg, 1960/1998) says that, "With circles, rhetorical criticism is viewed as a pragmatic approach to literature that focuses on the means throug work achieves a particular effect on its reader". He says further that, "The Roman poet and satirist Horace th purpose of writing as either to instruct or to delight the reader or, preferably, to do both (Horace, *Art of Poetr* mentioned a third function, to move or persuade (Cicero, *Orator* 69)".

[892] Ridderbos (1987/1997: 147) states that, ". . . relationship between John and Jesus is now elaborated with a wedding metaphor. The point of comparison is the difference between the bridegroom and 'the frie bridegroom'". Cf. Newman and Nida, 1980: 95-106; Blomberg, 2001: 95-8; Bruce, 1983: 93-8; Beasle 1987: 52-6; Carson, 1991: 208-14; Bennema, 2009: 22-30; Stibbe, 1993: 59-61.

[893] Jesus is also addressed as the bridegroom, one who comes from above, one who testifies, one whom Go in order to speak the words of God, one who gives the Spirit without measure, and one whom Father loves. T of the story is being persuaded through these christological details as the larger story of John is written "s (the reader) may come to believe that Jesus is the Messiah, the Son of God" (20: 31). Cf. Stibbe, 1993: 59-(1983: 93-8; Newman and Nida, 1980: 95-106; Beasley-Murray, 1987: 52-6; Bennema, 2009: 22-30.

[894] Ricoeur (1988: 3: 166-7) says that, "From a purely rhetorical perspective, the reader is, finally, the pre victim of the strategy worked out by the implied author, and is so to the very extent this strategy is mo concealed".

[895] The dialogue proper (vv. 26b-30) of the episode introduces themes such as baptism, testify, given fro *bride*, *bridegroom*, and *friend of the bridegroom* interaction, witness, rejoice, spirit, joy, fulfillment and i Jesus/decrease of John with a renewed interest. Cf. Smith, 1999: 102; Beasley-Murray, 1987: 52-6; Newman 1980: 95-106; Stibbe, 1993: 59-61; Bruce, 1983: 93-8; Carson, 1991: 208-14; Bennema, 2009: 22-30; 2001: 95-8; Brown, 1966: 150-63; Moloney, 1998: 104-14; Köstenberger, 2004: 134-40; Milne, 1993: 80-2 1929: 127-32; Guthrie, 1994: 1032-3; Tenney, 1994: 306-7; Filson, 1963: 47-9.

Charactorial comparison	
John the Baptist	**Jesus**
Rabbi, from the world (3:26, 31-36)	Rabbi, from God (3:2, 31-36)
Witness (3:28)	Word (1:1-5, 14)
I am not (3:28)	I am (6:35, 41, 48, 51; 8:12; 9:5; 10:7, 9, 11, 14; 11:25; 14:6; 15:1, 5)
Friend of the bridegroom (3:29)	Bridegroom (3:29)
Baptizes, and his disciples are complaining (3:22-26)	Baptizes, and all are going to him (3:26)
One who was sent ahead (3:28)	One who came after (1:27, 30)
One who hears and rejoices (3:29)	One who has a voice (3:29)
One who decreases (3:30)	One who increases (3:30)

Table 23: Characterisation of John the Baptist and Jesus

The *report and defense* dialogue section is at the centre of the narrative section and the narrative keeps it a dynamic and a reader-friendly one. Though 'absent' from the scene, Jesus' character develops as a dynamic and progressive one; though 'present', John's character plays the role of a witness and recedes to the background.[896] Malina and Rohrbaugh (1998: 92) opine that, "The larger aim of this passage (vv. 25-30) is to present an evaluation of Jesus. In reporting that Jesus is the subject of evaluative talk, the author introduces his own evaluation, in which he places John in a subordinate position to Jesus". The evaluation talk is paramount in the *report and defence dialogue* section, especially in John's defensive talk (vv. 27-30). The evaluation talk is further accretes in the narratorial commentary (vv. 31-36; see Table 23).[897] John's response paves the way for the smooth flow of the succeeding narratorial commentary (i.e., 31-36). The dialogue proper (vv. 26b-30) rightly mentions about the decreasing ministry of John the Baptist and the increasing ministry of Jesus.[898] Tenney (1994: 306) says that, "The argument between a Jewish inquirer and the disciples of John indicates that there must have been confusion over the respective merits of Jesus and John . . . . By popular acclaim Jesus' influence was growing and John's was waning".[899] John's statement in v. 30 can be considered as a properly carved out conclusive utterance.[900] Through all these means, the backgrounded Jesus is foregrounded for the reader's attention.

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[896] Neyrey (2009: 126-42; cf. Smith, 1999: 105; Witherington, 1995: 109-10) states that, ". . . John makes one of the most counter-cultural statements in the New Testament: 'He [Jesus] must increase, but I must decrease' (v. 30) . . . . For John insists that he is not pained or distressed at Jesus' 'increase'. And so he readily surrenders his reputation and honor, which belong to Jesus by right". Neyrey (2009: 641-2) further says that, "Rarely does one find in Greek or Israelite literature a public figure who willingly and peacefully allows his honor and prestige to diminish without envy and hostile reaction. Therefore, it is only when readers appreciate the cultural perception of 'limited good', which leads to a sense of pain and distress and issues in envy, that they hear what the characters are saying and understand the strikingly unusual response of John to his disciples".

[897] See Guthrie, 1994: 1032-3; Brown, 1966: 1: 150-63; Filson, 1963: 47-9; Bernard, 1929: 127-32; Milne, 1993: 80-2; Köstenberger, 2004: 134-40; Tenney, 1994: 306-7.

[898] Especially it is more obvious in Jesus' ministry in Samaria (4:1-42) and beyond.

[899] Barrett (1978: 219) says that Jesus is superior and he is "unlike John and the Jews, he is not of the earth but from above". Also see Filson, 1963: 47-9; Bernard, 1929: 127-32; Brown, 1966: 150-63; Guthrie, 1994: 1032-3.

[900] Barrett (1978: 219) is of the opinion that John's intention is "to bring out the truth expressed in 3:30, possibly with some polemical intention against the adherents of the Baptist". Similarly, Guthrie (1994: 1032) points out that, "John the Baptist repeated the superiority of Jesus, as he had already done in chap. 1. It was not only John who must

The narrator finds the importance of presenting the matter in a rhetorical and dialogical v Black, 2001: 9).[901] John gives an implicit call to his disciples in order to turn to Jes utterances like "I am not the Messiah" (v. 28), "I have been sent ahead of him" (v. 28), " has the bride is the bridegroom" (v. 29), and "He must increase, but I must decrease" (v. words of complete surrender (cf. Newman and Nida, 1980: 95-106; Blomberg, 2001: Beasley-Murray (1987: 55; cf. Brodie, 1993: 205) opines that, "The dialogue of John the with his disciples has a different issue in view: in the light of the continued existe communities claiming to follow John the Baptist, it was essential that the Johannine cl understood the significance of John's ministry and baptism; both were ordained by C Christ's sake and both were ordained to end for his sake".[902] The dialogue between John disciples ends the mission of the Baptist's movement strategically. The narrative style pericope, through charactorial contrasts or juxtapositions (cf. Brodie, 1993: 207), repetit Van Tilborg, 1993: 71-5; Van der Watt, 2009b: 87-108), dramatic interactions (cf. Bran 114; Elam, 1980: 157, 176-8), specific details,[903] and interchange of narratives,[904] is a sig aspect for a reader to look at. The performative role of language[905] is obvious through the devices and the foregrounding and backgrounding characterisation of Jesus and John. The takes up the subject matter of John's surrender with importance and coins the *report and dialogue* in order to put an end to the existing juxtaposition between Jesus and John.

4.3. Meso-Analysis

The content of the dialogue is circumscribed around Jesus' messiahship and his superior John the Baptist.[906] The episode has the format of a *report and defence dialogue* follow *narratorial commentary* (see Table 24). It functions to direct the attention of the reader Jesus the Messiah through charactorial juxtaposition (cf. Greimas, 1987: 63-83; Lothe, 2 10). Thus the content, form, and function of the dialogic genre contribute to the narratorial

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decrease, but the old order which he represented". See Carson, 1991: 208-14; Bennema, 2009: 22-30; Beasley 1987: 52-6; Blomberg, 2001: 95-8; Stibbe, 1993: 59-61; Newman and Nida, 1980: 95-106.

[901] The rhetorical reding of the story enables us to understand the event in contextually-inclined terms. (2005: 237; Bauckham, 1998; Burridge, 1992; Classen, 2000: 91) says, "In recent years, there has been a recognition that the gospel writers were strongly influenced by the literary models and conventions of their da

[902] Blomberg (2001: 97; cf. Schnackenburg, 1980: 1: 416-7) states that, ". . . . Johannine language again int the dialogue. Most notable is the Baptist's reference to his joy being complete" (v. 29; cf. especially 1 John 1:

[903] Ridderbos (1987/1997: 144; cf. Chatman, 1978: 147-95; Tolmie, 1999: 21-2; Funk, 1988: 2-3; Van Aar 381-418) considers some of the narratorial statements as "parenthetical statements".

[904] Powell (1990: 33) says that, "'Interchange' involves an alternation of elements in an 'a, b, a, b' pattern. (I 2, the narrative alternates between nativity stories dealing with John the Baptist and ones dealing with Jesus)"

[905] Cf. Van der Watt, 2010: 139-67; Funk, 1988: 11; Witherington, 1995: 109; Traugott and Pratt, 1980: 1-34

[906] Maniparampil (2004: 217) says that, "The Fourth Gospel alone presents a simultaneous ministry of John a In this polemical episode, the distinction between the baptism of John and that of Jesus is made evident. Joh compared to the friend of a bridegroom".

the episode.[907] The plot of the entire episode is to bring to the notice of the reader about the unquestionable affirmation that 'Jesus is one with authority from above'.[908] The episode has both *implicit* (v. 25) and *descriptive* (vv. 26-30; cf. Resseguie, 2001: 10; Witherington, 1995: 108-10) dialogic trends as well as a *narratorial commentary* at the end (vv. 31-36; see Diagram 19).[909] The narrator employs both interactional and transactional language through these multiple literary genres.[910] He uses rhetorics by means of characters' utterances in order to persuade the reader toward belief in Jesus (cf. Court, 1997: 79-85; Chatman, 1978: 151).[911] The Baptist's voice is once again brought to the attention of the reader so that his activity of witnessing may come to a complete circle (vv. 26-30/31-36; cf. 1:19-36). Blomberg (2001: 95) says that, "As in 1:19-34 (also 1:36), the Fourth Gospel's theological emphasis seems to counter an over-exaltation of the Baptist. Here John recedes in importance even as Jesus flourishes".[912] From the abrupt finishing in 1:19-34 (also 1:36), the narrator brings John to his conclusive statement in 3:27-30. After John's ministry diminishes, Jesus' ministry is moving toward greater heights (chaps. 4-21; cf. Brodie, 1993: 203-8; Quast, 1991/1996: 26-8).[913]

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[907] The *semantic*, *syntactic*, and *pragmatic* levels of interpretation are at work here (cf. Chandler, 2002/2007: 196; Louw, 1992: 17-30; Louw and Nida, 1989).

[908] Lindars (1972: 169) says that, ". . . from above takes us back to verses 3 and 7, and is synonymous with from heaven at the end of the verse (cf. v. 27). Both really mean 'from God'". Cf. Blomberg, 2001: 95-8; Bruce, 1983: 93-8; Bennema, 2009: 22-30; Stibbe, 1993: 59-61; Carson, 1991: 208-14; Beasley-Murray, 1987: 52-6.

[909] A conspicuous *narrator and reader dialogue* is introduced at vv. 31-36 with a view of clarifying the factors. In the *narrator and reader dialogue*, the narrator communicates his conviction about Jesus very strongly and concludes the section with an open *belief-unbelief* conflict (v. 35-36). This sequence inaugurates a new trend in the succeeding episodes of the extended gospel. Broader dialogic phenomena like a 'from above-from below' connections through the mediation of Jesus, Jesus' role as the great testifier, God-Son-Spirit interaction, and Father-Son peculiar dialogue are emphasised within the larger narratorial framework. Cf. Talbert, 1992: 105-10; Köstenberger, 2004: 133-40; Keener, 2003: 574-83; Milne, 1993: 80-2; Brown, 1966: 150-62; Bailey and Vander Broek, 1992: 177.

[910] Tan (1993: 26) says that, "Whereas interactional language expresses solidarity or animosity or any other social relationship between interlocutors for that matter, transactional language gives emphasis to the content-bearing role of language. As such, everyday conversation is more interactional, whilst a lecture is more transactional". Tan further says that, "Indeed for a long time, the interactional function of language was not deemed important or even not recognised, so that the interest shown in interactional language amongst researchers in conversational analysis, pragmatics and other related fields is something to be welcomed". In John 3:22-36, while interactional language is expressed through the charactorial dialogues, transactional language is used in the narrator's expressive comments.

[911] For more details about the stylistic aspects, refer to Thielman, 1991: 169-83.

[912] See Burge, 2000: 120; Bennema, 2009: 22-30; Stibbe, 1993: 59-61; Bruce, 1983: 93-8; Carson, 1991: 208-14; Barrett, 1978: 219-28; Newman and Nida, 1980: 95-106; Beasley-Murray, 1987: 52-6; Blomberg, 2001: 95-8.

[913] Now, Jesus takes full control of the story of the gospel. Cf. Carson, 1991: 208-14; Barrett, 1978: 219-28; Newman and Nida, 1980: 95-106; Blomberg, 2001: 95-8; Bennema, 2009: 26-7; Bruce, 1983: 93-8.

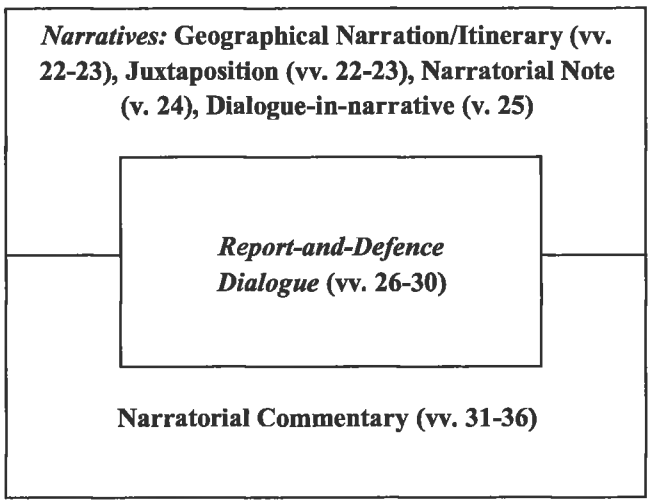

Diagram 19: The placement of the dialogue within the narratorial framework

The dialogues help the reader to understand about the role of John the Baptist as a witn precision, the characterisation of him in relation to Jesus, his perspectives, and the way h his disciples to Jesus.[914] Though Jesus is physically absent, the comparative talk of John 30; also the narratorial commentary, vv. 31-36) focuses on Jesus and his increasing missio 36; cf. Tovey, 1997: 148-50; Michaels, 1984/1989: 66-7). The analeptic and proleptic mo of the dialogue help the reader to understand the larger story through narrative echo ef Now the reader is able to recollect the events foregone and to anticipate the increasing mi Jesus. Moloney (1998: 107; cf. Windisch, 1993: 25-64; Chatman, 1978: 146-9) is of the that, "The narrative of 2:13-3:36 articulates a point of view about how one should respond and the fruits of such a response. Using 'the word' of Jesus as the criterion, the story poin possibility of no faith (2: 13-22: 'the Jews'), partial faith (3:1-21: Nicodemus), and a Johannine belief (3:22-36: John the Baptist) *within the world of Judaism*".[916] The use of forms of dialogues in an array, like *challenge and riposte* (2:13-22), *pedagogical dialogue to monologue* (3:1-21), and *report and defense* (3:22-36), address diverse faith reac people.[917] After using these dialogic forms and informing about diverse faith reactions o the narrator guides the reader toward another important episode (4:1-42; see Diagram 20).[9

[914] Culpepper (1983: 133) says that, ". . . he [i.e., John the Baptist] is bridegroom's friend, not the brideg lamp and not the light. He is not the Christ and he does no signs".

[915] Stibbe (1993: 61; cf. Malina and Rohrbaugh, 1998: 93) finds a lot of narratorial similarities between 3 3:31-36: *first*, from above (vv. 3, 7; cf. v. 31); *second*, heavenly origins (v. 13; cf. v. 31); *third*, earth/heaven v. 31); *fourth*, witnessing to what has been seen (3:11; cf. v. 32); *fifth*, failure to receive the testimony (v. 11; *sixth*, the Spirit (v. 8; cf. v. 34); and *seventh*, faith and life (vv. 15, 16; cf. 36).

[916] Cf. Barrett, 1978: 219-28; Blomberg, 2001: 95-8; Carson, 1991: 208-14; Bruce, 1983: 93-8.

[917] Bennema (2009: 27) says that, ". . . wedding imagery features prominently in the so-called 'from-Cana section (John 2-4). Against the backdrop of a wedding, Jesus performs a miracle in Cana, indicating the arri new messianic age. Later Jesus' encounter with the Samaritan woman symbolizes the spiritual betrothal of J

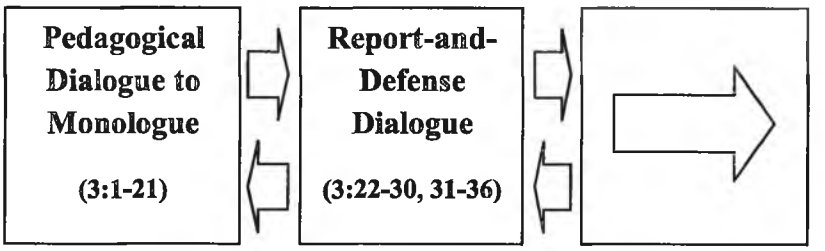

Diagram 20: The placement of the fourth episode

The dialogical episode (3:22-36) is placed after 3:1-21 and before 4:1-42 (see Diagram 20). Köstenberger (2004: 133) says that, "By way of interlude between Jesus' conversation with Nicodemus and his encounter with the Samaritan woman, the evangelist returns to John the Baptist, whom he had already mentioned in the prologue (1:6-8, 15) and later in the opening chapter (1:19-37)".[919] By positioning the *report and defense dialogue* between the great discourses of Jesus with Nicodemus and Samaritan woman, the narrator strategically approves Jesus' authority and utterances through means of an external proof (cf. Kennedy, 1984: 14), i.e., the witnessing activity of John the Baptist (see 3:22-36; cf. 3:1-21; 4:1-42).[920]

Genre Tenets	**Overarching Tenet/s**
Content: The dialogue and the narratorial commentary reaffirm Messiahship and superiority of Jesus yet another time through the witnessing of John the Baptist // ***Form***: A *report-and-defense* talk followed by a narratorial commentary, a complaint to a clarification dialogue // ***Function***: The dialogue further informs the reader about the identity of Jesus (i.e., "the Messiah", "the bridegroom", "one who has a heavenly 'voice'", and "one who is about to increase"). It functions to direct the attention of the reader toward Jesus the Messiah through charactorial juxtaposition	The dialogue has a *report and defence* to *narratorial commentary* format

Table 24: The summary of the dialogue of the fourth episode

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those who believe in him. Hence, the mention of Jesus as bridegroom and the then still unknown bride in 3:29 fits within the nuptial context of John 2-4 and anticipates the story of the Samaritan woman".

[918] Moloney (1998: 104) says that, "The narrative repeats the shape of 3:1-21. Both have an introduction (vv. 1-2a, 22-24) to a discussion (vv. 2b-12, 25-30) that leads into a discourse (vv. 11-21, 31-36). An interesting feature of 2:1-3:36 emerges. Both 2:1-12 and 2:13-25 were structurally similar, as are 3:1-21 and 3:22-36".

[919] Cf. Beasley-Murray, 1987: 52-6; Barrett, 1978: 219-28; Newman and Nida, 1980: 95-106; Bruce, 1983: 93-8; Carson, 1991: 208-14; Blomberg, 2001: 95-8.

[920] Malina and Rohrbaugh (1998: 90; cf. Witherington, 1995: 108-12; Keener, 2003: 1: 574-83) say that, "Since many commentators do not treat this section as a parallel scene forming a diptych with the first (3:1-21), they find notorious difficulties of a chronological, historical sort for understanding the development of relationships between Jesus and John the Baptist". Malina and Rohrbaugh (1998: 92) also opine that, "John defends Jesus and testifies to the divine origin of his mission". They (1998: 90; cf. Michaels, 1984/1989: 63-7) suggests further that, "Nicodemus, the eminent Pharisee teacher, is . . . contrasted with John, the prophet who baptized".

Episode Five

An *Inter-Religious* Dialogue[921] (4:1-42)

The story moves forward from the Judean country-side in chap. 3 to the Samaritan country-side in chap. 4 (cf. Overman and Green, 1992: 3: 1037-54; Maniparampil, 2004: 219-20). John 4:1-42 is one of the longest dialogues in the gospel, and the expression 'Jesus *learned* that the Pharisees had *heard*' (v. 1) explains the way Jesus' news was a matter of social discourse.

5.1. Setting and Dialogue Text

The *central setting* (4:1-6)[922] of the episode begins as the narrator reports that Jesus *learned* (ἔγνω) and Pharisees had *heard* (ἤκουσαν), in 4:1a. The Pharisees hear of Jesus and make an evaluative talk about him and John the Baptist: Ἰησοῦς πλείονας μαθητὰς ποιεῖ καὶ βαπτίζει ἢ Ἰωάννης (v. 1b; cf. Brown, 1966: 1: 164-75).[923] Beasley-Murray (1987: 59) says that, "The setting is provided in the introductory paragraph of vv. 1-6. The Pharisees learn of the extraordinary success of Jesus in his preaching and baptizing ministry (1-2). This causes Jesus to withdraw from Judea to Galilee, presumably to avoid a conflict which could lead to a premature end to his ministry".[924] The narrator is now correcting the Pharisaic hearing about 'Jesus as a Baptist' (4: 1; cf. 3:22) by way of a narratorial aside: "although it was not Jesus himself but his disciples who baptized" (v. 2; cf. Borchert, 1996: 197-8).[925] In vv. 3-4, the narrator reports the itinerary of Jesus as follows: *first*, he *left* Judea (ἀφῆκεν) and *started back* to Galilee (ἀπῆλθεν πάλιν, cf. Moloney, 1998: 115);[926] and

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[921] It is more appropriate to call this a *Samaritan-Eternal life perspectival dialogue* rather than calling it a *Jewish-Samaritan dialogue* on the following grounds: *first*, seemingly it is a Jewish-Samaritan dialogue, but the presentation of Jesus as the Messiah is peculiarly 'a new approach' in essence; *second*, the thematic prominence of "eternal life", "believing", and "knowing" are presented with new outlook; and *third*, the story does not present Jesus as a messenger of Judaism, but rather as a messenger with a different message and one who displeases the Jewish authorities.

[922] Gray (1999: 599) divides the entire episode under three questions: "What reason is assigned for Jesus' departure from Judea at this time (4:1-3)? Whence did He journey, and what route did He take (vv. 3-4)? What exhibition of grace was associated with this journey (vv. 5-42)?"

[923] Köstenberger (2004: 145) observes that, "John's is the only Gospel that tells us of the baptizing ministries of Jesus and his disciples. 'So' (οὖν) loosely connects this passage to the previous section. The reference to Jesus' knowledge (ἔγνω) is a recurring Johannine theme".

[924] Jesus is "under the 'law of the hour' which the Father has fixed for him". Cf. Beasley-Murray, 1987: 59; Morris, 1995: 222; Brown, 1966: 164-9; Tenney, 1994: 307; Culpepper, 1983: 22; Keener, 2003: 587-8.

[925] Moloney (1998: 115-6) says that, "The real problem is found in the troublesome v. 2. It is often regarded as an addition to the original Gospel, given its apparent denial of 3:22 and 4:1, but what is at stake is a proliferation of baptizers!"

[926] Moloney (1998: 115) makes it clear that, "In 4:1-6 Jesus moves away from Judea on a journey to Galilee via Samaria. The motivations are given for Jesus' departure from Judea (v. 1) and for his presence in Samaria (v. 4). The time and place of the encounters that will fill vv. 7-42 are provided (vv. 5-6)".

second, he had to *go through* Samaria (διέρχεσθαι διὰ, cf. Dar, 1992: 5: 926-31; William
Evans, 2000: 1056-61).[927] In v. 5a the narrator mentions that Jesus *came to* (ἔρχεται) the Sa
city called Sychar (cf. Zdravko, 1992: 3: 608-9; Kok, 2010: 173-6).[928] Stibbe (1993: 62) i
opinion that, ". . . we have an itinerary fragment. This recalls and qualifies the itinerary fr
in 3:22. As such, a sense of closure is evoked before the change in setting in 4:4, where w
to Samaria".[929] In vv. 5b-6, the narrator invites the reader's attention toward the specific d
the location and time of the central dialogue: *first*, it was near the plot of ground (πλησ
χωρίου) that Jacob had given to his son Joseph (cf. Zdravko, 1992: 3: 608-9; Michaels, 198
69); *second*, Jacob's well was there, and Jesus, tired out by his journey, was sitting by the v
Bartholomä, 2010: 95; Reinhartz, 1994: 572);[930] and *third*, it was about noon (ὥρα ἦν ὡς ἕ
Mathews, 2009: 5-6; Kok, 2010: 173-6).[931] Beasley-Murray (1987: 59; cf. Borchert, 199
203)[932] opines that, "The arrival at Jacob's well (5-6) sets the stage for the meeting of Jes
the woman of Sychar and the developments that ensue from it".[933] In v. 7a, a Samaritan
came to draw water, and, in v. 7b, Jesus begins the central dialogue (vv. 7b-26; i.e., Slot #1)

The episode begins and ends at an *architectural* setting (vv. 7-42; cf. Resseguie, 2005:
McHugh, 2009: 263-7),[934] i.e., the central setting of the event (cf. vv. 1-6 and vv. 40-42), bu

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[927] Keener (2003: 588) says that, "A number of scholars have proposed a Samaritan or partly Samaritan conte
Fourth Gospel. Although a fully Samaritan context is unlikely, a Galilean interest in the Samaritan mission
given its successes (Acts 8:12-17, 25); thus a Johannine interest in the subject is likely". Also see Köstenberg
146; Brown, 1966: 164-5; Tenney, 1994: 307.

[928] Keener (2003: 590) says that, "'Sychar' has long been identified with modern 'Askar', about 1.5 kilomet
east of Jacob's well, though Shechem was closer to the well. Because Shechem was closer, some commentat
that town, quite small in this period, as the site of Sychar; Shechem is probably the site of the Samaritan conv
Acts 8". Cf. Brant, 2011: 82-3; Tenney, 1994: 307; Carson, 1991: 214-7.

[929] Keener (2003: 589) records the events as follows: "Jesus left Judea, the place of hostility, for Galilee (4:
had received his ministry far more hospitably . . . . Jesus proves safe in Samaria, as in Galilee, is received hos
both places (4:40, 45), and both group believe in Jesus (4:42, 53; 6:14)". Also see Carson, 1991: 214-5.

[930] Moloney (1998: 116) says that, "Although there is some debate over the exact location of Sychar, the
description of the city, 'near the field that Jacob gave to his son Joseph' (v. 5) introduces biblical and Jewish
the gift of water that Jacob gave (cf. Gen 48:22; cf. also Gen 33:19; Josh 24:32)". See Köstenberger, 2
Tenney, 1994: 307; Keener, 2003: 590-1; Brown, 1966: 164-9.

[931] Köstenberger (2004: 146) says that, "'About the sixth hour' means around noon if reckoning from the st
day at sunrise. There is a possible contrast between the time of day at which Jesus met the Samaritan woma
time of Nicodemus's visit (noon versus night)". See Witherington, 1995: 120; Barrett, 1978: 231; Moloney, 1
121; Bultmann, 1971: 178; Burge, 2000: 139; Conway, 1999: 106; contra Borchert, 1996: 201.

[932] Cf. Bultmann, 1971: 175; Lindars, 1990: 174-6; Haenchen, 1980: 252-6; Cullman, 1976: 48, 90.

[933] Bennema (2009: 87; cf. Ashton, 1994: 198) states that, "The reader may wonder why John includes so ma
in 4:5-7a. Most scholars have recognised that, by drawing attention to the patriarchs, a well and a woman, Jol
to evoke an Old Testament betrothal type scene, such as we find in Gen 24 (Abraham's servant [on behalf
and Rebekah), Gen 29 (Jacob and Rachel) and Exo 2:15-22 (Moses and Zipporah)". Cf. Culpepper, 1983: 13
1993: 68; Botha, 1991: 109-12; Keener, 2003: 586.

[934] The well of Jacob introduced here has symbolical significance. Resseguie (2005: 103-4; cf. Quast, 1991
Vincent, 1969: 112) says that, "The well in John is the setting for a different type of fount. Jacob's well at t
Mount Gerizim near the village of Sychar sustained life for generations (4:1-42). Yet human-made well
essential for life, have several limitations. Jacob's well is 'deep' and requires a special container, a bucket or

dialogue progresses the narrator leads the reader through various other minor settings by way of interludes. Talbert (1992: 111) observes that, "In scene one (vv. 7-26) the woman comes to the well (front stage); the disciples go to the city (back stage); Jesus converses with the woman (front stage)". While the first slot (vv. 7-26) remains as the general setting,[935] the second slot (v. 27) introduces an interlude. The setting of the second slot is described as follows: disciples entered the stage (ἦλθαν) and they became astonished (ἐθαύμαζον) to see that Jesus was speaking with a woman.[936] Here new characters enter the stage and the dialogue scene changes. In the third slot (v. 28-30), the setting moves away from *the well* to the Samaritan woman's city: the woman left (ἀφῆκεν) her water jar (τὴν ὑδρίαν); went back (ἀπῆλθεν) to the city (εἰς τὴν πόλιν); and dialogues with the people (τοῖς ἀνθρώποις, cf. Michaels, 1984/1989: 68-71; Bartholomä, 2010: 95).[937] In the fourth slot (vv. 31-38), the setting is again at the well but the interlocutors are Jesus and the disciples (cf. Bernard, 1929: 1: 153).[938] In the fifth slot (vv. 39-42), the reader is able to view a procession of the Samaritans coming toward the well in response to the woman's invitation (see Williamson and Evans, 2000: 1056-61; see Table 25). The narrator introduces inferences of dialogues in v. 40 and in v. 41: the Samaritans make a request to Jesus in order to stay with them and he stays and they believe after Jesus' word (cf. Borchert, 1996: 215). These are examples of narratorial abbreviations of dialogues within the episode. Keener (2003: 584) is of the opinion that, "This extended narrative contrasts starkly with the Nicodemus narrative. There a religious teacher in Israel proved unable to understand Jesus' message (3:10); here a sinful Samaritan woman not only received the message, but brought it to her entire Samaritan town (4:28-29, 39-42)". The above mentioned factors and settings frame the final statement of the Samaritans to the woman in v. 42 (cf. Borchert, 1996: 215; Windisch, 1993: 29-32).[939]

Slots	**Episode 5: John 4:1-42 (See the notes on each slots)**[940]
Slot # 1[941]	*Jesus* (to Samaritan woman): Δός μοι πεῖν *Woman*: Πῶς σὺ Ἰουδαῖος ὢν παρ' ἐμοῦ πεῖν αἰτεῖς γυναικὸς Σαμαρίτιδος οὔσης; *Jesus*: Εἰ ᾔδεις τὴν δωρεὰν τοῦ θεοῦ καὶ τίς ἐστιν ὁ λέγων σοι, Δός μοι πεῖν, σὺ ἂν ᾔτησας αὐτὸν καὶ ἔδωκεν ἂν σοι ὕδωρ ζῶν *Woman*: Κύριε, οὔτε ἄντλημα ἔχεις καὶ τὸ φρέαρ ἐστὶν βαθύ· πόθεν οὖν ἔχεις τὸ ὕδωρ τὸ ζῶν; μὴ σὺ μείζων εἶ τοῦ πατρὸς ἡμῶν Ἰακώβ, ὃς ἔδωκεν ἡμῖν τὸ φρέαρ καὶ αὐτὸς ἐξ

to retrieve its thirst-quenching water (4:11)". Here Jesus' life-giving water is contrasted with the water from the well of Jacob.

[935] Cf. Barrett, 1978: 228-39; Keener, 2003: 587-601; Carson, 1991: 214-27; Beasley-Murray, 1987: 58-62.

[936] Moloney (1998: 113) states that, "The *time sequence* of the narrative is linear. As the disciples go to buy food (v. 8), Jesus talks with a Samaritan woman. As the disciples come back she returns to the village (v. 28), and her fellow villagers begin to come toward Jesus (v. 30)". Cf. Keener, 2003: 587-601; Köstenberger, 2004: 158-9.

[937] Beasley-Murray (1987: 63-64) says that, "The woman left her jar—in haste, and because she intended to come back at once with others!" See Carson, 1991: 227-8; Barrett, 1978: 240; Kanagaraj, 2005: 153-4.

[938] Borchert (1996: 211) says that, "In good literary fashion the evangelist returned to his other story—the problem of the disciples' perception, which was introduced in v. 27. John was a master at weaving two stories into a single unit". Cf. Beasley-Murray, 1987: 58-62; Köstenberger, 2004: 160-4; Keener, 2003: 587-601.

[939] See Beasley-Murray, 1987: 64-6; Carson, 1991: 231-3; Barrett, 1978: 243; Köstenberger, 2004: 163-5.

[940] Between the dialogues the narrator provides necessary information for the sake of episodic development.

[941] In slot # 1, vv. 1a, 2-6, 7a, 8-9a, 9c, and 10a, 11a, 13a, 15a, 16a, 17a, 17b, 19a, 21a, 25a, and 26a are controlled by the narrator. The rest of the sections are filled with charactorial utterances.

	αὐτοῦ ἔπιεν καὶ οἱ υἱοὶ αὐτοῦ καὶ τὰ θρέμματα αὐτοῦ; *Jesus*: Πᾶς ὁ πίνων ἐκ τοῦ ὕδατος τούτου διψήσει πάλιν· ὃς δ' ἂν πίῃ ἐκ τοῦ ὕδατος ἐγὼ δώσω αὐτῷ, οὐ μὴ διψήσει εἰς τὸν αἰῶνα, ἀλλὰ τὸ ὕδωρ ὃ δώσω αὐτῷ γενήσεται αὐτῷ πηγὴ ὕδατος ἁλλομένου εἰς ζωὴν αἰώνιον *Woman*: Κύριε, δός μοι τοῦτο τὸ ὕδωρ, ἵνα μὴ διψῶ μηδὲ διέρχωμαι ἐνθάδε ἀντλεῖν *Jesus*: Ὕπαγε φώνησον τὸν ἄνδρα σου καὶ ἐλθὲ ἐνθάδε *Woman*: Οὐκ ἔχω ἄνδρα *Jesus*: Καλῶς εἶπας ὅτι Ἄνδρα οὐκ ἔχω· πέντε γὰρ ἄνδρας ἔσχες καὶ νῦν ὃν ἔχεις ο ἔστιν σου ἀνήρ· τοῦτο ἀληθὲς εἴρηκας *Woman*: Κύριε, θεωρῶ ὅτι προφήτης εἶ σύ. οἱ πατέρες ἡμῶν ἐν τῷ ὄρει τούτῳ προσεκύνησαν· καὶ ὑμεῖς λέγετε ὅτι ἐν Ἱεροσολύμοις ἐστὶν ὁ τόπος ὅπου προσκυνεῖν *Jesus*: Πίστευέ μοι, γύναι, ὅτι ἔρχεται ὥρα ὅτε οὔτε ἐν τῷ ὄρει τούτῳ οὔτε ἐν Ἱεροσολύμοις προσκυνήσετε τῷ πατρί. ὑμεῖς προσκυνεῖτε ὃ οὐκ οἴδατε· ἡμεῖς προσκυ ὃ οἴδαμεν, ὅτι ἡ σωτηρία ἐκ τῶν Ἰουδαίων ἐστίν. ἀλλὰ ἔρχεται ὥρα καὶ νῦν ἐστιν, ἀληθινοὶ προσκυνηταὶ προσκυνήσουσιν τῷ πατρὶ ἐν πνεύματι καὶ ἀληθείᾳ· καὶ γὰρ πατὴρ τοιούτους ζητεῖ τοὺς προσκυνοῦντας αὐτόν. πνεῦμα ὁ θεός, καὶ τοὺς προσκυνο αὐτὸν ἐν πνεύματι καὶ ἀληθείᾳ δεῖ προσκυνεῖν *Woman*: Οἶδα ὅτι Μεσσίας ἔρχεται ὁ λεγόμενος Χριστός· ὅταν ἔλθῃ ἐκεῖνος, ἀναγγε ἡμῖν ἅπαντα *Jesus*: Ἐγώ εἰμι, ὁ λαλῶν σοι
Slot # 2[942]	*No one said*: Τί ζητεῖς or Τί λαλεῖς μετ' αὐτῆς;
Slot # 3[943]	*Woman* (to the people): Δεῦτε ἴδετε ἄνθρωπον ὃς εἶπέν μοι πάντα ὅσα ἐποίησα, μήτι ἐστιν ὁ Χριστός;
Slot # 4[944]	*Disciples* (to Jesus): Ῥαββί, φάγε *Jesus*: Ἐγὼ βρῶσιν ἔχω φαγεῖν ἣν ὑμεῖς οὐκ οἴδατε *Disciples* (one another): Μή τις ἤνεγκεν αὐτῷ φαγεῖν; *Jesus*: Ἐμὸν βρῶμά ἐστιν ἵνα ποιήσω τὸ θέλημα τοῦ πέμψαντός με καὶ τελειώσω αὐ ἔργον. οὐχ ὑμεῖς λέγετε ὅτι Ἔτι τετράμηνός ἐστιν καὶ ὁ θερισμὸς ἔρχεται; ἰδοὺ λέ ὑμῖν, ἐπάρατε τοὺς ὀφθαλμοὺς ὑμῶν καὶ θεάσασθε τὰς χώρας ὅτι λευκαί εἰσιν πρὸς θερισμόν. ἤδη ὁ θερίζων μισθὸν λαμβάνει καὶ συνάγει καρπὸν εἰς ζωὴν αἰώνιον, ἵι σπείρων ὁμοῦ χαίρῃ καὶ ὁ θερίζων. ἐν γὰρ τούτῳ ὁ λόγος ἐστὶν ἀληθινὸς ὅτι Ἄλλ ἐστὶν ὁ σπείρων καὶ ἄλλος ὁ θερίζων. ἐγὼ ἀπέστειλα ὑμᾶς θερίζειν ὃ οὐχ ὑμεῖς κεκοπιάκατε· ἄλλοι κεκοπιάκασιν καὶ ὑμεῖς εἰς τὸν κόπον αὐτῶν εἰσεληλύθατε.
Slot # 5[945]	*Woman* (testifies/memory): Εἶπέν μοι πάντα ἃ ἐποίησα *Samaritans* (to the woman): ὅτι οὗτός ἐστιν ἀληθῶς ὁ σωτὴρ τοῦ κόσμου

Table 25: The dialogue text of 4:1-42

[942] Slot # 2 can be considered as a narratorial interlude.
[943] Slot # 3 introduces a different setting; it is filled with a little narratorial (v. 28), a little monologue (v another little narratorial (v. 30).
[944] Slot # 4 has narratorial remarks at vv. 31a, 32a, 33a, and 34a. The little dialogue and the subsequent mon interlocked with the narratorial.
[945] Slot # 5 has a narratorial section at vv. 39-42a followed by a monologue in v. 42b.

5.2. Micro-Analysis

5.2.1. Slot One (the Central Slot; 4:1-26)

The content, form, and function of Jesus' dialogue with the Samaritan woman can properly be understood only when we analyse the episode in comparison to the Nicodemus episode (cf. Kermode, 1987: 450-1).[946] Neyrey (2007: 88) is right when he says that, "The best reading of chapters 3 and 4 occurs when they are radically compared and contrasted". In the comparison, the following contrasts are explicit: *first*, Nicodemus' conversation *at night* vs. woman's conversation *at noon* (cf. Mathews, 2009: 8); *second*, Nicodemus as an *Israelite* vs. woman as a *Samaritan* (cf. Morris, 1995: 225); *third*, Nicodemus being male vs. the woman being female; *fourth*, Nicodemus' *noble heritage* vs. the woman's *shameful past* (cf. Culpepper, 1983: 136); *fifth*, Nicodemus as a *religious teacher* vs. the woman as a *Samaritan religious devotee*; and *sixth*, Nicodemus as *impervious to learning* vs. the woman's *progressive learning* (cf. Lindars, 1972: 172-4; Keener, 2003: 584-5). The role of Jesus in the two stories can be contrasted in the following way: Jesus as a *teacher from above* in the discourse with Nicodemus vs. Jesus as a *prophet* and *Messiah* in the Samaritan woman's discourse (see Neyrey, 2007: 88; Mathews, 2009: 1). These distinctions help the reader to properly discriminate between the two dialogues. Now, we will analyse the dialogue between Jesus and the Samaritan woman (cf. Quast, 1991/1996: 32-6) in detail. The development of the first slot (vv. 7-26) of the episodc is outlined in Table 26.

John 4:1-26	**Overview**
v.1: Ὡς οὖν ἔγνω ὁ Ἰησοῦς ὅτι ἤκουσαν οἱ Φαρισαῖοι ὅτι Ἰησοῦς πλείονας μαθητὰς ποιεῖ καὶ βαπτίζει ἢ Ἰωάννης v.2: - καίτοιγε Ἰησοῦς αὐτὸς οὐκ ἐβάπτιζεν ἀλλ' οἱ μαθηταὶ αὐτοῦ - v.3: ἀφῆκεν τὴν Ἰουδαίαν καὶ ἀπῆλθεν πάλιν εἰς τὴν Γαλιλαίαν. v.4: ἔδει δὲ αὐτὸν διέρχεσθαι διὰ τῆς Σαμαρείας. v.5: ἔρχεται οὖν εἰς πόλιν τῆς Σαμαρείας λεγομένην Συχὰρ πλησίον τοῦ χωρίου ὃ ἔδωκεν Ἰακὼβ [τῷ] Ἰωσὴφ τῷ υἱῷ αὐτοῦ· v.6: ἦν δὲ ἐκεῖ πηγὴ τοῦ Ἰακώβ. ὁ οὖν Ἰησοῦς κεκοπιακὼς ἐκ τῆς ὁδοιπορίας ἐκαθέζετο οὕτως ἐπὶ τῇ πηγῇ· ὥρα ἦν ὡς ἕκτη. v.7: Ἔρχεται γυνὴ ἐκ τῆς Σαμαρείας ἀντλῆσαι ὕδωρ. λέγει αὐτῇ ὁ Ἰησοῦς, Δός μοι πεῖν· v.8: οἱ γὰρ μαθηταὶ αὐτοῦ ἀπεληλύθεισαν εἰς τὴν πόλιν ἵνα τροφὰς ἀγοράσωσιν. v.9: λέγει οὖν αὐτῷ ἡ γυνὴ ἡ Σαμαρῖτις, Πῶς σὺ Ἰουδαῖος ὢν παρ' ἐμοῦ πεῖν αἰτεῖς γυναικὸς Σαμαρίτιδος οὔσης; οὐ γὰρ συγχρῶνται Ἰουδαῖοι Σαμαρίταις. v.10: ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῇ, Εἰ ᾔδεις τὴν δωρεὰν τοῦ θεοῦ καὶ τίς ἐστιν ὁ λέγων σοι, Δός μοι πεῖν, σὺ ἂν ᾔτησας αὐτὸν καὶ ἔδωκεν ἂν σοι ὕδωρ ζῶν. v.11: λέγει αὐτῷ [ἡ γυνή], Κύριε, οὔτε ἄντλημα ἔχεις καὶ τὸ φρέαρ ἐστὶν βαθύ· πόθεν οὖν ἔχεις τὸ ὕδωρ τὸ ζῶν; v.12: μὴ σὺ μείζων εἶ τοῦ πατρὸς ἡμῶν Ἰακώβ, ὃς ἔδωκεν ἡμῖν τὸ φρέαρ καὶ αὐτὸς ἐξ αὐτοῦ ἔπιεν καὶ οἱ υἱοὶ αὐτοῦ καὶ τὰ θρέμματα αὐτοῦ; v.13: ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῇ, Πᾶς ὁ πίνων ἐκ τοῦ ὕδατος τούτου διψήσει πάλιν·	(1) The dialogue at 4:1-26 is comprised of thirteen utterance units (vv. 7b, 9b, 10, 11-12, 13-14, 15, 16, 17a, 17b-18, 19-20, 21-24, 25, and 26); out of the thirteen utterance units seven are of Jesus (vv. 7b, 10, 13-14, 16, 17b-18, 21-24, and 26) and six of the Samaritan woman (vv. 9b, 11-12, 15, 17a, 19-20, and 25); (2) The dialogue at 4:1-26 begins by the help of a narratorial background (vv. 1-6); (3) John 4:1-26 is the central slot of the five-

[946] See more details about Samaritans in other passages of the NT (cf. Luke 10:25-37; Acts 8:4-5; cf. Joy, 2012: 144-52).

v.14: ὃς δ' ἂν πίῃ ἐκ τοῦ ὕδατος οὗ ἐγὼ δώσω αὐτῷ, οὐ μὴ διψήσει εἰς τὸν αἰῶνα, ἀλλὰ τὸ ὕδωρ ὃ δώσω αὐτῷ γενήσεται ἐν αὐτῷ πηγὴ ὕδατος ἁλλομένου εἰς ζωὴν αἰώνιον. v.15: λέγει πρὸς αὐτὸν ἡ γυνή, Κύριε, δός μοι τοῦτο τὸ ὕδωρ, ἵνα μὴ διψῶ μηδὲ διέρχωμαι ἐνθάδε ἀντλεῖν. v.16: Λέγει αὐτῇ, Ὕπαγε φώνησον τὸν ἄνδρα σου καὶ ἐλθὲ ἐνθάδε. v.17: ἀπεκρίθη ἡ γυνὴ καὶ εἶπεν αὐτῷ, Οὐκ ἔχω ἄνδρα. λέγει αὐτῇ ὁ Ἰησοῦς, Καλῶς εἶπας ὅτι Ἄνδρα οὐκ ἔχω· v.18: πέντε γὰρ ἄνδρας ἔσχες καὶ νῦν ὃν ἔχεις οὐκ ἔστιν σου ἀνήρ· τοῦτο ἀληθὲς εἴρηκας. v.19: λέγει αὐτῷ ἡ γυνή, Κύριε, θεωρῶ ὅτι προφήτης εἶ σύ. v.20: οἱ πατέρες ἡμῶν ἐν τῷ ὄρει τούτῳ προσεκύνησαν· καὶ ὑμεῖς λέγετε ὅτι ἐν Ἱεροσολύμοις ἐστὶν ὁ τόπος ὅπου προσκυνεῖν δεῖ. v.21: λέγει αὐτῇ ὁ Ἰησοῦς, Πίστευέ μοι, γύναι, ὅτι ἔρχεται ὥρα ὅτε οὔτε ἐν τῷ ὄρει τούτῳ οὔτε ἐν Ἱεροσολύμοις προσκυνήσετε τῷ πατρί. v.22: ὑμεῖς προσκυνεῖτε ὃ οὐκ οἴδατε· ἡμεῖς προσκυνοῦμεν ὃ οἴδαμεν, ὅτι ἡ σωτηρία ἐκ τῶν Ἰουδαίων ἐστίν. v.23: ἀλλὰ ἔρχεται ὥρα καὶ νῦν ἐστιν, ὅτε οἱ ἀληθινοὶ προσκυνηταὶ προσκυνήσουσιν τῷ πατρὶ ἐν πνεύματι καὶ ἀληθείᾳ· καὶ γὰρ ὁ πατὴρ τοιούτους ζητεῖ τοὺς προσκυνοῦντας αὐτόν. v.24: πνεῦμα ὁ θεός, καὶ τοὺς προσκυνοῦντας αὐτὸν ἐν πνεύματι καὶ ἀληθείᾳ δεῖ προσκυνεῖν. v.25: λέγει αὐτῷ ἡ γυνή, Οἶδα ὅτι Μεσσίας ἔρχεται ὁ λεγόμενος Χριστός· ὅταν ἔλθῃ ἐκεῖνος, ἀναγγελεῖ ἡμῖν ἅπαντα. v.26: λέγει αὐτῇ ὁ Ἰησοῦς, Ἐγώ εἰμι, ὁ λαλῶν σοι.	slot episode; (4) The reference 'baptism' and the comparison betw Jesus and John th Baptist (vv. 1-3) readers backward dialogue leading narratorial comm at 3: 22-36; (5) The narrative slot are arranged following way: p narrative (vv. 1-7 formula narrative 7b, 9a, 10a, 11a, 15a, 16a, 17a, 17 21a, 25a, and 26a narrative asides (9b, and 25b).

Table 26: The dialogue of 4:1-26 within the narratorial framework

The dialogue in 4:7-26 has 13 utterance units, seven of which are from the mouth of Jesus 10, 13-14, 16, 17b-18, 21-24, and 26) and six from the Samaritan woman (vv. 9, 11-12, 19-20, and 25; see Table 26). Out of the thirteen utterances, ten are addressed as λέγει Jesus, vv. 7b, 16a, 17b, 21a, 26a; and five of the woman, 9a, 11a, 15a, 19a, 25a) and t addressed with the narratorial construction ἀπεκρίθη . . . εἶπεν (two of Jesus, vv. 10a, 1 one of the woman, v. 17a). According to Beasley-Murray (1987: 59; cf. Dodd, 1960: O'Day, 1986: 130-36), "After the introduction in vv. 1-6 we have in 7-26 the dialogue with the Samaritan woman. This contains two distinct themes; in 6-18 the living water fron in 19-26 the worship that the Father seeks". But a careful reading will lead us to identi themes; in vv. 6-15 the living water, in 16-19 the woman's personal identity, and in 20-26 (i.e., *water*, *woman*, and *worship*; cf. Dodd, 1960: 313). The first slot, as a whole, begins a with the utterances of Jesus (v. 7 and v. 26; cf. Table 26). All these syntactic det contributive toward the semantics of the story.

In vv. 7-26, Jesus takes initiative to begin the dialogue by way of a request, Δός μοι 7b).[947] The very request surprises his counterpart and she asks Πῶς σὺ Ἰουδαῖος ὢν πα

[947] Namitha (2000: 123) says that, "The dialogue between Jesus and the Samaritan woman starts with ar conversation, of Jesus asking her for water. The divine-human encounter is taking place in the very midst of problems and ordinary circumstances of life".

πεῖν αἰτεῖς γυναικὸς Σαμαρίτιδος οὔσης; (v. 9a).[948] The unusual request of the Ἰουδαῖος brings a cultural shock[949] for the Σαμαρίτιδος. Keener (2003: 585; cf. Namitha, 2000: 126; Ashton, 1994: 47) observes that, "Jesus crosses at least three significant barriers in the story: the socioethnic barrier of centuries of Jewish-Samaritan prejudice; the gender barrier; and a moral barrier imposed by this woman's assumed behaviour". All these barriers dynamically contribute toward the characterisation of the story in order to place Jesus over against the 'other' for effective dialogical formulations (see the contrast in Table 27).[950] Jesus' response to the woman in v. 10 points out her lack of knowledge in the following factors: about the gift of God (τὴν δωρεὰν τοῦ θεοῦ, cf. Bartholomä, 2010: 100; Maccini, 1994: 35-46),[951] about the one who asks her 'Give me a drink' (τίς ἐστιν ὁ λέγων σοι, Δός μοι πεῖν), and about the living water (ὕδωρ ζῶν, cf. Namitha, 2000: 123; Quast, 1991/1996: 33).[952]

Jesus	**Samaritan woman**
Stranger, Jew	Native, Samaritan
Male	Female
One who asks for a drink, but can provide living water	One who came to draw water, but never heard about living water
Not concerned of physical bucket and well	Much concerned of physical bucket and well
Provider of living water, the gift of God	Satisfied with the water from the well of ancestor Jacob
One who is greater than ancestor Jacob	One who is doubtful: "Are you greater than our ancestor Jacob?"
One who can provide water that makes people never thirsty again	One who drinks of 'this water'
Provider of water gushing up to eternal life	Concerned of water for 'this life'
One who reveals the mysteries	One who is misunderstanding
One who prophesies the secrets	One who keeps secrets
Emphasizes the importance of Jerusalem as a place of worship	One whose forefathers worshipped on 'this mountain'
One who is the hero of faith	One who is asked to believe
One who worship what he knows	One who worship what she does not know
Salvation is from the Jews, he is part of the community	Salvation is not from the Samaritans, she is part of the

[948] Lindars (1972: 179-8) says that, "the situation is reminiscent of the meeting of Abraham's servant with Rebekah (Gen 24:10-27) and of Jacob with Rachel (Gen 29:1-12), but there is no hint of literary allusion". Cf. Bruce, 1983: 102-4; Blomberg, 2001: 99-100; Barrett, 1978: 231-2; Carson, 1991: 217; Bennema, 2009: 87-8; Beasley-Murray, 1987: 60; Newman and Nida, 1980: 112-3.

[949] Here, the narrator ironically describes that the native woman was 'culturally shocked' by the request of the stranger.

[950] Quast (1991/1996: 32) states that, "Not only did Jews go out of their way to avoid Samaritans, but the rabbis taught that Jewish men were not to greet women in public. Jesus did not share this perspective".

[951] Wallace (1996: 218) describes that, ". . . in John 4:10 Jesus introduces to the woman at the well the concept of living water (ὕδωρ ζῶν). In v. 11 the woman refers to the water, saying, 'Where, then, do you keep *the* living water?' (πόθεν οὖν ἔχεις τὸ ὕδωρ τὸ ζῶν). The force of the article here could be translated, 'Where do you keep **this** living water **of which** you just spoke?'" Carson (1991: 218; cf. Odeberg, 1968 [1929]: 150) says that, "The 'gift of God' that she does not recognise is probably the eternal life that only Jesus can bestow. Alternatively, Jesus is making use of Jewish categories, where the supreme 'gift of God' is the Torah".

[952] Kanagaraj (2005: 144) is of the opinion that, "The very nature of God is to give everything that is needed for human life, both physical and spiritual. The important gift that the woman, and indeed every human being, needs is eternal life. This is expressed metaphorically as 'living water'". Cf. Barrett, 1978: 233; Beasley-Murray, 1987: 60; Bruce, 1983: 103-4; Newman and Nida, 1980: 113-5; Bennema, 2009: 87-8; Blomberg, 2001: 99-100; Carson, 1991: 217-9; Maniparampil, 2004: 226-7.

	community
Emphasizes worshipping the Father in spirit and truth	Worshipping on 'this mountain'
'Messiah', 'I am'	Waiting for the Messiah

Table 27: The characterisation of Samaritan woman and Jesus

In her second response (vv. 11-12), the woman reveals not only of her lack of knowledge l her misunderstanding nature. She fails to understand what Jesus utters in v. 10 (cf. Wallace 218). Jesus speaks the 'higher spiritual truths', but she thinks only in terms of the 'lower r things'.[953] Expressions and questions, like "you have no bucket" (οὔτε ἄντλημα ἔχεις), "the deep" (τὸ φρέαρ ἐστὶν βαθυ), "where do you get that living water?" (πόθεν οὖν ἔχεις τὸ ὕ ζῶν;), and "are you greater than our ancestor Jacob?" (μὴ σὺ μείζων εἶ τοῦ πατρὸς ἡμῶν cf. Ashton, 1994: 46-7; Culpepper, 1983: 136),[954] reveal her parochial understanding c things.[955] Jesus' response in vv. 13-14 clearly distinguishes between the water of Jacob's v the water that he provides. While those who drink from the water in Jacob's thirst again πίνων ἐκ τοῦ ὕδατος τούτου διψήσει πάλιν),[956] those who drink the water that Jesus provi never be thirsty again (ὃς δ' ἂν πίῃ ἐκ τοῦ ὕδατος οὗ ἐγὼ δώσω αὐτῷ, οὐ μὴ διψήσει αἰῶνα, cf. Lindars, 1972: 183; Dodd, 1960: 311-3).[957] Then Jesus talks about how the w gives connects the drinkers to eternal life (ἀλλὰ τὸ ὕδωρ ὃ δώσω αὐτῷ γενήσεται ἐν αὐτ ὕδατος ἁλλομένου εἰς ζωὴν αἰώνιον).[958] The woman's lack of knowledge and misunderstai further revealed through her statement in v. 15: Κύριε, δός μοι τοῦτο τὸ ὕδωρ, ἵνα μὴ διψ διέρχωμαι ἐνθάδε ἀντλεῖν (cf. Dods, 1961: 726; Brant, 2011: 85).[959] All these factors re way the *above* and *below conflict* continually overshadow the dialogue scene.

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[953] Namitha (2000: 123) states that, "The woman raised her reasonable doubt again: 'You have no bucket, anc is deep. Where do you get that living water?' (4:11). By trusting in her own religious source she asked, greater than our father Jacob?' (4:12). Looking from the natural grounds, her doubts and questions reasonable. But Jesus takes her again beyond the natural level . . . ."

[954] Carson (1991: 219) is of the view that, "There is no Old Testament record of Jacob digging this well. Pı belongs to tradition associated with the account of Jacob's move to the Shechem area (Gen 33:18-20). Sc wondered why Jacob should have dug a well here at all, since several fine springs are but a short distance awa

[955] Bruce (1983: 104) says that, "The woman's failure to comprehend Jesus' words about living water is comp Nicodemus' failure to comprehend his words about the new birth (John 3:4)". Cf. Barrett, 1978: 234; Bennei 87-8; Carson, 1991: 219-20; Newman and Nida, 1980: 115-6; Blomberg, 2001:100; Bruce, 1983: 104-5.

[956] Wallace (1996: 621) says that, "It may be that the evangelist does have a habitual idea in mind (as w gnomic). The present participle is contrasted with the aorist subjunctive of the following verse, as if to say ' who continually drinks, but whoever should taste . . . .'"

[957] Bruce (1983: 106) says that, "If the stranger can really do what he says, then certainly he is greater than J the woman's thought continues to move on the mundane plane; she still imagines that Jesus is talking abou water and bodily thirst". See Beasley-Murray, 1987: 61; Barrett, 1978: 234-5; Bennema, 2009: 87-8; Blombe 100; Newman and Nida, 1980: 115-6; Carson, 1991: 220; Bruce, 1983: 105-6.

[958] In order to understand the theme of "eternal life" in the Gospel of John, refer to Johnson, 1992: 469-71 1969: 112-7; Van der Watt, 2011: 109-40.

[959] Beasley-Murray (1987: 61) says that, "The woman's misunderstanding becomes crass. She asks for t *water* that Jesus has, so that she may not have to come daily for ordinary water! Jesus' request for her to husband leads to a revelation of her immoral life". Cf. Bruce, 1983: 106; Carson, 1991: 220; Blomberg, 2 Newman and Nida, 1980: 115-6; Bennema, 2009: 87-8; Beasley-Murray, 1987: 60; Barrett, 1978: 231-2.

Then a shift in emphasis occurs from the topic of water in vv. 7-15 to the identity of the woman and to worship in vv. 16-26.[960] In v. 16, Jesus begins inquiring about his interlocutor's personal identity. He commands her "Go, call your husband and come back" (Ὕπαγε φώνησον τὸν ἄνδρα σου καὶ ἐλθὲ ἐνθάδε). She replies, "I have no husband" (v. 17a; Οὐκ ἔχω ἄνδρα, cf. Wallace, 1996: 455; Brant, 2011: 85).[961] Jesus' response in vv. 17b-18 is framed within an *inclusion* of two phrases: *first*, "You are right in saying" (v. 17b; Καλῶς εἶπας); and *second*, "What you have said is true" (v. 18b; τοῦτο ἀληθὲς εἴρηκας).[962] Expressions like καλῶς in v. 17b and ἀληθὲς in 18b are used at the beginning and at the end of his response wrap up the real criticism against her in v. 18a: πέντε γὰρ ἄνδρας ἔσχες καὶ νῦν ὃν ἔχεις οὐκ ἔστιν σου ἀνήρ.[963] The negative expression of Jesus in v. 18a is framed by the help of two negative expressions in vv. 17b and 18b. This provides a specific format for Jesus' response.

From the personal identity questions in vv. 16-18, the dialogue turns to the subject matter of communal worship in vv. 19-26 (cf. Dodd, 1960: 313-4; Joy, 2012: 168-70).[964] Through revealing her personal identity, Jesus not only intends to correct her immoral lifestyle but also to reveal his identity as the prophet of God (cf. Wallace, 1996: 265-6; Dods, 1961: 727-9). The woman's response in v. 20 is an attempt to contrast between Jesus' teaching (ὑμεῖς λέγετε ὅτι ἐν Ἰεροσολύμοις ἐστὶν ὁ τόπος ὅπου προσκυνεῖν δει) and her own socio-religious norms (οἱ πατέρες ἡμῶν ἐν τῷ ὄρει τούτῳ προσεκύνησαν)[965] about worship (v. 20; cf. Lindars, 1972: 187-8; Robertson, 1932: 65). According to Williamson (1992: 728; cf. Namitha, 2000: 124; Dodd, 1960:

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[960] Keener (2003: 607) is of the view that, "This woman may have lost some husbands through death, but her coming to the well alone (4:7), her possible design on Jesus (4:17), and her current nonmarital sexual union (4:18) together would probably suggest to most ancient readers that she had somehow morally warranted at least part of her situation". Cf. Beasley-Murray, 1987: 61; Bennema, 2009: 89-90; Malina and Rohrbaugh, 1998: 102; Blomberg, 2001: 100; Bruce, 1983: 106; Carson, 1991: 220-7; Newman and Nida, 1980: 116-24.

[961] Carson (1991: 221) says that, "Jesus exposes the whole truth (as the woman herself later admits, vv. 29, 39), but in the gentlest possible way: he commends her for her formal faithfulness, while pointing out that she has had five husbands (presumably each had died or divorced her) and the man with whom she is now sleeping is not her legal husband at all". Bruce (1983: 107) states that, ". . . her answer, 'I have no husband', was formally true but potentially misleading".

[962] Stibbe (1993: 68-69) says that, "If the woman has had five husbands and is living *de facto* with a sixth, then Jesus is the seventh man in her life. Since seven is the perfect number in Judaism, the implicit commentary must be that the Jesus is the man which she has been waiting for, the man in whose presence she will find wholeness (*sōtēria*, v. 22)". See Newman and Nida, 1980: 119; Barrett, 1978: 235-6; Blomberg, 2001: 100-1; Carson, 1991: 221; Beasley-Murray, 1987: 61; Newman and Nida, 1980: 119; Bruce, 1983: 107.

[963] Schnackenburg, Dodd, Morris, and Brown are of the opinion that, what Jesus meant in 4:18 is the religious adultery of the Samaritans. Namitha (2000: 124) adds further that, "The Samaritans were not faithful to their one Lord and God. Over centuries they had given allegiance to many gods. Their religion was not pure".

[964] Painter (1993: 204) says that, "Jesus, now perceived to be a prophet, was asked about the right place to worship God. In 4:22-23 it becomes apparent that what Jesus sought was true worshippers which he had not found in the Temple (2:13-22). It is the true worshippers that the Father seeks (*ζητεῖ*) through the sending of his emissary (4:23)". Cf. Bruce, 1983: 107-9; Carson, 1991: 221-2; Bennema, 2009: 89-90; Newman and Nida, 1980: 119-20; Beasley-Murray, 1987: 61; Barrett, 1978: 236; Blomberg, 2001: 100-2.

[965] Carson (1991: 222) is of the opinion that, "Both Jews and Samaritans recognized that God had commanded their forefathers 'to seek the place the Lord your God [would] choose from among all [their] tribes to put his Name there for his dwelling' (Deut 12:5), but they drew conflicting conclusions from this authorisation".

314-5), "The woman's question about the right place to worship (v. 20) is . . . entirely app as reflecting the issue that stood at the heart of Samaritan identity and is just the kind o grasped popular polemic which someone of her status might have been expected to raise".[96] response in vv. 21-24 is diplomatic as it maintains a *future*, *present* and *future* format th about worship as follows: *first*, he talks about the future eschatological worship in spirit an It is neither 'on this mountain' nor 'in Jerusalem' (v. 21);[967] *second*, he talks about the dis between the present worship *on this mountain* and *in Jerusalem* and affirms that salvation the Jews and more specifically from Jerusalem (v. 22; cf. Ashton, 1994: 44; Kok, 2010: 178 and *third*, he talks again about the coming worship in spirit and in truth (vv. 23-24; cf. V 1996: 270; Carson, 1991: 222-6).[969] The woman's last utterance to Jesus in v. 25 rev messianic expectation that "when he (Messiah) comes he will proclaim all things" (cf. 1995: 241; Dods, 1961: 728-9).[970] This leads Jesus to the disclosure of his messiahship by that Ἐγώ εἰμι, ὁ λαλῶν σοι (v. 26; cf. Robertson, 1932: 68; Lindars, 1972: 191).[971] In the framework of the first slot, the usage of revelatory language is one of the characteristic feat the dialogue, Jesus reveals his identity dynamically and the woman understands him progre as a Ἰουδαῖος (v. 9), Κύριε (v. 11, 15, 19), a figure 'greater than Jacob' (Gk. μείζων Ἰακώβ προφήτης (v. 19) and Χριστός (25-26; cf. Namitha, 2000: 124; Brant, 2011: 83-6).[972] The

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[966] Beasley-Murray (1987: 61) states that, "The woman's recognition of Jesus as a prophet leads her to raise burning issue between Samaritans and Jews, namely the place where God should be worshipped". Cf. Barr 236-8; Blomberg, 2001: 99-100; Bruce, 1983: 109-11; Beasley-Murray, 1987: 61-2; Carson, 1991: 222-6.

[967] Beasley-Murray (1987: 61) says that, "Jesus champions neither Jerusalem nor Gerizim, for 'the hour is c the eschatological hour, initiating the new age of the kingdom of God—when worship of the Father will be place". Carson (1991: 223) says that, "The words *a time is coming* might better be rendered 'the hour is comi 'hour' (*ὥρα*) when unqualified always points in John's Gospel to the hour of Jesus' cross, resurrection and e or to events related to Jesus' passion and exaltation (as in 16:32), or to the situation introduced by Jesus' a (plural: *i.e.*, you Samaritans) *will worship the Father neither on this mountain nor in Jerusalem*".

[968] Carson (1991: 223) comments that, "They [Samaritans] stand outside the stream of God's revelation, so they worship cannot possibly be characterised by truth and knowledge. By contrast, Jesus says, *we* [Jews *what we do know*: *i. e.*, whatever else was wrong with Jewish worship, at least it could be said that the obje worship was known to them". He (1991: 223) further says that, "The Jews stand within the stream of God revelation; they know the one they worship, *for salvation is from the Jews*".

[969] Carson (1991: 224) is of the opinion that, "There is an advance on v. 21: not only is the time coming, come. This oxymoron is a powerful way of asserting not only that the period of worship 'in spirit and truth' i come and awaits only the dawning of the 'hour', i.e., Jesus' death, resurrection and exaltation, but also that t of true worship is already proleptically present in the person and ministry of Jesus before the cross". Cf. Murray, 1987: 61-2; Barrett, 1978: 237; Bruce, 1983: 109-11; Blomberg, 2001: 100-2.

[970] Beasley-Murray (1987: 62) opines that, "This authoritative declaration on worship leads the woman to pl card: 'The Messiah is coming, and will tell us everything'. This is a faithful reflection of the Samaritans' expectation, which was defined not by the prophetic books but by the Pentateuch, notably Deut 18: 15-18". 62) further says that, "The *Taheb*, as another Moses, would have the task of restoring true belief in God an worship of God, and to this end he would reveal the truth".

[971] Beasley-Murray (1987: 62) says that, "On the woman's affirmation of this hope in the Messiah, Jes himself to her: Ἐγώ εἰμι, 'I am', which may be completed with 'he'; for the Evangelist, however, the formu overtone of the absolute being of God (cf. 6:20; 8:28, 58)". See Newman and Nida, 1980: 124; Carson, 19 Blomberg, 2001: 100-2; Bruce, 1983: 111; Barrett, 1978: 239.

[972] As Ramsey (1957: 125; cf. Culpepper, 1983: 137) puts it, "'thirsty Jew' becomes 'strange water 'prophet', 'Messiah', and finally 'I . . . speaking . . . to you'". Cf. Newman and Nida, 1980: 112-24; Cars 217-27; Beasley-Murray, 1987: 60-2; Barrett, 1978: 231-9; Blomberg, 2001: 100-2; Bruce, 1983: 102-11.

of the dialogue, thus, leads the reader toward the identity of Jesus by way of revealing the identity of the woman. The tri-tier format of the dialogue is seen, *first*, in the topic of living water and its cognate meanings like spirituality and eternal life, *second*, in the identity of the woman, and *third*, in the topic of worship, leads the reader toward the confirmation of Jesus' messiahship (cf. Brodie, 1993: 222; Brant, 2011: 86).

The form of the dialogue (vv. 7-26) can be understood in the following way. Both in the Nicodemus event and the Samaritan woman's discourse a *statement-misunderstanding-clarification* formula is used. But in chap. 4 the central dialogue section follows two dialogical trends: *first*, a *statement-misunderstanding-clarification* method (vv. 7-15);[973] and *second*, a *challenge and riposte* method (vv. 16-26; cf. Mathews, 2009: 13-6).[974] Newman and Nida (1980: 107-8; cf. Brant, 2004: 122) point out that, "The theme of verses 7-15 is living water .... In verses 16-26 the theme shifts to that of true worship".[975] In vv. 7-9, Jesus asks the woman for a drink, in vv. 10-14, he promises living water, the gift of God, and in v. 15, the woman responds (cf. Moloney, 1998: 116-9; Brodie, 1993: 214-5).[976] Though vv. 16-26 can be considered to be a single segment, it is actually made up of two topical sections: Jesus' revelation of his prophetical role by way of revealing woman's immoral character (vv. 16-19) and his attempt to transcend the local beliefs of the woman (vv. 20-26; cf. Moloney, 1998: 127-8). An interaction of the superior to the inferior is broached here by way of a Jew-and-Samaritan dialogue and that is mostly developed in a religio-cultural sense. Though the pericope maintains the format of a dialogue within a narratorial, its development is more dialogical than narratorial (cf. Lee, 2004: 163-87). The dialogue follows an "A to B, B to A, A to B, B to A" sequence (see Table 28).[977] The narratorial section occupies prominence at the itinerary section (vv. 1-6; cf. Tolmie, 1999: 21-5).[978] Keener (2003: 601) opines that, "What is most significant about the interaction, however, is that while Jesus' own people accuse him of being a 'Samaritan' (8:48) or a 'Galilean' (7:40-52), the

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[973] Neyrey (2007: 90) observes the *statement-misunderstanding-clarification* pattern in 3:1-21; 4:7-15; and 4:31-38. Cf. Bruce, 1983: 102-6; Blomberg, 2001: 99-100; Barrett, 1978: 231-5; Painter, 1993: 202-4; Malina and Rohrbaugh, 1998: 98-9; Köstenberger, 2004: 148-58; Brown, 1966: 169-81; Maniparampil, 2004: 226.

[974] For Stibbe, it is the dual-stage setting technique of the narrator. In the story, a dual-stage setting is created when the Samaritan woman leaves her water jar to return to the town (v. 29). This creates a *front-of-stage, rear-of-stage effect* (rather than two stages side by side, as in 18:15-27). See Stibbe, 1993: 64-5; cf. Neyrey, 2007: 87-97; Carson, 1991: 220-7; Painter, 1993: 204-7; Barrett, 1978: 235-9; Blomberg, 2001: 100-2; Bruce, 1983: 106-11.

[975] Different from Newman and Nida, we have analysed in the previous section by looking at the tri-tier format of the episode (see the *water-woman-worship* pattern of the episode).

[976] Moloney (1998: 115; cf. Köstenberger, 2004: 148) is of the opinion that, "There is a battle of wills in this (i.e., first scene; vv. 7-15) first part of the discussion. Jesus' command arouses an arrogant response from the woman (vv. 7-9) but he wrests back the authority, speaking of the gift (cf. vv. 10-14) that the woman completely misunderstands (v. 15)". Moloney (1998: 119) says further that, "The words of Jesus have been misunderstood in a physical and selfish sense. As 'the Jews' rejected the words of Jesus in 2:20, so does the Samaritan woman in 4:15".

[977] The 'turn taking' of the charactorial exchange is appropriately sustained within the dialogue. Cf. Blomberg, 2001: 99-102; Köstenberger, 2004: 148-58; Bruce, 1983: 102-11; Brown, 1966: 169-81; Painter, 1993: 202-7.

[978] Smith (1999: 109) is of the view that, "The lengthy episode is framed by two transitional passages, which describe Jesus as arriving in Samaria on the way to Galilee (4:1-6) and moving on from Samaria to Galilee (4:53-45)". Cf. Bruce, 1983: 109-11; Barrett, 1978: 236-9; Brown, 1966: 169-81; Köstenberger, 2004: 148-58.

Samaritan woman recognises Jesus as a 'Jew' (4:9), and he agrees (4:22)".[979] The longer c by the help of an extended narratorial is presented within a religio-cultural frame.

Utterance	Form	Content
Jesus	Request	Give me a drink
Samaritan woman	Surprising (rhetorical) question	Jesus, as a Jew, asks water to a Samar woman
Jesus	Revealing unknowingness, double meaning statement	If Samaritan woman knew the gift of and the identity of Jesus, she would h asked and God would have given her water
Samaritan woman	Misunderstanding questions	Where from Jesus will get the living v while the well is deep and he does no bucket? Is Jesus greater than Jacob?
Jesus	Antithetical parallelism, double meaning, contrast, metaphor	Contrast between water of this world water that Jesus gives; the water that gives will become a spring of water g up to eternal life
Samaritan woman	Request, misunderstanding	She asks the water that Jesus is talkin about… so that she may never be thir has to keep coming to draw water
Jesus	Command/order	She is asked to bring her husband
Samaritan woman	Negation	She says that she does not have a hus
Jesus	Prophetic/revelatory utterance	What the woman says is true. She has five husbands, and the one she has nc her husband
Samaritan woman	Understanding statement, contrast statement	Jesus is a prophet. The woman's ance worshipped on Gerizim, but Jesus say people must worship in Jerusalem
Jesus	Clarification, prophesy, contrast, thesis statement, a New Commandment	Urgency to believe in the coming hou worship the Father neither on this mc nor in Jerusalem; Whereas Samaritan worship what she doesn't know, Jesu worship what he knows; salvation is Jews; the hour is coming, and is now when the true worshippers will worsl Father in spirit and truth; God is spiri those who worship him must worshi spirit and truth
Samaritan woman	Irony, belief statement, understanding statement	Woman knows that Messiah is comir Messiah comes he will proclaim all t
Jesus	'I am' statement, revelatory utterance	Jesus is the Messiah

Table 28: 'Form' and 'Content' of utterance units in John 4:1-26

[979] Keener (2003: 601) says that, "This is one of the clues that John's use of the title 'Jews' in the Fourth usually an ironic polemical device". Keener (2003: 599) continues saying that, "The text starkly summaris than amicable relationship between Jews and Samaritans; the opposition between the two people was pr Moloney (1998: 128) says that, "Jesus' response to this comment (woman's comment at v. 20) from th transcends her limited notion of his being a Jewish prophet and her commitment to local traditions attached Gerizim, in whose shadow the dialogue is taking place".

John was intentional in employing *stylistic features*[980] in order to develop the dialogue *semantically*[981] richer. The use of water as a *metaphor* (vv. 13-14; cf. Keener, 2003: 602-5; Brown, 1966: 169-81) may enable the reader to locate the core of the dialogue. Stylistic usages like *surprising question* (v. 9),[982] *riddles* (vv. 7, 10, 20; cf. Thatcher, 2001: 269), *antithetical parallelism* (vv. 13-14a and 22; cf. Brown, 1966: 169-81; Barrett, 1978: 234), *double meaning* (vv. 10, 13-14; cf. Van der Watt, 2005: 463-81; Neyrey, 2007: 91),[983] *misunderstanding* (vv. 11-12, 15; cf. Lee, 1994: 71; Brodie, 1993: 217),[984] *irony* (v. 12; cf. Duke, 1985: 101, 143; O'Day, 1986: 63-136),[985] *intertextual references* (vv. 5-6 with Gen 29:2 and 33; cf. Bartholomä, 2010: 95),[986] *inclusion* (vv. 17b-18), *repetitions* (vv. 7 and 10; water terminology and others; cf. Lee, 1994: 67), *symbolism* (water),[987] *doublet phrases* and statements (v. 7 with v. 10; v. 21 with v. 23; v. 23 with v. 24; cf. Barrett, 1978: 231-6), *"I am" statement* (v. 26; cf. Brodie, 1993: 224; Witherington, 1995: 121),[988] *explanatory notes* (vv. 8, 9b, 25a), *degree of comparison* (Jacob and Jesus comparison in v. 12), *paradoxical statement* (Gerizim and Jerusalem contrast in v. 20),[989] and

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[980] 'Style' is notoriously difficult to define. It is used as a term to depict virtually anything related to language and language usage. Rhetorical expressions with literary flavor, the rhythm, and the variations of meter of the literature are important to consider during the exploration of a particular text. Cf. Botha, 1977: 114; Chakkuvarackal, 2002: 163-175, 165; Sugirtharajah, 1999.

[981] *Semantics* is the study of meaning. The word itself denotes a range of ideas, from the popular to the highly technical. It is often used in ordinary language to denote a problem of understanding that comes down to word selection or connotation. See Cotterell and Turner, 1987: 28; cf. Langacker, 1999; Riis Nielson and Nielson, 1995.

[982] Malina and Rohrbaugh (1998: 99; cf. Köstenberger, 2004: 148-58) say that, "A curiosity in this passage is that the woman, a Samaritan, calls Jesus a 'Judean'".

[983] "Flowing" to describe water and food; cf. Bruce, 1983: 103-4; Carson, 1991: 218-9; Barrett, 1978: 233-4; Brown, 1966: 169-81; Köstenberger, 2004: 148-58.

[984] Duke (1985: 145) says that, "Dialogue partners can misunderstand metaphors (2:19-21; 4:10-15, 31-34; 6:32-35, 51-53; 11:11-15), double meanings (3:3-5; 12:32-34) or other kinds of cryptic or ambiguous expression (7:33-36; 8:21-22, 31-35, 51-53, 56-58; 11:23-25; 13:36-38; 14:4-6, 7-9; 16:16-19)".

[985] Witherington (1995: 119) says that, "Here is a narrative loaded with artistic skill and irony, which Jewish listeners especially were likely to appreciate because of its echoes of early stories and ideas from the Hebrew Scriptures". Duke (1985: 101) is of the opinion that, ". . . the author has placed this account closely following a story in which *water* transformed into wedding wine is attributed to the *bridegroom* (2:1-11), and almost immediately after John the Baptist has talked about hearing the *Bridegroom's voice* (3:29). Such a context enriches the irony of the woman's ignorance of Jesus' identity". This was an ancient technique (e.g., 1 Sam 1:13-16; 2:17-18; 16:12-14; Matthew 2:1-18) and perhaps conspicuous in John 5 and 9. "Here", as Keener says, "as often, John employs ironic contrasts among characters to convey his emphases". Cf. Keener, 2003: 584; Brown, 1966: cxxxv-cxxxvi; Barrett, 1978: 234; Carson, 1991: 219.

[986] Witherington (1995: 118) states that, ". . . it has long been noted that this text should be read in light of the Old Testament stories about women's encounters at wells, especially the stories of the betrothal scenes involving Isaac (Gen 24:10-61), Jacob (Gen 29:1-20), and Moses (Exo 2:15b-21)". Also see Ruth 2:1-23; 1 Sam 9:11-12. Cf. Barrett, 1978: 231; Painter, 1993: 200; Brown, 1966: 169-81; Bruce, 1983: 101-2.

[987] Lee (1994: 71) says that, "Jesus' utterance in v. 10 is a metaphor structured around three key elements: the giving of water (καὶ ἔδωκεν ἄν σοι), the gift of water (ὕδωρ ζῶν) and the one who is thirsty for water (σὺ ἂν ἤτησας αὐτὸν). It reveals the way in which the image of water is bound up with the question of Jesus' identity: here, as elsewhere in the Fourth Gospel, symbolism and Christology are inseparable".

[988] Kanagaraj (2005: 152) says that, "The dialogue reaches its climax when Jesus discloses himself as the Messiah by using the 'I am' formula. 'I who speak to you am he' is literally 'I am, he who is speaking to you'. The first of Jesus' absolute and revelatory 'I am' utterances is made to a woman marginalised by society". Cf. Carson, 1991: 226-7; Bruce, 1983: 111; Brown, 1966: 169-81; Barrett, 1978: 239-40.

[989] Keener (2003: 611) states that, "As in many cultures, ancient Near Eastern cultures often spoke of holy mountains, whether the Greeks' Olympus, Jerusalem's Zion (the Temple Mount), or the Babylonians' artificial Ziggurat . . . . The

intertextuality[990] are all rhetorical components of this larger dialogue (see Table 28). utterance genres also reveal the following tenets: *requesting* (vv. 7b, 15), *surprising* (rhe *question* (v. 9), *revealing of unknowingness* (v. 10), *command/order* (v. 16), *negation* (*prophetic utterance* (vv. 17b-18, 21-24), *revelatory utterance* (vv. 17b-18, 26; cf. O'Day 63-136), *clarification* (vv. 21-24), *belief statement* (v. 25), and *understanding statement* (v. Table 28). All these literary sub-genres and devices provide a solid foundation for the dialo

The woman's first question reveals her inferior status (cf. v. 9). Jesus' response, "Δός μοι ἄν ἤτησας αὐτὸν καὶ ἔδωκεν ἄν σοι ὕδωρ ζῶν" (v. 10), leads the woman to greater perple Brown, 1966: 169-81; Milne, 1993: 83-90). Stibbe (1993: 64) states that, "The narrator ag the device of *double entendre* in 4:10. The phrase 'living water' can also be translated ' water'. This results in the misunderstanding of the Samaritan woman who interprets the p the literal level".[992] The woman's misunderstanding nature is vivid for the reader through about bucket and well in v. 11 (cf. Smith, 1999: 114).[993] Initially, Jesus appears to not spea level, and as a result, she is not able to comprehend what he says. Later the dialogue greater clarity with greater communication results. The *doublet* statement "Give me a drink and 10) shows its importance in the overall pattern of the dialogue. Rather than introdu story by way of a monologue or a narratorial piece, the narrator pays attention on the invo of both the parties and their perceptions and worldviews (cf. Bruce, 1983: 103-6; Carso 217-27). Whereas Jesus was speaking from the 'eternal life' point of view, she was exc speaking from her 'narrow-minded' Samaritan point of view. The one who was ur understand at the beginning is now (in the latter part of the discussion; vv. 16-26) movin with Jesus and understanding him step by step (cf. Köstenberger, 2004: 148-58; Barret 235-9). Jesus' mention of her past served as a turning point for her understanding who Je (cf. Botha, 2009: 494-9). 'Where to worship and whom to worship?' are revealed to he positive outlook. Thus the overall pattern of the dialogue is framed in an *unknowing to* sequence.

Samaritans regarded Mount Gerizim as the holiest of mountains". Cf. Barrett, 1978: 236; Carson, 1991: 221 1983: 108-9.

[990] Like Samaritan religious connotations and Jacob the OT figure.

[991] Linguistic foregrounding is actualised through these literary forms and devices. Elam (1980: 17) "Linguistic foregrounding in language occurs when an unexpected usage suddenly forces the listener or reac note of the utterance itself, rather than continue his automatic concern with its 'content'".

[992] Painter (1993: 203) says that, "In the dialogue with Jesus the woman, like Nicodemus, is shown to be understanding (3:4, 9; 4:11-12). Just as Nicodemus misunderstood Jesus' words about birth ἄνωθεν, so th thought of Jesus' offer of water in a way that failed to grasp his symbolism".

[993] Among the many crises within the Johannine misunderstanding motif, it is conspicuous that the tension northern Palestinian (Galilean, Samaritan, or both) spirituality and southern Judean (Jerusalocentric) conventions. Cf. Anderson, 2007: 140; Köstenberger, 2004: 148-58.

The *tri-tier thematic development* (vv. 7-15, 16-18, 19-26) frames the overall form of the dialogue (cf. Brant, 2004: 211; see Diagram 21).[994] Neyrey (2007: 89) says that, "The story of the enlightenment of the Samaritan woman consists of two scenes. In the first (4:7-15), she regularly misunderstands Jesus, and the grammatical form of her speech is that of questioning. But in the second (4:16-26), she speaks declarative sentences and understands Jesus all too clearly". Jesus' dynamic way of presenting facts through dialogue with a person from an entirely different background is conspicuous here.

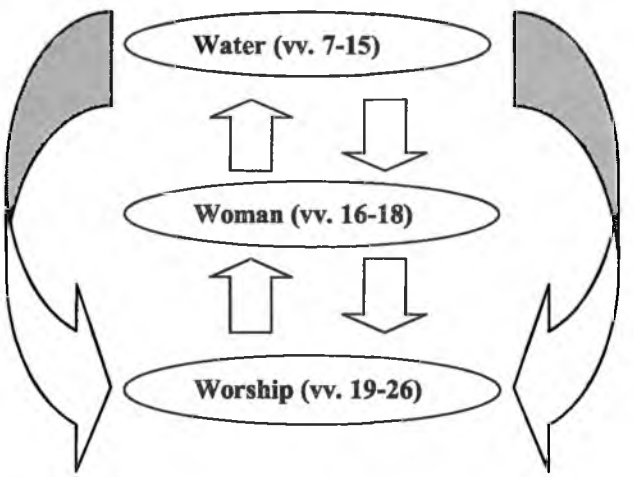

Diagram 21: The water-woman-worship framework of the first slot

The following religious connotations are present at the core of the dialogue:[995] *first*, Jesus is representing Jewish religiosity outwardly and guiding his interlocutor toward eternal life perspective,[996] and Samaritan woman speaks from the Gerizim-centered Samaritan religious point of view (cf. Brant, 2004: 98-9; Smith, 1999: 115); *second*, in their conversation, religious connotations like ancestral belief and belief in the coming of a "prophet like Moses" are discussed (cf. Williamson, 1992: 727); *third*, Jesus' cross-cultural and inter-religious initiatives made evident through his attempts to turn his interlocutor's acumen toward the "new faith" (vv. 1-7; cf. Köstenberger, 2004: 148-58; Moloney, 1998: 113-6); *fourth*, the woman gradually moves away from unknowing and misunderstanding to a level of understanding the prophet-Messiah (vv. 7-15,

[994] Bruce (1983: 108) states that, ". . . since she was talking to a 'prophet', the conversation must take a religious turn. There are some people who cannot engage in a religious conversation with a person of different persuasion without bringing up the points on which they differ". Cf. Barrett, 1978: 231-9; Brown, 1966: 169-81; Bruce, 1983: 102-11; Milne, 1993: 83-90; Carson, 1991: 217-27.

[995] According to Williamson (1992: 727), ". . . the following elements of their [Samaritans'] later creed were already established in early times: belief in one God, in Moses the prophet, in the Law and in Mount Gerizim as the place appointed by God for sacrifice". Cf. Newman and Nida, 1980: 120; Keener, 2003: 593-628; Bruce, 1983: 100-5.

[996] Cf. Beasley-Murray, 1987: 61; Newman and Nida, 1980: 117; cf. Barrett, 1978: 234-5; Bruce, 1983: 102-6; Carson, 1991: 220; Bruce, 1983: 105-6; Köstenberger, 2004: 148-58; Dodd, 1960: 144-50.

25-26);[997] *fifth*, the 'living water' symbolism is employed in order to establish religious trut the 'spiritual thirst' and 'eternal life' (cf. vv. 10-13; cf. Koester, 1995: 1-31; Stibbe, 19 *sixth*, the spiritual ancestor Jacob, a common religious figure in both Judaism and Sa religion, is brought to the foreground in order to compare radically with Jesus (water of well; vv. 6, 11-12; cf. Blomberg, 2001: 100; Bruce, 1983: 104-5); *seventh*, the woman' character is discussed in religious terms (vv. 16-18; cf. Neyrey, 2007: 92)[998] as the suddenly realises him as a prophet (cf. Neyrey, 2009: 149-50); *eighth*, the turning awa beliefs from a Gerizim-centered religion to the Jerusalem-centered salvation aspects (vv. 19 Brant, 2004: 98-9);[999] and *finally*, Jesus channelises the woman's faith and practices away f Samaritan religious piety to the realistic Jerusalem religiosity and from the realistic Je religiosity to the eternal (i.e., '. . . already . . . but . . . not yet . . .')[1000] and glorious worship 24).[1001] Thus the central content of the dialogue, i.e., the revelation of the Messiah, is int through the syntactic framework of an inter-religious dialogue (cf. O'Day, 1986: 63-136). the stylistic features and utterance genres work within this central tenet of the dialogue.

The interaction of the content and the form helps the dialogue function persuasively all thro story.[1003] Aspects like the *knowing* nature of Jesus and the *unknowing* and *misunders* natures of the Samaritan woman are the starting points of the dialogue proper (cf. Neyre 92; Press, 2007: 2-3). The woman's progress from unknowing to self-realisation and furth self-realisation to the realisation of the Messiah is narrated by the help of a well-crafted d This feature persuades the reader to read the story interactively. Jesus guides the woman f

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[997] Bartholomä (2010: 95) says that, "As the woman consequently acknowledges Jesus as a prophet, the develops into a reflection on proper worship which ends with Jesus disclosing his true identity as Mess Carson, 1991: 217-20, 226-7; Moloney, 1998: 116-34; Barrett, 1978: 231-5, 39; Newman and Nida, 1980: 11 Stibbe, 1993: 64; Bruce, 1983: 102-6, 111.

[998] Cf. Barrett, 1978: 234-5; Moloney, 1998: 126-7; Newman and Nida, 1980: 118-9; Blomberg, 2001: 100- 1983: 106-7; Carson, 1991: 220-1.

[999] Smith (1999: 115; cf. Koester, 1995: 21) says that, "By 'this mountain', Mount Gerizim, the site of the temple, is surely meant". Cf. Blomberg, 2001: 101; Carson, 1991: 221-6; Moloney, 1998: 127-31; Bruce, 1 11; Barrett, 1978: 236-9; Newman and Nida, 1980: 119-23.

[1000] The '. . . already . . . but . . . not yet . . .' pattern of worship is referred in the expression "But the hour i and is now here, when the true worshippers will worship the Father in spirit and truth" (v. 23a). A 'prese eschatological combination is at view here.

[1001] Blomberg (2001: 101) is of the opinion that, "Whether or not we are to think of the Samaritan woman's of verse 19 as 'the eschatological prophet' of Deut 18:18, Jesus' claims clearly have her thinking about th Messiah". Cf. Newman and Nida, 1980: 120-3; Barrett, 1978: 236-8; Moloney, 1998: 121-6.

[1002] Blomberg (2001: 101; cf. Dodd, 1960: 228-40) says that, "The Samaritans actually looked for a 'restorer' and 'converter' figure called the *Taheb*, but John has provided the dynamic equivalent translatio Hebrew (transliterated) and Greek". Newman and Nida (1980: 124; cf. Dodd, 1960: 228-40; Köstenberger, 2 58) say that, "The Samaritans looked for a 'messiah', and they referred to him as 'Taheb', which means s who returns'". In reference to vv. 16-19, Malina and Rohrbaugh (1998: 99-100) comment that, "The c dialogue between Jesus and the woman here indicates that they now understand this as a 'private' conversa matters they speak of would never be talked about in public. This is further evidence that the social space transformed".

[1003] Cf. Malina and Rohrbaugh, 1998: 98-100; Beasley-Murray, 1987: 60-2; Stibbe, 1993: 62-70; Bennema, 93; Blomberg, 2001: 98-102; Barrett, 1978: 231-9; Bruce, 1983: 102-11; Newman and Nida, 1980 Köstenberger: 2004:148-58.

Samaritan religiosity to the existent Jewish religiosity. His ultimate concern is not restricted within the existent Judaism, but a transformed and eternal life centered spirituality (see Table 22). The tri-tier, i.e., *water*, *woman* and *worship*, pattern of the dialogue is outlined for a purpose and that functions in a peculiar way.[1004] In the dialogue, the personal and the moral aspects of the woman are sandwiched between the divine aspects as follows: *first*, the dialogue begins by discussing about the difference between 'the gift of Jacob' and 'the gift of God', and clarifies about 'the gift of God' (or 'living water') in relation to 'eternal life' (vv. 7-15; cf. Thompson, 1992: 380-1; Lindars, 1972: 174-91);[1005] *second*, the woman's moral and personal aspects are dialogued subsequently (vv. 16-18);[1006] and *third*, points out about the need to adhere with the existent Jerusalem-centered worship in order to continue with the 'already . . . but . . . not yet . . .' worship in spirit and truth (vv. 19-26; cf. Allison, 1992: 206-9; see Diagram 22).[1007] The dialogue reveals one of the central aspects by the end of the conversation, that is the revelation of the identity of Jesus, the "I am" or the Messiah (vv. 25-26; cf. Ball, 1996: 39, 41, 60, 62-3, 65; Williams, 2001: 343-52).[1008] This development of the dialogue rhetorically persuades the reader to aspire for eternal life experience 'here' and 'now'. The narrator of the story uses stylistic features and diverse utterance genres for guiding the implied reader toward that goal.

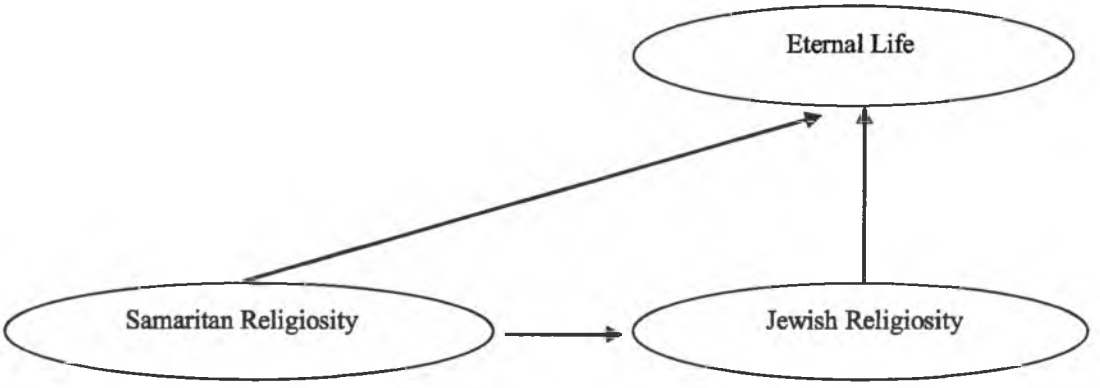

Diagram 22: The Eternal Life perspective of the dialogue

[1004] Cf. Bennema, 2009: 86-93; Newman and Nida, 1980: 112-24; Blomberg, 2001: 98-102; Stibbe, 1993: 62-70; Carson, 1991: 217-27; Barrett, 1978: 231-9; Bruce, 1983: 102-11.

[1005] Quast (1991/1996: 29) rightly says that, "Jacob's own betrothal follows the same general lines (Gen 29) as this scene in John 4, now at *Jacob's* own well". Cf. Newman and Nida, 1980: 112-24; Stibbe, 1993: 62-70; Blomberg, 2001: 98-102; Carson, 1991: 217-20; Bruce, 1983: 102-6; Barrett, 1978: 231-5; Bennema, 2009: 86-93; Keener, 2003: 601-5; Köstenberger: 2004:148-58; Moloney, 1998: 117-8.

[1006] Cf. Bennema, 2009: 86-93; Keener, 2003: 593-6; Köstenberger: 2004:148-58; Newman and Nida, 1980: 112-24; Barrett, 1978: 235-6; Blomberg, 2001: 98-102; Bruce, 1983: 106-7; Stibbe, 1993: 62-70; Carson, 1991: 220-1.

[1007] Quast (1991/1996: 35) says that, "Jacob's well was a symbolic stage setting for talk of more than living water. Being at the foot of Mount Gerizim, it also invited dialogue about worship. In an attempt to bring the conversation back to a more familiar topic, the woman poses the question about the proper place of worship". See Barrett, 1978: 236-9; Newman and Nida, 1980: 112-24; Stibbe, 1993: 62-70; Blomberg, 2001: 98-102; Bruce, 1983: 107-11.

[1008] Hurtado (1992: 115) interprets that, ". . . the Samaritan woman alludes to a tradition that Messiah 'will show us all things' (4:25), finding in Jesus' uncanny knowledge of her life a suggestion that he may be 'the Christ' (4:29)". Cf. Bruce, 1983: 111; Newman and Nida, 1980: 112-24; Blomberg, 2001: 98-102; Stibbe, 1993: 62-70; Barrett, 1978: 239; Köstenberger: 2004:148-58; Bennema, 2009: 86-93; Carson, 1991: 226-7; Painter, 1993: 199.

Jesus leads the woman toward 'eternal life' perspectives (see Diagram 22).[1009] In dialogue generally take place. The characters may move from one position to the other due to cha from other characters. This appears to be the case in the present dialogue. In vv. 7-26 challenges the woman to a renewed lifestyle. Beasley-Murray (1987: 65) is of the opini "The concerns of the episode at Sychar are threefold: the gift of 'living water', the worshi Father in Spirit and in truth, and mission to non-Jews. They are bound together by the a Jesus Christ, which encompasses the tasks of Revealer, Redeemer, and Mediator of the sovereignty".[1010] The dialogue deals not only about the subject matter of proper worship b about the person to whom worship has to be offered (cf. Culpepper, 1983: 136). John's methodology of developing the larger dialogue sections, by the support of the narratorial, dynamic and efficacious. Johannine dialogues-in-narratorial sections are interactive as the on narrator-and-reader communications. In John 4:7-26, dialogues and narratorial secti closely knitted together within the framework of the pericope.[1011]

The Samaritan woman's search for truth makes sense for the implied reader of the epi Christ-focused methodology of the narrator is noticeable all through the slot. The narrato Jesus at the centre and the dialogues move circumscribed around him. The two dialogue discuss their diverse perspectives face-to-face. They mostly discuss from their inter-cultu inter-religious points of view (see Namitha, 2000: 122-4).[1012] The narrator arouses curiosity the readers about the development and climax of the larger episode. Religious ther discussed from beginning till end and the reader can understand the function of the dialogu of an inter-religious one.[1013] Many of the differences between Jews and Samaritans are deal the dialogue (cf. Namitha, 2000: 122-4). Jesus' static (or unchanging) character is exe

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[1009] Cf. Bennema, 2009: 86-93; Barrett, 1978: 231-9; Blomberg, 2001: 98-102; Newman and Nida, 1980 Stibbe, 1993: 62-70; Malina and Rohrbaugh, 1998: 98-100; Bruce, 1983: 102-11; Beasley-Murray, 19 Köstenberger: 2004:148-58.

[1010] Köstenberger (2004: 158) says that, "Jesus' conversation with the Samaritan woman constitutes a par sharing the gospel of Jesus Christ with those ignorant of Jesus' true identity and claims. It also shows hov ready to reveal himself to those who are open to his revelation, including non-Jewish". According to B Vander Broek (1992: 173), "Because the Johannine Jesus speaks as the Revealer, his discourse assumes a s different content from the speech of Jesus in the Synoptics". Cf. Blomberg, 2001: 98-102; Newman and Ni 112-24; Bennema, 2009: 86-93; Malina and Rohrbaugh, 1998: 98-100; Barrett, 1978: 231-9; Köstenberger: 2 58; Bruce, 1983: 102-11; Stibbe, 1993: 62-70; Beasley-Murray, 1987: 60-2, 65-6.

[1011] Irudaya (2003: 773) says that, "We can recognise a solidarity method in this dialogue wherein Jesu Samaritan woman are engaged together in a joint search for truth. One of the objectives of Johannine dialo search for truth. This search for truth is not merely an individual and personal effort but also a corporate e Dialogue partners search for truth together and in solidarity with one another". Cf. Barrett, 1978: 231-9; Kös 2004:148-58; Bennema, 2009: 86-93; Bruce, 1983: 102-11; Blomberg, 2001: 98-102; Newman and Nida, 1 24; Stibbe, 1993: 62-70; Beasley-Murray, 1987: 60-2; Malina and Rohrbaugh, 1998: 98-100.

[1012] Cf. Bruce, 1983: 102-11; Newman and Nida, 1980: 112-24; Blomberg, 2001: 98-102; Bennema, 200 Stibbe, 1993: 62-70; Barrett, 1978: 231-9; Carson, 1991: 217-27.

[1013] Bruce (1983: 103) states that, "The religious differences between Jews and Samaritans were serious rooted".

before Samaritan woman's progressive character (cf. Resseguie, 2005: 121-65).[1014] The reader of the story understands Jesus more closely through his interferences at diverse contexts. Jesus speaks from the eternal life perspectives in diverse contexts and the reader is able to understand his character as the one 'changes his approaches contextually but remains static in his views' (cf. Culpepper, 1983: 106-12).[1015]

5.2.2. Slot Two (4:27)

The entry of the disciples into the stage in v. 27 introduces a *new setting within the central setting*. Verse 27 is a narrative in its entirety, but it has a dialogical tendency and it forms a second slot within the central slot.[1016] Jesus and the Samaritan woman are at the centre of the stage, but the disciples are present at the corner as a surprised group and as if involved in a conversation among them.[1017] Brant (2004: 27) says that, "Entrances and exits are constitutive of drama. The arrival of a person to a setting begins a dialogue. A third party entering can end a conversation, for the dialogues are seldom exchanges between more than two characters, and when all principal actors exit, the actions comes to an end". In v. 27, the entry of the disciples brings an end to the dialogue between Jesus and the woman. There is only one reported speech form within the slot, which is comprised of two questions distinguished from one another by the particle ἤ:[1018] "What do you want?" (Τί ζητεῖς;) or "why are you speaking with her?" (Τί λαλεῖς μετ' αὐτῆς;). The narratorial reproduction of the questions would have been emerged out of either a spoken or a gesture-centered/unspoken dialogue among the disciples (cf. Powell, 1990: 25-7; Lee, 2004: 163-221; see Table 29).[1019]

John 4:27	Overview
v.27: Καὶ ἐπὶ τούτῳ ἦλθαν οἱ μαθηταὶ αὐτοῦ καὶ ἐθαύμαζον ὅτι μετὰ γυναικὸς ἐλάλει· οὐδεὶς	(1) By the sudden entry of the disciples into the scene, the setting of the story changes; (2) The reader comes to the point of an implicit dialogue here, i.e., among the disciples; (3) A reader has to keep in mind that the disciples were present at least toward the end of the dialogue between Jesus and the woman. The expression "They were astonished that he was

[1014] Or *developing*, from *unknowing* and *misunderstanding* to *understanding*. Cf. Carson, 1991: 217-27; Köstenberger: 2004:148-58; Stibbe, 1993: 62-70; Blomberg, 2001: 98-102; Newman and Nida, 1980: 112-24; Barrett, 1978: 231-9; Bennema, 2009: 86-93; Bruce, 1983: 102-11.

[1015] Cf. Moloney, 1998: 116-31; Keener, 2003: 591-8; Köstenberger, 2004: 141-3; Brown, 1966: 169-81.

[1016] Dodd (1960: 315) says that, "The return of the disciples and the departure of the woman (27-28a) divide the *dramatis personae* into two groups. On the front stage Jesus converses with His disciples (31-8). Meanwhile (Ἐν τῷ μεταξὺ) on the back stage the woman converses with her fellow-townsmen and induces them to accompany her to the place where she left Jesus (28b-30, 39)". But, Dodd did not make a mention about the interpretative relevance of v. 27. V. 27 can be considered as a *sub-slot* as it works only in relation to the central slot.

[1017] Wallace (1996: 208, 247) observes that, ". . . the King James translators missed the point of μετὰ γυναικὸς (John 4:27) when they said 'the woman'. It was 'a woman', any woman, not the particular woman in question".

[1018] It is a disjunctive particle, *either, or*, cf. Matthew 1:18; 6:24; 10:15; 18:18; Luke 12:51; Acts 17:21; 24:21; Rom 3:29; 1 Cor 7:15a.

[1019] There is no explicit indication within the text whether it was a spoken dialogue or an unspoken dialogue. But, reader can view implicit details about a dialogue within the narratorial framework of the text.

μέντοι εἶπεν, Τί ζητεῖς ἢ Τί λαλεῖς μετ' αὐτῆς;	speaking with a woman" suggests that they were able to hear at least certain portions of dialogue. The question "why are you *speaking* with her?" can be understood as a contin thinking among the disciples while the dialogue was in progress.

Table 29: The dialogue of 4:27 within the narratorial framework

The text has implicit connotations of a dialogue that would have taken place among the disc the *background*,[1020] while an explicit dialogue was in progress at the *foreground*[1021] betwe and the woman (see Diagram 23). Newman and Nida (1980: 125) comment that, "The Gr of this verse does not make explicit whether the first question of the disciples was addr Jesus or to the woman . . . . In the Greek text the second question is explicitly directed t and on the basis of this observation it may seem natural to have both questions dir him".[1022] But the narrator presents the questions with a note, οὐδεὶς μέντοι[1023] εἶπεν (bu said).[1024] The reporting of the *astonishment* (ἐθαύμαζον) of the disciples in v. 27a a unspokenness (οὐδεὶς μέντοι εἶπεν) as well as their two questions in v. 27b have to be un from the narratorial point of view and the recapitulation tendencies (cf. Michaels, 198 69).[1025]

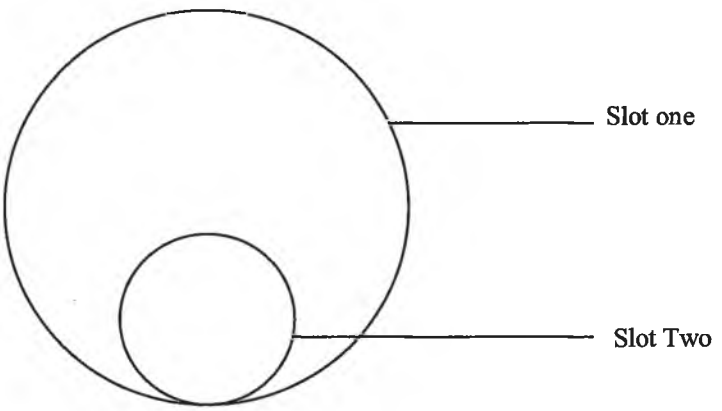

Diagram 23: Foreground and Background dialogic framework

[1020] A background dialogue can only be churned out from the narratorial remarks of the narrator.

[1021] Majority of Johannine dialogues are in this category. Interaction between the verbal characters is the ke dialogues.

[1022] In Chatman's (1978: 181-3; cf. Baldick, 1990: 111) language, the disciples' thought can be categorise "interior monologue". But the context in which more than one person is present, we cannot merely consid "interior monologue". There is a possibility of an 'unspoken dialogue' among the disciples. A reader of the imagine about the gestures of the disciples while the dialogue between Jesus and the woman was in progress.

[1023] The usage μέντοι, here, means *nevertheless* or *however*.

[1024] Reinhartz (1994: 572) says that, ". . . according to the narrator, Jesus transgressed ethnic boundaries b Samaritan woman for a drink ("Jews do not share things in common with Samaritans" [4:9]) and social bou speaking with a woman (4:27)".

[1025] Lindars (1972: 193; cf. Vincent, 1969: 124; Morris, 1995: 242-3; Dods, 1961: 729) says that, "Proverb many warnings of the dangers of talking with a strange woman, a tradition continued by the rabbis (*Pirqe A* Jesus, as a rabbi with disciples under his care, might be expected to be specially cautious in this respect". Cf and Nida, 1980: 125; Carson, 1991: 227; Malina and Rohrbaugh, 1998: 100-1; Beasley-Murray, 1987: 6 1978: 240; Kanagaraj, 2005: 153; Blomberg, 2001: 102.

While the *foreground dialogue* (vv. 7-26) is reported in an 'active voice' format and directly from the mouth of the interlocutors, the *background dialogue* (v. 27) is in the 'passive voice' and in abbreviated format, and reported by the language of the narrator (see Diagram 23).[1026] While the *foreground dialogue* produces both visual and audio effects among the readers, the *background dialogue* remains only as a visual one.[1027] The dramatic nature of v. 27 is discussed by Ridderbos (1987/1997: 166) in the following way: "In verse 27 the conversation is suddenly broken off by the return of the disciples. The evangelist skilfully relates the story of what follows along two tracks, with both Jesus and the woman returning to their 'natural associates', he to his disciples and she to her fellow citizens in the Samaritan town".[1028] Thus the second slot (v. 27) forms an *interlude* or a *break*, a literary creation of the narrator (see Diagram 23).[1029] A narratorial *inclusion* is formed between vv. 8 and 27. At the beginning (v. 8) of the central dialogue narrator reports about the *going out* (ἀπελήλυθεισαν) and at the end (v. 27) about the *coming in* (ἦλθαν) of the disciples. Keener (2003: 621) is of the view that, "The surprise of the disciples here provides 'a foil to highlight the scandal of what Jesus has done'". Similarly, the narratorial reporting of the two questions provides a foil to the dialogic tendencies of the disciples (cf. Reinhartz, 1994: 573). Witherington (1995: 121) says that, "At this point the irony of the story begins to build—the disciples have left Jesus to find mere material substance, while this woman leaves her source of material substance behind (her water jug) to go to town and witness about Jesus".[1030] The literary devices like *questions of astonishment*[1031] and the *surprise* and *unknowing* nature of the disciples are used in order to interlock the readers to the text (cf. Smith, 1999: 118; Neyrey, 2009: 156).[1032]

[1026] Also read about the literary aspect of *focalisation* in relation to the *backgrounding and foregrounding* aspects, cf. Tolmie, 1999: 29-38; Greimas and Courtés, 1979: 121; Elam, 1980: 16-9.

[1027] Quast (1991/1996: 36) says that, "The disciples enter from the back stage, where they were buying food. They make the surprising discovery that Jesus had been conversing with a woman but the focus quickly shifts from the woman as she exists without her water jar". In this sense, v. 27 is to be understood as a narratorial attempt to reproduce the *background dialogue*. While the foreground dialogue can be understood from charactorial verbal exchanges, the other can be understood only from narratorial reporting.

[1028] Brant (2004: 27) says that, "The Samaritan woman does not approach until the disciples have left to find food, and the disciples do not engage in dialogue until the woman departs. By recording what they do not say, the narrator underscores the fact that the disciples do not interact with the woman . . . ." For more details about narrative and drama, go to Tan, 1993: 26-93; Greimas, 1987: 63-83; Lothe, 2000: 3-10.

[1029] While majority of the commentators (including Talbert, Ridderbos, Schnackenburg, and others) divide the story into two major scenes or parts, they fail to consider the interludinal and dramatic nature of v. 27 within the larger framework of the episode (cf. Baldick, 1990: 61-2, 111).

[1030] Witherington (1995: 121) further says that, "It is noticeable that the disciples do not play a major or even very positive role in the early stages of this Gospel, not only because they misunderstood, but also because others like the Samaritan woman assumes the tasks, such as spreading the word, that Jesus wishes them to undertake".

[1031] Robertson (1932: 68) says that, "*They marvelled* (*ἐθαύμαζον*). Imperfect active describing the astonishment of the disciples as they watched Jesus talking with a woman".

[1032] As Neyrey (1994: 82) remarks that, "It is bad enough that a female is conversing with an unrelated male in a public place at an unusual hour. Worse, the reader is told that she considered the most significant item in this conversation Jesus' remarks on her shameless sexual behaviour". Cf. Köstenberger, 2004: 158; Pazdan, 1987: 148.

The two questions recorded in the narrative introduce the following probabilities: *first*, the mental status of the disciples;[1033] *second*, they reveal the abbreviation tendencies narrator;[1034] and *third*, they reveal the proposal statements for the forthcoming dialogue l Jesus and the disciples in the fourth slot (vv. 31-38).[1035] The implicit references and the probabilities point the reader toward a dialogue among the disciples at the background of th While the content of the slot is the quest of the disciples about Jesus' surprising activity, t of it is an interludinal and implicit dialogue. This little section functions as a *transitional a within a dialogue* in order to capture the attention of the reader toward the forthcoming d movements of the episode.

5.2.3. Slot Three (4:28-30)

A reader can notice the way the narrator inserts another interludinal slot at vv. 28-30. Thc *third slot* (vv. 28-30) occurs away from the central setting (i.e., Jacob's well; vv. 7-26) reaction of the central dialogue. In vv. 28-30, the narrator reports the activity and the utte the woman and the subsequent response of the people of Sychar: the woman leaving her 'w (ὑδρίαν), going back to the city, and proclaiming (vv. 28-29; cf. Robertson, 1932: 68-9; 1993: 207);[1036] the Samaritans leaving the city and they are on their way to Jesus (v. 30; cf. 1995: 244; Neyrey, 2009: 156-7; see Table 30).[1037] The utterance unit of the woman in

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[1033] Carson (1991: 227; see *Pirke Aboth* 1:5) says that, "Some Jewish thought held that for a rabbi to talk mu woman, even his own wife, was at best a waste of time and at worst a diversion from the study of *Torah*, and potentially a great evil that could lead to Gehenna, hell". Carson (1991: 227) further states that, "Jesus' interrupt the conversation by their return from Sychar, where they had gone to purchase food (v. 8). Their surprise that he was talking with a Samaritan woman reflects the prejudices of the day". Kanagaraj (2005 Carson, 1991: 227; Ridderbos, 1987/1997: 166) says that, "'what do you wish?' (Literally, 'what do you s and 'why are you talking with her?' are unspoken questions that were ringing in their minds" (cf. Neyrey, 2(Kanagaraj (2005: 153) says further that, "John presents the non-understanding of the disciples in order to and the readers to a deeper understanding of Jesus".

[1034] While the Jesus-woman dialogue was in progress. According to Moloney (1998: 134), "Sexual innuendo from the surface in the disciples' unspoken questions: 'What do you want? . . . . Why are you speaking wi Köstenberger (2004: 159; cf. Carson, 1991: 227) opines that, "Perhaps the reason why they refrain from qu Jesus here is that the woman is still there, so that an open challenge would have created an awkward situat the disciples' restraint may have been motivated by respect for Jesus". Bruce (1983: 112; cf. Carson, 1991: 2 that, ". . . the disciples knew from experience that their Master always had good reason for what he did, eve was strange and unconventional, so none of them asked the woman what she wanted with him or asked hi was talking to her".

[1035] Painter (1993: 206) says that, "Between Jesus' encounter with the woman and the coming of the villager introduced the dialogue between Jesus and his disciples (4:27, 31-38)". The section in v. 27 can be distingui vv. 31-38 mainly on two grounds: *first*, the break in vv. 28-30; and *second*, while in v. 27 the disciples are i at the background, in vv. 31-38 they are at the foreground. As Powell (1990: 33) states that, v. 27 can be con "statements of purpose" for the dialogue section at vv. 31-38. Cf. Malina and Rohrbaugh, 1998: 100-1; Ne Nida, 1980: 125; Carson, 1991: 227; Blomberg, 2001: 102; Beasley-Murray, 1987: 62; Barrett, 1978: 240.

[1036] Dods (1961: 729) says that, "'The woman accordingly', that is, because of the interruption, 'left he forgetting the object of her coming, in the greater discovery she had made; and also unconsciously showin meant to return".

[1037] Wallace (1996: 545) discusses about the 'ingressive imperfect' (i.e., ἤρχοντο) as follows: "There i contrast between the aorist and imperfect here. The aorist gets the Samaritans out of Sychar, in a summary fa

"Come and see a man who told me everything I have ever done! He cannot be the Messiah, can he?" (v. 29; Δεῦτε ἴδετε ἄνθρωπον ὃς εἶπέν μοι πάντα ὅσα ἐποίησα, μήτι οὗτός ἐστιν ὁ Χριστός;). The content of the utterance is an invitation toward a prophet-like man who shows Messianic traits. In order to present the utterance reader-friendly, the narrator employs several literary devices. The woman leaving of the 'water jar' is a *prop*[1038] used in order to reveal the symbolical activity of leaving 'Jacob's water' and proclaiming about the 'living water'.[1039] Woman's utterance in v. 29 is placed within an *inclusion*: it appears between woman's 'went back to the city' (ἀπῆλθεν εἰς τὴν πόλιν, v. 28) and people's 'leaving from the city' (ἐξῆλθον ἐκ τῆς πόλεως, v. 30). While the woman moves from *foreground* (vv. 7-26) to *background* (vv. 28-30), the disciples move from *background* (v. 27) to *foreground* (vv. 31-38; cf. Elam, 1980: 16-19; Smith, 1999: 119).

John 4:28-30	Overview
v.28: ἀφῆκεν οὖν τὴν ὑδρίαν αὐτῆς ἡ γυνὴ καὶ ἀπῆλθεν εἰς τὴν πόλιν καὶ λέγει τοῖς ἀνθρώποις, v.29: Δεῦτε ἴδετε ἄνθρωπον ὃς εἶπέν μοι πάντα ὅσα ἐποίησα, μήτι οὗτός ἐστιν ὁ Χριστός; v.30: ἐξῆλθον ἐκ τῆς πόλεως καὶ ἤρχοντο πρὸς αὐτόν.	(1) The woman's departure from the well to the city brings an overall change in the setting of the story. Now, the setting changes from the 'village setting' to a 'city setting'; (2) The reader comes to the point of an implicit dialogue here, i.e., between the Samaritan woman and the people of Sychar; (3) Just as the second slot, it is an interludinal slot. The utterance unit (v. 29) is placed between two action-centered narratorials: (1) the woman is challenged by the dialogue with Jesus (vv. 7-26) and went back to the city (v. 28); and (2) the city dwellers are challenged by the dialogue with the woman and are on the way to Jesus (v. 30); (4) The dramatic and symbolic actions like 'leaving off the water jar', conversation with the people, and the 'upward' and 'downward' journeys add further meaning to the text.

Table 30: The dialogue of 4:28-30 within the narratorial framework

The form of the woman's utterance in v. 30 can be considered as an *invitation* (cf. Brant, 2004: 194), a *messianic proclamation*,[1040] or an *explorative/negative question*.[1041] Keener (2003: 622; cf.

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imperfect gets them on the road to Jesus. But it looks at the action from the inside. The evangelist leaves the reader hanging with this tantalizing morsel: They were coming to Jesus but had not arrived yet".

[1038] Baldick (1990: 179) defines 'props' as "the usual abbreviation for stage 'properties', i.e., those objects that are necessary to the action of a dramatic work (other than scenery, costumes, and fixed furnishings): weapons, documents, cigarettes, items of food and drink". Ridderbos (1987/1997: 166) explains that, "The picturesque detail of the jar has been given a range of all too profound explanations, but it does of course mark the change of mood that has occurred in the woman—she has forgotten the real object of her journey . . . ."

[1039] Brant (2004: 38; cf. Schnackenburg, 1980: 1: 443) observes that the use of οὖν marks a positive reaction to Jesus' words and actions.

[1040] Dods (1961: 729; cf. Vincent, 1969: 124) says that, "She does not positively affirm that He is the Christ, but says μήτι οὗτός ἐστιν ὁ Χριστός; This is what grammarians call the 'tentative' use of μήτι. The A.V. 'Is not this the Christ?' is not correct as R.V. 'Can this be the Christ?' The Syriac has 'Is not this perhaps the Christ?' The Vulgate has 'Numquid ipse est Christus?'" Cf. Beasley-Murray, 1987: 63; Keener, 2003: 621-3; Bruce, 1983: 112-3; Moloney, 1998: 130-1; Köstenberger, 2004: 159-60; Barrett, 1978: 240; Beasley-Murray, 1987: 63.

[1041] Robertson (1932: 68) says that, "She is already convinced herself, but she puts the question in a hesitant form to avoid arousing opposition. With a woman's intuition she avoided *ouk* and uses *mēti*". Talbert (1992: 116) sees an ABA' pattern at vv. 28-42 as follows: A: The woman goes from the well and bears witness to the Samaritans: Can this

Stibbe, 1993: 66) remarks that, "The Samaritan woman's words of invitation ('Come, see explicitly echo the witness of Philip in 1:46. No less than Philip, she becomes a model for v in this case, however, she brings virtually an entire town!"[1042] By using the expression 'co see', the narrator sustains the literary feature of *narrative echo effects* (cf. Stibbe, 1993: Bruce (1983: 113; cf. Vincent, 1969: 124; Michaels, 1984/1989: 69) is of the opinion tha words, 'all that I ever did', may well have been the hyperbole of excitement".[1043] The utterance of the woman (v. 29) cannot be interpreted as an isolated monologic stateme context beckons a thorough analysis of the statement in the light of the central slot (vv woman's movement (v. 28), and people's response (v. 30; see Table 30). An analysis utterance within the larger spectrum of the episode informs the reader about the implicit nature of the slot.

The following observations are very important with regard to the slot. Köstenberger (200 60) says about the woman's utterance in v. 29, ". . . the woman, though clearly showing p has not arrived at an assumed confidence regarding Jesus' identity (cf. 4:25); in fact, her te identifies him essentially as a prophet (4:29; cf. 4:19)".[1044] The woman's sudden acti utterance, and peoples' reaction lead the reader through suspense and surprise.[1045] The rea conjecture about the possibility of a dialogue within the larger spectrum of the episode. An dialogue between the woman and her own people is at view when the reader seriously c the narratorial tendency of abbreviation as a phenomenon here. Her utterance in v. 29

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be the Christ? (vv. 28-30); B: Jesus instructs the disciples about missions (vv. 31-38); and A': The Samaritan the well and bear witness to the woman: This is indeed the Saviour of the world (vv. 39-42).

[1042] Similarly, Köstenberger (2004: 159-60) says that, "'Come and see' (δεῦτε ἴδετε) resembles Jesus' invitat first followers in 1:39 (cf. 1:46) . . . . 'Who told me everything I ever did' is an obvious exaggeration, under in light of the woman's excitement". Cf. Moloney, 1998: 130-1; Bruce, 1983: 112-3; Keener, 2003: 621-3; Murray, 1987: 63; Barrett, 1978: 240; Carson, 1991: 227-8; Köstenberger, 2004: 159-60.

[1043] Morris (1995: 243) says that, "This pardonable exaggeration indicates the profound impression th knowledge of her private life had made on her". Duke (1985: 58) says that, "The reference to Jesus' knowing is unassailable, of course, but it hardly seems to be a momentous insight, since it only reiterates the woman's claim to faith in chap. 4 (cf. 4:25, 29, 39)". Cf. Keener, 2003: 621-3; Köstenberger, 2004: 159-60; 1998: 130-1; Beasley-Murray, 1987: 63; Barrett, 1978: 240; Carson, 1991: 228.

[1044] Namitha (2000: 124) says that, "Jesus' mode of approach and the gradual revelation brought her face to the reality. She surrendered herself before this Divine Self-Revelation, ran to her city and brought the citizen (4:29-30, 39-41)". But Witherington (1995: 121) says that, "It is crucial to note, however, that the woman's is not a full-fledged Christian one". Moloney (1998: 135; cf. Mlakuzhyil, 1987: 196) remarks: "The quest with the expression μήτι which 'introduces a hesitant question'". Lindars (1972: 193) says that, "The Gree *mēti* implies the answer 'no'. But the implications of verse 42 hardly allow this. John *means* it to be an exp cautious faith". Duke (1985: 103) observes that, "she is ironically unsure that the stranger is the Christ (no *mēti*)". Keener (2003: 622), on the other hand, says that, "It is possible that it may also be relevant that ἐστιν, although phrased as part of a question, fits the Johannine language of confession by the faith it prefig 1:15, 30, 33, 34; 4:42; 6:14, 50, 58; 7:40-41. Cf. Barrett, 1978: 240; Carson, 1991: 227-8; Bruce, 198 Moloney, 1998: 130-1; Keener, 2003: 621-3; Beasley-Murray, 1987: 63.

[1045] See Beasley-Murray, 1987: 63; Moloney, 1998: 130-1; Köstenberger, 2004: 159-60; Keener, 2003: 621- 1991: 227-8; Barrett, 1978: 240. Kanagaraj (2005: 153) points out that, ". . . the woman still had doubt ab messiahship, as is clear from her question, 'Can this be the Christ?' Her understanding of Jesus as the Me obviously based on her belief in the coming *Taheb*, the prophet, who would have the power to tell the event life".

Samaritans' sudden departure toward Jacob's well implicitly telling the reader about the possibility of a dialogue. The woman's inter-religious dialogue with Jesus in vv. 7-26 prompted her to leave her "water jar" and to go and proclaim about him in the city. And her proclamation led the people to travel toward the well. The woman's action and words elicit rhetorical power here (cf. Court, 1997: 79-85; Vorster, 2009: 505-78; see Table 30). The narrator of the story persuades the reader to get involved in the activity of proclamation by placing the woman of Samaria as a paradigm of proclaimatory act. The framework of the narrative thus actualises the goal of the narrator. Chatman (1978: 31; cf. Resseguie, 2001: 15-6; Green, 2003: 11-66) rightly states that, "Narratives are communications, thus easily envisaged as the movement of arrows from left to right, from author to audience". What Chatman says here is true as the reader is moved from passive observation to active involvement of the proclamation. While the content of the slot is a *proclamation about a prophet-like man who shows messianic traits* and the Samaritans' positive response, the form used for conveying the content is an *interludinal and implicit dialogue*. The action-oriented dialogue functions for the reader as a *call for involvement in the activity of messianic proclamation*. Thus the content, form, and function together coalesce within the narratorial framework.

5.2.4. Slot Four (4:31-38)

The disciples' entry (ἦλθαν) onto the stage and their amazement (ἐθαύμαζον) are narrated in the second slot (cf. v. 27). But the interludinal nature of the third slot takes the attention of the reader from the disciples to the woman and the people of Sychar (vv. 28-30). In vv. 31-38, a dialogue is introduced between Jesus and the disciples as a fourth slot (vv. 31-38). Dodd (1963: 325) is of the opinion that, "This short dialogue (i.e., vv. 31-38) seems to be complete in itself, with some resemblance to the synoptic pattern. It has no intrinsic connection either with the foregoing dialogue with the Samaritan woman or with the sequence of sayings which follows". But on the other hand, Beasley-Murray (1987: 59; cf. Painter, 1993: 206) observes that, "The dialogue of Jesus with the disciples in vv. 31-38 is set between two paragraphs, vv. 27-30 describing the witness of the Samaritan woman to the people of Sychar, and vv. 39-42 recounting their conversion". While Dodd attempts to isolate vv. 31-38 from the rest of the episode, Beasley-Murray tries to see that in a relational way. The unanswered and forward looking questions of the disciples in the second slot (v. 17) can be answered in the light of Jesus' responses in slot four (vv. 31-38). While disciples' current utterances are at focus in the fourth slot (vv. 31b, 33), their previous questions (i.e., v. 27: "What do you want?" and "Why are you speaking with her?") are also answered through the utterances of Jesus (cf. vv. 32, 34-38).

John 4:31-38	**Overview**
v.31: Ἐν τῷ μεταξὺ ἠρώτων αὐτὸν οἱ μαθηταὶ λέγοντες, Ῥαββί, φάγε. v.32: ὁ δὲ εἶπεν αὐτοῖς, Ἐγὼ βρῶσιν ἔχω φαγεῖν ἣν ὑμεῖς οὐκ οἴδατε. v.33: ἔλεγον οὖν οἱ μαθηταὶ πρὸς ἀλλήλους, Μή τις ἤνεγκεν αὐτῷ φαγεῖν;	(1) The dialogue at vv. 31-38 is comprised of four utterance units (vv. 31b, 32b, 33b, 34b-38); out of the four utterance units two are of the disciples (vv. 31b, 33b) and two are of Jesus (vv. 32b, 34b-38);

v.34: λέγει αὐτοῖς ὁ Ἰησοῦς, Ἐμὸν βρῶμά ἐστιν ἵνα ποιήσω τὸ θέλημα τοῦ πέμψαντός με καὶ τελειώσω αὐτοῦ τὸ ἔργον. v.35: οὐχ ὑμεῖς λέγετε ὅτι Ἔτι τετράμηνός ἐστιν καὶ ὁ θερισμὸς ἔρχεται; ἰδοὺ λέγω ὑμῖν, ἐπάρατε τοὺς ὀφθαλμοὺς ὑμῶν καὶ θεάσασθε τὰς χώρας ὅτι λευκαί εἰσιν πρὸς θερισμόν. ἤδη v.36: ὁ θερίζων μισθὸν λαμβάνει καὶ συνάγει καρπὸν εἰς ζωὴν αἰώνιον, ἵνα ὁ σπείρων ὁμοῦ χαίρῃ καὶ ὁ θερίζων. v.37: ἐν γὰρ τούτῳ ὁ λόγος ἐστὶν ἀληθινὸς ὅτι Ἄλλος ἐστὶν ὁ σπείρων καὶ ἄλλος ὁ θερίζων. v.38: ἐγὼ ἀπέστειλα ὑμᾶς θερίζειν ὃ οὐχ ὑμεῖς κεκοπιάκατε· ἄλλοι κεκοπιάκασιν καὶ ὑμεῖς εἰς τὸν κόπον αὐτῶν εἰσεληλύθατε.	(2) While the first utterance of the disciple 31b) initiates a dialogue with Jesus, their s utterance (v. 33b) forms part of a dialogue themselves; (3) Jesus' last utterance (vv. 34b-38) tends monologic as it clarifies the misunderstan the disciples (cf. v. 33b), goes beyond an utterance size, and ends the slot as a whol (4) The narratives of the episode are formula narratives (vv. 31a, 32a, 33a, 34a

Table 31: The dialogue of 4: 31-38 within the narratorial framework

The dialogue begins when the disciples urge (ἠρώτων) Jesus, saying that: Ῥαββί, φάγε (v Brant, 2011: 87).[1046] Jesus' response to them is Ἐγὼ βρῶσιν ἔχω φαγεῖν ἣν ὑμεῖς οὐκ οἴ 32).[1047] His strange response here leads the disciples to dialogue among themselves: ἤνεγκεν αὐτῷ φαγεῖν; (v. 33; cf. Van der Watt, 2000: 93-4; Dodd, 1963: 325-7).[1048] Jesu response (vv. 34-38)[1049] in the larger episode can be divided into three sections: *first*, his fo do the will of the Father (Ἐμὸν βρῶμά ἐστιν ἵνα ποιήσω τὸ θέλημα τοῦ πέμψαντός complete his work (τελειώσω αὐτοῦ τὸ ἔργον, v. 34; cf. Lindars, 1972: 194; Brant, 2011: *second*, a metaphor of *harvest-sower-reaper* (θερισμόν-ὁ σπείρων-ὁ θερίζων) in relation to *life* (ζωὴν αἰώνιον, vv. 35-37; cf. Dods, 1961: 730-1; Morris, 1995: 246-8);[1051] and *third* sending of his disciples for a greater harvest (ἐγὼ ἀπέστειλα ὑμᾶς θερίζειν ὃ οὐ

[1046] Dodd (1960: 315) says, "The transition from the conversation of Jesus with the woman to His conversa the disciples is effected (with complete dramatic verisimilitude) through the idea of food and the satisfaction (4:31)—the counterpart of water and the satisfaction of thirst". Cf. Carson, 1991: 228; Beasley-Murray, Newman and Nida, 1980: 126; Blomberg, 2001: 102; Bruce, 1983: 113; Barrett, 1978: 240.

[1047] Van der Watt (2000: 93; cf. Schnackenburg, 1980: 1: 445-6) says, "Jesus qualifies 'his food' metaphoric B): 'My food is . . . to do the will of him who sent me and to finish his work'. The object *food* (tenor) is an identified with the actions of *doing the will* and *finishing the work* (vehicle)". Dodd (1963: 325-6) says, confronted with a reminder of his bodily needs, or, to put it more generally, with the exigencies of h condition. He replies in terms of 'sublimation': there is other 'food' than that which meets the eye. Th appears elsewhere". Cf. Barrett, 1978: 240; Carson, 1991: 228; Blomberg, 2001: 102; Bruce, 1983: 113.

[1048] Lindars (1972: 194) says, "Jesus' refusal of what the disciples have brought is not given an explanat purely narrative level. The disciples think of a possible explanation, but it is wrong. It is John's teaching n order to work in the teaching of the following verses". See Beasley-Murray, 1987: 63; Bruce, 1983: 113; Ne Nida, 1980: 127; Carson, 1991: 228; Blomberg, 2001: 102-3; Barrett, 1978: 240.

[1049] Maniparampil (2004: 233) says that, "The theme of sending and the purpose of sending would explai meaning of the metaphors of 'food', 'work', and 'harvest'. The purpose of the sending of the Son is the sa humanity (cf. 3:16), which the God Incarnate accomplishes by his sacrificial giving up of his life on the c Blomberg, 2001: 102-4; Bruce, 1983: 113-5; Barrett, 1978: 240-3; Carson, 1991: 228-31; Newman and N 126-30; Beasley-Murray, 1987: 63-4.

[1050] Wallace (1996: 475) mentions v. 34 as a *predicate nominative clause*. When commenting about the wo Robertson (1932: 69) says that it is "originally the act of eating (Rom 14:17) from βιβρῶσκω, but soon and c as that which is eaten like βρῶμα once in John (verse 34). So here and 6:27, 55".

[1051] Dodd (1960: 316) says that, "The passage is the counterpart of that place in the Synoptic Gospels (Matt 10:1; Luke 10:1-2) where Jesus, sending out His disciples, assures them, ὁ θερισμὸς πολύς".

κεκοπιάκατε, v. 38; cf. Van der Watt, 2000: 95-101; Robertson, 1932: 69-71). In the first section, Jesus affirms that he is the one who was sent (τοῦ πέμψαντός) by the Father in order to complete a task (cf. Quast, 1991/1996: 36; Dodd, 1963: 325-7). In the second, he uses farming/agricultural terminologies (i.e., θερισμόν, χώρας, καρπὸν, σπείρων, θερίζων) in order to lead his hearers toward something higher (cf. Robertson, 1932: 70-1; Ridderbos, 1987/1997: 168-9).[1052] The usage of the two parables related to harvest (i.e., Ἔτι τετράμηνός ἐστιν καὶ ὁ θερισμὸς ἔρχεται, v. 35a; and Ἄλλος ἐστὶν ὁ σπείρων καὶ ἄλλος ὁ θερίζων, v. 37) are vivid examples of Johannine parabolic language (cf. Van der Watt, 2000: 95-7; Quast, 1991/1996: 36-7; see Table 31).[1053] Bruce (1983: 114) says that, "Jesus himself was the sower; now his disciples had an opportunity to share his joy by helping to reap the harvest which had sprung from his conversation with the woman and her witness to the other Samaritans".[1054] Rejoicing together of both the sower and the reaper is recorded as a characteristic feature of the spiritual harvest (cf. Wallace, 1996: 402; Brant, 2011: 88).[1055]

Utterance	Form	Content
Disciples	Request, invitation, utterance with respect	Rabbi, eat something
Jesus	Double entendre statement, metaphorical saying, revelatory utterance	Jesus has food to eat that the disciples do not know about
Disciples (*one another*)	Misunderstanding statement, statement of assurance, question	No one has brought something for Jesus to eat
Jesus	Metaphor of farming, symbolism, parabolic sayings, rhetorical question, eschatological utterance, missional saying, antithetical saying	Jesus' food is to do the will of the Father and complete his work; Parable: "Four months more, then comes the harvest"; the fields are ripe for harvest; rejoicing together of sower and reaper; Parable: "One sows and another reaps"; Jesus sends his disciples to reap that for which they did not labor; others have labored and the disciples have entered into their labor

Table 32: 'Form' and 'Content' of utterance units in John 4:31-38

[1052] Quast (1991/1996: 37) says that, ". . . it is an example of the dramatic retelling of an event in the ministry of Jesus as both a precursor and interpretation of later developments in the Christian church". Cf. Newman and Nida, 1980: 126-30; Beasley-Murray, 1987: 63-4; Carson, 1991: 228-31; Bruce, 1983: 113-5; Barrett, 1978: 240-3.

[1053] Van der Watt (2000: 96) states that, "Since the fields are personified, qualities should be found which in an analogical way qualify the Samaritans like the white with harvest qualifies the fields. Seen in this light, the total phrase, fields white with harvest, interacts metaphorically with Samaritans on the level of people who are ready to be taken from one (their old spiritual) position (the 'fields'), to another (eternal life—36), after work has been done (i.e., personal interaction or evangelisation by Jesus and the disciples)".

[1054] Blomberg (2001: 103) opines that, "That the fields are ripe for spiritual harvest (vv. 35b-36) calls to mind Jesus' imagery in Matthew 9:37-38 and Luke 10:2, along with the parable of the sower (Mark 4:13-20)".

[1055] Morris (1995: 248) says that, "The reaper is not in any way competing with the sower; in fact, he is cooperating with the sower, for reaping is simply completing the work that sowing commenced. So it is that the sower and the reaper rejoice together". Cf. Carson, 1991: 230; Kanagaraj, 2005: 155-6; Barrett, 1978: 241-2.

In the third section, Jesus commissions his disciples for a new reaping by entering into labor (cf. Van der Watt, 2000: 96-7; Schnackenburg, 1980: 1: 447-54).[1056] Beasley- comments that, "Since harvest is a common eschatological symbol, the saying of Jesus re the gathering of people into the Kingdom of God".[1057] Carson (1991; 230) further adds that may be saying that the eschatological age has dawned in his ministry, in which sowing and are coming together in the harvesting of the crop, the messianic community".[1058] The co the dialogue, thus, expounds about the missional and eschatological harvest.

As usual in John, the form of the dialogic slot (vv. 31-38) can be understood only on the the internal structural dynamisms within the slot as well as its connection with other slots. begins in the form of a *dialogue* between Jesus and his disciples (vv. 31b-32), develo *dialogue within a dialogue* among the disciples (v. 33),[1059] and finally tends to be a *mono* Jesus (vv. 34-38; see Table 31). Moloney (1998: 137) structures the entire slot into three as follows: *first*, vv. 31-33: the disciples urge Jesus for eating the food that they have an revelation about the unique nourishment; *second*, v. 34: the disciples' puzzlement is addre informing them about the mission they are supposed to involve in (cf. Gench, 2007: 37 1999: 121); and *third*, vv. 35-38: a proverb on harvesting and a concluding statement co their involvement in the future missionary activity. The dialogue uses the following u forms: *request/invitation* (v. 31b), *utterance with respect* (by calling Jesus "Rabbi"; v. 31b) *entendre* (v. 32; cf. Neyrey, 2007: 97; Van der Watt, 2005: 463-81), *metaphor* (vv. 32, Aaron, 2001: 1-15; Templeton, 1999: 53-65), *revelatory utterance* (vv. 32, *misunderstanding statement* (v. 33; cf. Witherington, 1995: 122; Brodie, 1993: 224), *sy* (vv. 32, 34-38; cf. Greimas and Courtés, 1979: 324-5), *riddle* (v. 32; cf. Thatcher, 2001: *proverbs* (vv. 35, 37; cf. Brown, 1966: 182-3; Quast, 1991/1996: 36),[1061] *rhetorical que* 35a), *eschatological utterance* (vv. 34-38), *natural vs. spiritual contrast* (v. 36), and *m*

[1056] Michaels (1984/1989: 75) says that, "Verse 34 suggets that God is the sower, for Jesus' task is to **finish** And in verses 39-42 it is Jesus alone who actually carries out the **harvest** among the Samaritan townspeop verse 35 he summons his disciples to the ripe harvest fields, and they are the ones who in verse 38 are to reap for which **others** have worked". Cf. Bruce, 1983: 114; Newman and Nida, 1980: 130; Beasley-Murray, 19 Barrett, 1978: 240-3; Carson, 1991: 230-1.

[1057] Cf. Isa 27:12; Joel 4:13; Mark 4:1-9, 26-29; Matthew 13:24-30; Rev 14:14-16. See Beasley-Murray, 198

[1058] Kanagaraj (2005: 155-56) says, "If God's mission can be called a 'harvest', then his workers are harve The mission of God is a team work and results in great joy for all members of the team". Carson (1991: 230 opinion that, "The 'crop' refers to the people who become followers of Jesus, in the first instance the S 'eternal life' is that for which the crop is harvested".

[1059] It works as an 'interlude within the interlude'.

[1060] Michaels (1984/1989: 75), on the contrary, says that, "Jesus is not speaking in allegories or riddles b simple metaphor capable of several applications".

[1061] Smith (1999: 120) is of the view that, "Although there is no known proverb that corresponds to Jesus' may refer to a commonly accepted interval of four months between sowing and harvest. In any event, Jesu qualifies the expectation of a future harvest as he declares that the harvest is at hand". Cf. Barrett, 19 Beasley-Murray, 1987: 63-4; Bruce, 1983: 113-5; Carson, 1991: 228-31; Malina and Rohrbaugh, 1998: 96-1

sayings (vv. 34-38; see Table 32). This structural format and the stylistic/genre elements shape the dialogue in its own way.[1062]

The use of *metaphors*[1063] is one of the striking literary characteristics of the narrator right from the beginning (cf. Aaron, 2001: 1-15; Witherington, 1995: 122). The use of metaphors coupled with parables in the section (i.e., vv. 31-38) emphasises and reveals some of the important spiritual truths. Vv. 31-38 also serves as another form of *interlude* (other than the *short interludes* of slots two and three) within the narratorial framework of the episode (cf. Gench, 2007: 37; Brodie, 1993: 224).[1064] The narrator of the story employs literary and stylistic features, like *metaphor*,[1065] *contrast*,[1066] and *understanding* versus *misunderstanding*,[1067] in order to develop the dialogue of the characters persuasively. The dialogue generally follows a *statement-misunderstanding-clarification* format: Jesus says a *statement* (v. 32), the disciples *misunderstand* (v. 33), and Jesus *clarifies* their misunderstanding (vv. 34-38; cf. Witherington, 1995: 122; Neyrey, 2007: 97). Dodd (1963: 325) observes that, ". . . it has some of the essential characteristics of the Johannine form of dialogue, in that Jesus first utters an oracular saying, Ἐγὼ βρῶσιν ἔχω φαγεῖν ἣν ὑμεῖς οὐκ οἴδατε, which his interlocutors misunderstand (Μή τις ἤνεγκεν αὐτῷ φαγεῖν;), and then explains his meaning".[1068] This format of the slot is framed by the help of dramatic and stylistic elements (cf. Tan, 1993: 26-49; Brodie, 1993: 151), and movement and stasis of the characters.[1069] Stibbe (1993: 64-65) opines that, "In 4:4-42 the *dual stage-setting* is created when the Samaritan woman leaves her water jar to return to the town (v. 29). This creates a front-of-stage, rear-of-stage effect: front-of-stage is Jesus, having conversed with the Samaritan, and now teaching his disciples about

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[1062] Chandler (2002/2007: 189) opines that, "A primary textual code involved in the construction of the subject is that of *genre*. Genres are ostensibly neutral, functioning to make *form* (the conventions of the genre) more transparent to those familiar with the genre, foregrounding the distinctive *content* of individual texts".

[1063] A metaphor ascribes an action or quality of one thing to a second by way of identity. A metaphor does not state explicitly a comparison between two distinctly different things. See Resseguie, 2005: 62-4; cf. van der Watt, 2000; Frey, van der Watt, and Zimmermann, 2006; Köstenberger, 2004: 148-58.

[1064] Kanagaraj (2005: 154; cf. McHugh, 2009: 290) says about v. 31 as follows: "This verse marks the start of a small *interlude* (vv. 31-38) in the middle of Jesus' interaction with the woman and the Samaritans". Cf. Blomberg, 2001: 102-4; Malina and Rohrbaugh, 1998: 96-105; Carson, 1991: 228-31; Barrett, 1978: 240-3.

[1065] Blomberg (2001: 103; cf. Aaron, 2001: 1-15) says that, "Speaking of work leads Jesus to unpack verse 34 in the light of the metaphors of sowing and harvest (vv. 35-38)".

[1066] Newman and Nida (1980: 129) say about v. 36 as follows: "This verse contrasts the natural crops and the 'spiritual crops'. There is an interval of four months between sowing and harvesting natural crops, but it may be that this passage suggests that with the 'spiritual crops' the results are immediate". Cf. Carson, 1991: 228-31; Beasley-Murray, 1987: 63-4; Bruce, 1983: 113-5; Blomberg, 2001: 102-4; Malina and Rohrbaugh, 1998: 96-105; Barrett, 1978: 240-3; Köstenberger, 2004: 160-3.

[1067] Beasley-Murray (1987: 63) says about vv. 31-34 as follows: "These verses form a distinctive paragraph, which moves from the misunderstanding by the disciples of Jesus' answer to their request". Blomberg (2001: 103) opines further that, "As narrator, John is clearly contrasting the misunderstanding of the disciples with the growing understanding of the Samaritan woman, and unflattering comparison not likely to have been invented by one of those very disciples".

[1068] For more details about Narrative Grammar, refer to Greimas, 1987: 63-83; Lothe, 2000: 3-10. Also see Malina and Rohrbaugh, 1998: 96-105; Barrett, 1978: 240-3; Blomberg, 2001: 102-4; Carson, 1991: 228-31; Bruce, 1983: 113-5; Beasley-Murray, 1987: 63-4.

[1069] Helms (1988/1989: 15) says that, "The canonical Gospels exist as sequences of narrative and dramatic scenes".

the ripe harvest; rear-of-stage, as if to illustrate the time of harvest, are the Samaritans, wl out of the town towards Jesus to become disciples".[1070] Though the story develops in dual the connection is established through the woman's activity of *harvesting* in the third slot an instruction about *harvesting* in the fourth slot (see Diagram 24).

While Jesus' dialogue with the disciples happen at the front-of-stage (vv. 31-38), a rear- dialogue is in progress between the woman and the Samaritans (vv. 28-30). Malina and Rol (1998: 101) suggest that, "As the theme turns to 'harvest', the intervening conversation b Jesus and the disciples plays again on the contrast of misunderstanding followed by explan describes what is in fact going on back in the city where the woman is spreading her stor herself and Jesus".[1071] Further, Stibbe (1993: 65) adds that, "It is important to n *juxtaposition* between the woman's journey to and from the town, and the journey to and f same town undertaken by the disciples". A contrast is developed between the journeys disciples and the woman; while the disciples' journey was fruitless, the woman's journey in a fruitful harvest.[1072] While the first (vv. 7-26) and the second (v. 27) slots are devel foreground-and-background dialogic effect, the third (vv. 28-30) and the fourth (vv. 31-3 are developing a front-of-stage and rear-of-stage effect. In the first case, dialogue takes p the same stage. Whereas in the second case, dialogue happens in two stages: one at the Jacob and the other in the city (see Diagram 24).

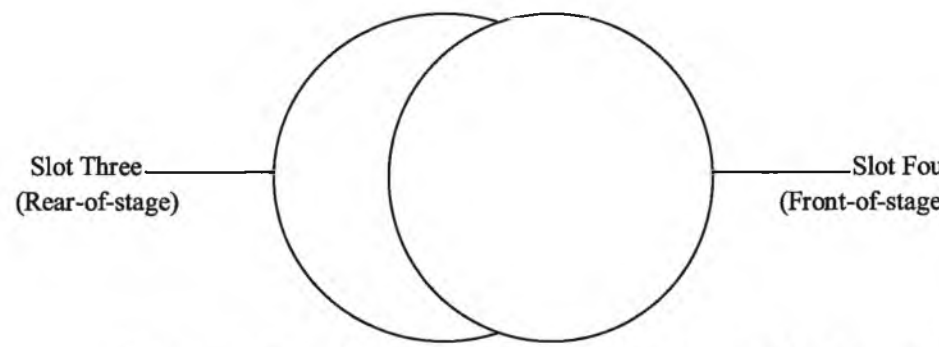

Diagram 24: Rear-of-stage and front-of stage development of the dialogue

[1070] Dodd (1963: 325-7; cf. Dodd, 1960: 311-7; Beasley-Murray, 1987: 59) likens it to a drama with acti place on two stages, one front and the other back. On the front stage Jesus converses with his disciples (31- on the back stage the woman speaks to the townsfolk of Sychar, and persuades them to come and see Jesu 39).

[1071] There are considerable similarities between the first slot and the fourth slot. Bruce (1983: 113) states th is a parallel between Jesus' earlier conversation with the woman about water and his present conversatior disciples about food". Cf. Köstenberger, 2004: 160-3; Malina and Rohrbaugh, 1998: 96-105; Bruce, 19 Blomberg, 2001: 102-4; Barrett, 1978: 240-3; Carson, 1991: 228-31.

[1072] Stibbe (1993: 65) continues saying that, "The irony consists in the fact that the male disciples go to the they do not bring anything back to Jesus. Theirs is a fruitless harvest. The one woman in the story makes journey but brings many people to Jesus, and they confess Jesus as the Savior of the world. Hers is an u fruitful harvest". Newman and Nida (1980: 126) are of the opinion that, "The focus of the narrative, in the revelation discourse, now shifts from the woman and the people in the city back to Jesus and his disciples".

Dramatic elements are at the core of the fourth dialogic slot (cf. Chandler, 2002/2007: 191; Tan, 1993: 26-49).[1073] Dodd (1960: 315; cf. Elam, 1980: 98-207) is of the opinion that, "The transition from the conversation of Jesus with the woman to his conversation with the disciples is effected (with complete dramatic verisimilitude) through the idea of food and the satisfaction of hunger (4:31)—the counterpart of water and the satisfaction of thirst". The emphasis here is about the joyous situation in which both the planter and the reaper celebrate together (cf. Robertson, 1932: 71; Dods, 1961: 730-1). Though the dialogue at vv. 31-38 has the form of an *interludinal, statement-misunderstanding-clarification,* and *front-of-stage* dialogue,[1074] its connection with the previous slots and their themes has to be taken up seriously (cf. Morris, 1995: 245; Dodd, 1963: 325-7). While discussing about the spiritual harvest, Jesus is implicitly referring to the current involvement of the woman back in the city (i.e., reaping the harvest among the Samaritans; cf. vv. 28-30; see Morris, 1995: 243-4; Neyrey, 2007: 97-8). Now she is engaged as an agent of the greater harvest. Jesus prepares his disciples for the cross-cultural and inter-religious missional harvest (as he had already prepared the Samaritan woman; cf. Gench, 2007: 37; Brodie, 1993: 224-5).[1075] The thread of the inter-religious missional dialogue is implicitly brought out here. Thus the themes of the current slot (vv. 31-38) connect well with the themes of the previous slots.

The fourth slot functions in diverse ways as follows: *First,* the *statement-misunderstanding-clarification* dialogic sequence of the slot functions in a dramatic way (cf. Duke, 1985: 145). The slot cannot be interpreted in isolation as it is closely aligned together with the previous three slots (vv. 7-26, 27, 28-30) and the succeeding slot (vv. 39-42). *Second,* the central dialogue between Jesus and the woman (vv. 7-26) functions as a paradigm for the latter *teacher-disciples dialogue* (vv. 31-38).[1076] The woman's involvement in the central dialogue (vv. 7-26) and her role[1077] as a witness in the city (vv. 28-30) are deciphered as parts of an example story for the disciples to follow.[1078] Thus the dialogue functions as a pedagogical and instructional one; that is, the disciples are taught that they must imitate the woman as a missional paradigm.[1079] *Third,* the dialogue

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[1073] For more details, see Brant, 2004: 94-5, 128, 248.

[1074] The narrator uses various utterance units, structural aspects, stylistic and dramatic features, and figures of speech in order to establish an *interludinal, statement-misunderstanding-clarification,* and *front-of-stage* dialogue.

[1075] Reinhartz (1994: 573) says that, ". . . the entire episode is placed in a missionary context, both by Jesus' enigmatic comments on harvesting and 'gathering fruit for eternal life' (4:34-38) and by the story itself, in which the Samaritan woman acts as an apostle to her compatriots".

[1076] Schnackenburg (1980: 1: 444) says that, "Jesus' conversation with his disciples in the meantime clearly has a missionary character and looks beyond the promising 'harvest' that is at hand to the future mission of the Church. Just as Jesus is now fulfilling the mandate of his Father, so he too sends out his disciples to continue his work (v. 38)". Cf. Malina and Rohrbaugh, 1998: 101-5; Beasley-Murray, 1987: 63-4; Dodd, 1963: 325-7; Newman and Nida, 1980: 126-30; Carson, 1991: 228-31; Bruce, 1983: 113-5; Blomberg, 2001: 102-4.

[1077] Both in the central dialogue and in her proclamation back in the city.

[1078] Köstenberger (2004: 162) opines that, ". . . Jesus may be alerting his disciples to the fact that the events unfolding before their eyes do not correspond to the normal pattern of life, urging them to realign their priorities". Cf. Ridderbos, 1997: 168; Barrett, 1978: 240-3; Morris, 1995: 247; Brown, 1966: 181-5; Moloney, 1998: 136-45; Kanagaraj, 2005: 154-7; Milne, 1993: 83-90.

[1079] Ridderbos (1987/1997: 170) says that, ". . . 'I sent you' refers not to the disciples who are present in the narrative but was 'spoken from the standpoint of later missionary work where every missionary could look back on some

functions as answer(s) to the questions posed by the disciples in the second slot (v. 27): "V you want?" or "Why are you speaking with her?"[1080] Jesus' conversation with the disciple fourth slot makes clear the following things: (1) what Jesus wants is to do the will of the and to complete his work (that is 'spiritual food' over against the 'physical food' of the di v. 34);[1081] and (2) the subject matter of Jesus' talk with the woman is living water, her n and genuine worship (vv. 7-26).[1082] As Jesus intended to prepare her for reaping the harves now involved in the mission of reaping the harvest among her own people (vv. 28-30 expects the same from the disciples; he wanted them to be reapers as the woman is engage 34-38).[1083]

Fourth, Jesus' concerns are spiritual and they are shared in metaphorical language. Jesus' d is filled with mysterious sayings and this factor forces the disciples and readers to be c about what he says.[1084] Moloney (1998: 137) is of the opinion that, "Along with the disciple story, the readers of the story are addressed as Jesus provides the theological underpinning life and ministry (v. 34) and invites them to accept the challenge of mission (vv. 3 Understanding of Jesus' sayings equips both the disciples and the reader in order to get in

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predecessor in the field'". Cf. Barrett, 1978: 240-3; Beasley-Murray, 1987: 63-4; Brown, 1966: 181-5; Molon 136-45; Köstenberger, 2004: 160-3; Milne, 1993: 83-90.

[1080] Lindars (1972: 193) says that, "Their unspoken questions should perhaps be translated: 'What are you a what are you talking with her about?'" Cf. Blomberg, 2001: 102-4; Malina and Rohrbaugh, 1998: 101-5; Murray, 1987: 63-4; Newman and Nida, 1980: 126-30; Dodd, 1963: 325-7; Bruce, 1983: 113-5.

[1081] The dialogue here functions in a structural parallelism with the central dialogue: 'Jesus and the wom central dialogue conversing about living water' (vv. 7-26) parallels to 'Jesus and the disciples in the f discussing about "the food"' (vv. 31-38). Thus Jesus' dialogue with the woman and the disciples circumscrib the themes of spiritual "water"/"food" brings a complete circle. Neyrey (2007: 97) is of the view that, "Ju 'water' earlier, 'food' here functions as a typical Johannine double-meaning term. Like most such things in th its literal or earthly understanding clashes with Jesus' spiritual meaning of it. The dynamic of the story, t bring the disciples to that knowledge, comparable to the way Jesus catechized the woman". Cf. Köstenberg 160-3; Barrett, 1978: 240-3; Moloney, 1998: 136-45; Brown, 1966: 181-5; Milne, 1993: 83-90; Beasley-Mur 63-4.

[1082] Ridderbos (1987/1997: 167) says that, "Jesus' reply to their invitation and their subsequent reaction ar reminiscent of the beginning of Jesus' conversation with the woman (vv. 11, 12). Just as in that conversation so here the food, has a different meaning for him than for them. He speaks the same language but uses it, a from within another world".

[1083] While slot one is linked indirectly to the larger plot of the Johannine story, the fourth slot connects directly to the larger plot. The larger plot of the extended Johannine dialogue almost always incorpora interactions with the disciples. But Samaritan woman as a character appears only in chap. 4. In this sense, th (dialogue between Jesus and the Samaritan woman) is indirectly connected to the larger plot. Jesus' dialogu disciples is closely connected to the larger framework of the gospel-narrative. See Milne, 1993: 83-90; Bar 240-3; Brown, 1966: 181-5; Köstenberger, 2004: 160-3; Moloney, 1998: 136-45.

[1084] The dialogue functions as a revelatory piece of document: the disciples expect 'lower' or 'physical food' shares 'higher' food (just as the woman expected 'lower' or 'physical water' and Jesus shares with her 'livin Köstenberger (2004: 161) says that, "The mention of food—first literal, then figurative—in 4:31-34 enable develop the metaphor in 4:35 with reference to the fruit of his mission in the form of the approaching Sa Brown (1966: 181) states that, "The explanation that Jesus' food is his mission (v. 34) leads rather naturall extension of the metaphor in terms of harvest (v. 35), that is, the fruit of his mission is represented by the S who are coming to him". Cf. Brown, 1966: 181; Milne, 1993: 83-90; Beasley-Murray, 1987: 63-4; Molon 136-45; Barrett, 1978: 240-3.

the mission of God beyond the cultural and religious boundaries.[1085] This pragmatic aspect of the dialogue is rhetorical in essence. *Fifth*, the slot reveals the missional trends and theological aspects of the Johannine community. Moloney (1998: 140) says that, "The life setting for this discourse is the (Samaritan?) mission of the Johannine community. Its members are told that the reception of non-Jews into the community is the result of the initiative of Jesus".[1086] Jesus' open-mindedness toward the Samaritans reveals the inclusivistic missional approach of the Johannine community, which extends even to the level of the socially outcastes and religiously downtrodden. *Sixth*, the dialogue reveals: the Father and the Son interactions, as Jesus is the one sent by the Father in order to complete his work; Jesus and the disciples connections, as the disciples are supposed to obey Jesus' commandments and engage in the harvest, so that sower and reaper may rejoice together; and Jesus and the Samaritan connections, as they are beyond the cultural and the religious boundaries.[1087] *Finally*, the dialogue works within the framework of the *belief and unbelief* conflict (i.e., the woman's belief and her subsequent witness and harvest in the Samaritan context are contrasted with the partial belief of the disciples all through the episode).[1088] All the above mentioned functional aspects within the narrative poetics of the slot are pleasing to the reader (cf. Funk, 1988: 2-13) and persuade her/him to be a witness and a harvester.

5.2.5. Slot Five (4:39-42)

The section in vv. 39-42 records the final slot of the episode. A clear distinction of the content and the form is a difficult task as the narrative syntactics dynamically helps the reader for deriving the semantic aspects of the slot. The content of the dialogue can be inferred out of the memory statement (v. 39b), the implicit dialogue between Jesus and the Samaritans (vv. 40-41), and the final utterance of the Samaritans to the woman (v. 42; see Table 33). The starting point of the Samaritans' belief is the testimony of the woman (v. 39b; cf. Michaels, 1984/1989: 75; Brant, 2011: 88).[1089] The direct voice utterance recorded in v. 39b (Εἶπέν μοι πάντα ἃ ἐποίησα) is a

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[1085] Painter (1993: 204) says that, "The theme of Jesus as quester is introduced in the second part of the scene (of the first slot, 4:16-26) and in 4:34 he reveals himself as the emissary of God whose food (and drink) is to do the will of the one who sent him and thus to fulfill his quest". Cf. Brown, 1966: 181-5; Milne, 1993: 83-90; Köstenberger, 2004: 160-3; Beasley-Murray, 1987: 63-4; Barrett, 1978: 240-3.

[1086] Dodd (1960: 316) says that, "His [Jesus'] mission is, not only to teach or to 'announce', but to complete the work of man's salvation; that is, in terms of the various parts of this episode, to effect the transformation of water into wine, to raise the new temple, to bring (through His descent and ascent) the possibility of birth ἐκ πνεύματος, to give living water which springs up to life eternal—in a word, to open to mankind a truly spiritual or divine life". Cf. Barrett, 1978: 240-3; Beasley-Murray, 1987: 63-4; Milne, 1993: 83-90.

[1087] Robertson (1932: 71) comments that, "It is sad when the sower misses the joy of reaping (Job 31:8) and has only the sowing in tears (Psalm 126:5-7). This may be the punishment for sin (Deut 28:30; Mic 6:15). Sometimes one reaps where he has not sown (Deut 6:11; Josh 24:13). It is the prerogative of the Master to reap (Matthew 25:26-27), but Jesus here lets the disciples share his joy". Cf. Bruce, 1983: 113-5; Beasley-Murray, 1987: 63-4; Malina and Rohrbaugh, 1998: 101-5; Newman and Nida, 1980: 126-30; Dodd, 1963: 325-7; Blomberg, 2001: 102-4.

[1088] Bennema (2009: 117-26) considers the group of disciples as a "slow but sticky" people. Cf. Carson, 1991: 228-31; Bruce, 1983: 113-5; Dodd, 1963: 325-7; Newman and Nida, 1980: 126-30; Beasley-Murray, 1987: 63-4.

[1089] Quast (1991/1996: 37) says that, "Clearly the woman impressed by the insight Jesus had into her life, such that she not only accepted his claim to be the Messiah, but she also persuaded many other townspeople . . . . Entrance into eternal life ultimately depends upon belief in the words of Jesus. What is more, such trust cannot exist apart from a

recollection statement from the dialogue between the woman and the Samaritans back in (cf. v. 29). Kanagaraj (2005: 158) is of the opinion that, "The woman's testimony ope minds of Samaritans and prompted them to come to Jesus and ask him to stay with them". woman's utterance in v. 29 and its restatement in v. 39b take their root from her dialog Jesus in vv. 16-18 (cf. Michaels, 1984/1989: 75). An implicit dialogue between Jesus Samaritans is recorded in vv. 40-41: "they [the Samaritans] asked him to stay with them" and "many more believed because of his word" (v. 41; cf. Lindars, 1972: 198; see Table 33

John 4:39-42	**Overview**
v.39: Ἐκ δὲ τῆς πόλεως ἐκείνης πολλοὶ ἐπίστευσαν εἰς αὐτὸν τῶν Σαμαριτῶν διὰ τὸν λόγον τῆς γυναικὸς μαρτυρούσης ὅτι Εἶπέν μοι πάντα ἃ ἐποίησα. v.40: ὡς οὖν ἦλθον πρὸς αὐτὸν οἱ Σαμαρῖται, ἠρώτων αὐτὸν μεῖναι παρ' αὐτοῖς· καὶ ἔμεινεν ἐκεῖ δύο ἡμέρας. v.41: καὶ πολλῷ πλείους ἐπίστευσαν διὰ τὸν λόγον αὐτοῦ, v.42: τῇ τε γυναικὶ ἔλεγον ὅτι Οὐκέτι διὰ τὴν σὴν λαλιὰν πιστεύομεν· αὐτοὶ γὰρ ἀκηκόαμεν καὶ οἴδαμεν ὅτι οὗτός ἐστιν ἀληθῶς ὁ σωτὴρ τοῦ κόσμου.	(1) The slot at vv. 39-42 is comprised of one utterance the Samaritans to the woman (v. 42), one memory stat (v. 39b), and one implicit dialogue between Jesus and Samaritans (vv. 40-41); (2) The Samaritans' belief is affirmed through the testi of the woman back in the city (v. 39) and through thei interaction with Jesus at the well (vv. 40-41). This furt helps them to proclaim about their belief to the woma 42); (3) The narratives of the slot are: pure narratives (vv. and formula narrative (v. 42a).

Table 33: The dialogue of 4:39-42 within the narratorial framework

Through these narratives, the reader is brought to the point where s/he observes the fact th stayed among them about two days and engaged in a series of dialogues.[1092] Their interactions with Jesus confirmed them to say to the woman: Οὐκέτι διὰ τὴν σὴν πιστεύομεν· αὐτοὶ γὰρ ἀκηκόαμεν καὶ οἴδαμεν ὅτι οὗτός ἐστιν ἀληθῶς ὁ σωτὴρ τοῦ κό 42; cf. Resseguie, 2001: 116; Brant, 2011: 88).[1093] Dodd (1960: 315) opines that, ". .

personal relationship with Jesus Christ". The narrator does not record the two-day long incidents in the through the narratorial expression, i.e., ". . . many more believed because of his word . . ." (v. 41), and the ut the Samaritans, ". . . we have heard for ourselves . . ." (v. 42b), the reader is informed about the happ dialogues.

[1090] Brown (1966: 184-5) is of the view that, "The woman who was so important in scene 1 is recalled becau her word that the townspeople believe. But the completion of the Father's work (v. 34), the harvest of the S is to have greater durability; for the townspeople come to believe on Jesus' own word that he is the Savi world". Cf. Malina and Rohrbaugh, 1998: 102; Bruce, 1983: 115-6; Newman and Nida, 1980: 131-3; Barr 243-4; Blomberg, 2001: 104; Carson, 1991: 231-2; Bennema, 2009: 90-1.

[1091] Talbert (1992: 118) observes that, "The Johannine pattern is: a witness points/brings someone to Jesus; validates himself with that one; a confession of faith grows out of one's own peesonal involvement himself".

[1092] Kanagaraj (2005: 158) further says that, "Jesus, as the manifestation of God's love, stayed among despis He fully identified himself with them and made himself available to them. Here is a model for mission particularly work that crosses cultural and linguistic barriers".

[1093] Köstenberger (2004: 164-5) comments that, ". . . Jesus is called 'Saviour of the world' (elsewhere in th in 1 John 4:14). Interestingly, the OT never calls the Messiah 'saviour', and the expression was not a messia the first-century Judaism. The Samaritans likewise did not view the Taheb as a redeemer. In the first centur 'saviour' was also applied to many Greek gods and Roman emperors, including Augustus (31 BCE-CE 14

sentence uttered by the Samaritans (41-2), like the concluding chorus of a Greek play, sums up the meaning of the whole". The dramatic nature of the entire episode is obvious here (cf. Baldick, 1990: 61-2; Carey and Snodgrass, 1999: 51).[1094] The utterance of the Samaritans recorded in v. 42 is the climax of the extended episode (see Table 33).

The utterance forms recorded in "active voice" are a *testimony turned to be a memory statement* (v. 39b; cf. Schnackenburg, 1980: 1: 455) and a *confession* (v. 42; cf. Ridderbos, 1987/1997: 171).[1095] The use of *analepsis* (v. 39b; cf. vv. 16-18, and 29) increases the internal co-ordination of the slots within the extended narrative framework of the episode (cf. Genette, 1980: 48-79). The slot shows inferences of a memory statement from the previous dialogue (v. 29b), an implicit dialogue (vv. 40-41), and another dialogue in an implicit form (see v. 42).[1096] Köstenberger (2004: 164) opines that, "The insistent nature of the townspeople's words to the woman is highlighted by the use of the imperfect 'they were saying' (ἔλεγον); the settled state of their own conviction is expressed by two perfects, ἀκηκόαμεν (we have heard) and οἴδαμεν (we know)".[1097] Moloney (1998: 147) analyses that, "the use of the expression λόγος to speak of the witness of the woman in v. 39 has been changed to λαλιὰ. Now that the Samaritans have come to belief in Jesus because of his λόγος. There is only one revealing λόγος, and it comes from Jesus. They believed because they themselves (αὐτοὶ) have had the experience of hearing (v. 42b: ἀκηκόαμεν)".[1098] They declare that not only because of the woman's testimony back in the city (v. 29) but also because of their direct

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(CE 14-37), and Nero (CE 54-68) . . . . The LXX uses σωτήρ (*sōtēr*, saviour) both for God (e.g., Isa 45:15, 21; cf. 43:3, 11; 63:8-9) and for human deliverers such as Othniel and Ehud (Jud 3:9, 15)". Cf. Carson, 1991: 231-32; Bennema, 2009: 90-1; Newman and Nida, 1980: 131-3; Bruce, 1983: 115-6; Kanagaraj, 2005: 158-9; Malina and Rohrbaugh, 1998: 102; Beasley-Murray, 1987: 64-5; Blomberg, 2001: 104; Barrett, 1978: 243-4.

[1094] Some scholars like Hitchcock (1923/1993) and Schenke (1993) consider the FG as a whole to be a long drama. Considering the entire gospel as one drama, Hitchcock holds that no evangelist has a keener conception of a situation, dialogue and characterisation. He notes that the author had a dramatic sense by nature and every detail in the gospel has a point (see Thettayil, 2007: 19-20; cf. Bowen, 1930: 292-305; Keck, 1953-4: 173-6; Macrae, 1993: 103-13).

[1095] Painter (1991: 64) states that, "This confession is the final and climactic pronouncement of the story. It announces the successful outcome of the quest, not only for the women and the villagers, but also for Jesus in his quest for true worshippers". The woman's "irony of identity" in the previous slots to the Samaritans' real identity in the last slot (v. 42; cf. Duke, 1985: 103).

[1096] Talbert (1992: 117-8) comments that, "Vv. 39-42 is cast in the mold of the typical witness borne to Jesus (cf. 1:35-39). *First*, someone bears witness to Jesus (4:39//1:35-36). *Second*, people come to/follow Jesus (4:40//1:37, 39a). *Third*, they want to abide with Jesus and they do (4:40//1:39b). *Fourth*, as a result, they make their confession about Jesus (4:42//1:41)".

[1097] Morris (1995: 250-1) says that, "The woman might introduce them to Jesus, but faith is not faith as long as it rests on the testimony of another. There must be personal knowledge of Christ if there is to be an authentic Christian experience. The incident forms something of an exemplification of Jesus' words in verses 37-38". Cf. Blomberg, 2001: 104; Malina and Rohrbaugh, 1998: 102; Bruce, 1983: 115-6; Bennema, 2009: 90-1; Beasley-Murray, 1987: 64-5; Carson, 1991: 231-2; Barrett, 1978: 243-4; Newman and Nida, 1980: 131-3.

[1098] Kanagaraj (2005: 158) opines that, "The linking of believing, hearing and knowing in verse 42 is characteristically Johannine. They are aware of the qualitative difference between the 'words' of the woman and the 'words' of Jesus". Cf. Bennema, 2009: 90-1; Beasley-Murray, 1987: 64-5; Newman and Nida, 1980: 131-3; Blomberg, 2001: 104; Bruce, 1983: 115-6; Carson, 1991: 231-2; Barrett, 1978: 243-4.

hearing from Jesus prompted them to believe that Jesus is truly the Savior of the world (ὁ τοῦ κόσμου).[1099]

The major function of the dialogical seams in the fifth slot is to provide an appropriate cli the larger episode (cf. Hellholm, 1986: 13-64). The misunderstanding nature of the disciple fourth slot is contrasted with the understanding and believing natures of the Samaritans. N and Nida (1980: 131) comment that, "'Believed in Jesus' ('him') is a favorite Jo expression (7:31; 8:30; 10:42; 11:45; 12:42). Initially the faith of the Samaritans was base woman's testimony, rather than on any mighty work they had seen Jesus do. But others believe because of their own immediate encounter with Jesus".[1100] Jesus' personal encoun believers of the Samaritan religion brings a favourable conclusion for the inter-religious framework of the episode.[1101] According to Jones (1997: 93; cf. Thettayil, 2007: 16; Macra 109-12), "the voice of the narrator dominates the closing unit. 'There, however, th discourse of the comments of the woman (v. 39) and the villagers (v. 42) illustrate the con drawn by the narrator (vv. 39, 40-41)'". The narrator presents the story performatively by persuading the reader to come to a personal encounter with Jesus, to affirm her/his faith in witness about him, and to remain as a harvester of faith communities (cf. Windisch, 19

[1099] Beasley-Murray (1987: 65; cf. Moloney, 1998: 147) says that, "The Evangelist, writing at a time whe Savior of the World was applied to certain deities in the pagan world and was claimed by the Emperor of R affirming in the Samaritans' confession of Jesus in these terms both that the title rightly belongs to Jesus a also that, as Redeemer and Lord, Jesus fulfills the hopes of Samaritans, Jews, and the world of nations". Murray (1987: 66) further states that, "Chap. 4 is . . . unique among the four Gospels, in its depicti compassion and patience of Jesus in dealing with a Samaritan woman, his willingness to minister to a community, and the confession arising from their experience of him: 'This man is in truth the Savior of th Malina and Rohrbaugh (1998: 102) notify that, "The final sentence of this passage contains the only use o *Savior* in John. The only other use of the word in the Gospel tradition is in the Lukan birth narrative. The ter widely used of the resurrected Jesus in other New Testament documents". Cf. Blomberg, 2001: 104; Benne 90-1; Carson, 1991: 231-2; Bruce, 1983: 115-6; Malina and Rohrbaugh, 1998: 102; Barrett, 1978: 243-4. Murray (1987: 64) says about the utterance unit in v. 42 as follows: "That is a notable confession, worthy to alongside the declarations about Jesus in chap. 1". Moloney (1998: 148) observes that, "The concentra characters beyond the world of Judaism indicates that no one, of whatever race, culture, or religion is to be e the Johannine theology of revelation and salvation". Cf. Bruce, 1983: 115-6; Barrett, 1978: 243-4; Newman 1980: 131-3; Malina and Rohrbaugh, 1998: 102; Bennema, 2009: 90-1; Blomberg, 2001: 104.

[1100] Painter (1993: 207) says that, "The confession of 4:42 also brings the faith of the Samaritans to cha response of the reader in terms which the evangelist wrote to promote, 20:30-31. Jesus' encounter with the S confirms that the quest for the Messiah involves more than identifying Jesus as the Messiah. It also i reinterpretation of his messiahship". Cf. Carson, 1991: 231-2; Blomberg, 2001: 104; Bennema, 2009: 90- 1978: 243-4.

[1101] Namitha (2000: 124) says that, ". . . they proclaimed Him as the 'Saviour of the World' (4:42), transcending the fruits of interpersonal dialogue beyond individual conversation and faith response". (1984/1989: 75) is of the view that, "Their faith had begun with the hesitant testimony of the woman about v had told her (vv. 29, 39), but when they met Jesus and heard his message for themselves, many more belie 'secondhand' faith (as they regarded it) had given way to a personal knowledge and deep conviction that truly **the Savior of the world** (v. 42)".

32).[1102] While the content of the slot is people's personal encounter with Jesus and their confirmation about his universal significance as the Savior, the forms used are testimony/memory statement, implicit dialogue(s), and a concluding dramatic utterance. The content and form of the slot are rhetorical as they persuade the reader to be a harvester for the sake of the Savior of the world.

5.3. Meso-Analysis

The above analysis of 4:1-42 helps us to classify the dialogues as follows. The content and form of the dialogic slots are coalesced in order to convey a message to the reader (cf. Kennedy, 1984: 10; see the micro-analysis above). As usual, an important feature of the narrative is its explicit and implicit dialogues. The five-slot dialogue develops within the framework of the narratives. At the outset, vv. 1-6 frames a narratorial setting for the entire episode (cf. Resseguie, 2005: 87-120).[1103] There are two explicit dialogues within the narrative: *first*, a dialogue between Jesus and the Samaritan woman (vv. 7-26; cf. Dodd, 1960: 311-5)[1104]; and *second*, a dialogue between Jesus and the disciples (vv. 31-38; cf. Lindars, 1972: 194-7; Dodd, 1963: 325-7).[1105] While slot one (vv. 7-26) and slot four (vv. 31-38) are mostly composed out of charactorial utterances and dialogues,[1106] slots two (the disciples' dialogue at the background, v. 27),[1107] three (the rear-of-stage dialogue between the Samaritan woman and the Samaritans, vv. 28-30),[1108] and five (a dialogue between the Samaritans and Jesus, and its continuation between Samaritans and the woman, vv. 39-42; cf.

[1102] The episode moves from a "brief display of evasive action" in 4:1-3 to "obscure language" in 4:4-42 (cf. Stibbe, 1994b: 17). But a paradigmatic reader can understand the profound meaning of the story at least by the end of it (vv. 39-42; cf. Powell, 1990: 11-21; Tolmie, 1999: 13-27).

[1103] Köstenberger (2004: 142) says that, "In structuring his narrative, the evangelist first sets the background (4:1-3), then narrates the dialogue between Jesus and the Samaritan woman (4:4-26), and finally describes the woman's return to her village, Jesus' interchange with his disciples, and the coming of more Samaritans (4:27-42)".

[1104] Lindars (1972: 174) observes that, "Unlike Nicodemus, the woman is well characterised, more background information is given, and the dialogue is kept up to the end. There is no drifting away into a monologue, as in chap. 3 and as we shall find again in chap. 5; it is far more like chap. 11, where discourse and action are completely welded together". Cf. Carson, 1991: 214-32; Barrett, 1978: 228-39; Beasley-Murray, 1987: 56-66; Bruce, 1983: 102-11; Newman and Nida, 1980: 112-24; Stibbe, 1993: 62-70.

[1105] Moloney (1998: 148) opines that, "As with 2:13-3:36, the narrative of 4:1-42 articulates a point of view about how one should respond to Jesus, and the fruits of such a response. With 'the word' of Jesus as the criterion, the story of Jesus' presence among the Samaritans points to the possibility of no faith (vv. 1-15: the Samaritan woman), partial faith (vv. 16-30: the Samaritan woman), and authentic Johannine belief (vv. 39-42: the Samaritan villagers) *in the world beyond the boundaries of Judaism*". Cf. Newman and Nida, 1980: 126-30; Barrett, 1978: 240-3; Stibbe, 1993: 62-70; Blomberg, 2001: 98-104; Carson, 1991: 214-32; Bruce, 1983: 113-5.

[1106] Bennema (2009: 91; cf. Culpepper, 1983: 136-7) opines that, "Jesus' dialogue with the disciples in 4:31-38, like his conversation with the Samaritan woman earlier, starts at a material level and moves to a spiritual or symbolic level".

[1107] While the explicit dialogue between Jesus and the woman is taking place in the foreground, an implicit dialogue is taking place at the background of the stage among the disciples. Cf. Carson, 1991: 214-32; Stibbe, 1993: 62-70; Bruce, 1983: 112; Blomberg, 2001: 98-104; Barrett, 1978: 240; Newman and Nida, 1980: 125.

[1108] While on the front-of-stage a dialogue is happening between Jesus and the disciples, on the rear-of-stage the woman is engaged in a conversation with the Samaritans. Cf. Beasley-Murray, 1987: 56-66; Bruce, 1983: 112-3; Newman and Nida, 1980: 125-6; Stibbe, 1993: 62-70; Carson, 1991: 214-32.

Dodd, 1960: 315)[1109] show narrator's abbreviating tendencies.[1110] By incorporating l explicit and implicit dialogues, the episode as a whole is dynamically co-ordinated and ali the narrator.[1111] There are two memories of dialogue appear as a special category wi narratorial framework: *first*, Jesus learned what the Pharisees had heard (v. 1; cf. Kok 6);[1112] and *second*, Samaritans' memory of the utterance of the woman (v. 39).[1113] While about the form of the episode, Stibbe (1993: 68; cf. Culpepper, 1983: 136-7; Reinhartz, 19 comments that, "John 4:4-42 focuses on a dialogue and evolving relationship between a and Jesus". Stibbe further attempts to establish that the story as a "marital imagery" or a "s betrothal".[1114] But a careful analysis of the episode makes us aware that the form is mo inter-religious type than a betrothal type. The betrothal imagery is used as a subsidiary typ the inter-religious dialogic framework.[1115]

The two explicit dialogues (vv. 7-26, 31-38) and the three implicit dialogues (vv. 27, 28-30 form a five-slot development within the episode.[1116] The following dialogic trends are nc

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[1109] The narrator presents seams of dialogue(s) in vv. 40-41 and similarly another one between the woma Samaritans in v. 42. Cf. Carson, 1991: 214-32; Newman and Nida, 1980: 131-3; Stibbe, 1993: 62-70; Bru 115-6; Barrett, 1978: 243-44; Blomberg, 2001: 98-104.

[1110] The implicit dialogical tendencies are noticeable in v. 27 ("What do you want?" or "Why are you spea her?"), in vv. 28-30 (the woman's dialogue with the Samaritans), and in vv. 39-42 (especially the r expressions "they asked him to stay with them; and they stayed there two days" and "many more believed b his word", and the Samaritans' conversation with the woman). Cf. Carson, 1991: 214-32; Newman and Ni 107-33; Barrett, 1978: 228-44; Blomberg, 2001: 98-104; Malina and Rohrbaugh, 1998: 98-105.

[1111] The use of implicit commentaries in vv. 2, 8, 9b, and 25a shows the narratorial involvement more cons within the text. The narratorial framework of the episode provides the effect of an "acted dialogue" with interests as it reports the charactorial interactions in "active voice" forms and their movements in dramatic fo utterance units and narratorial sections are intertwined together in order to lead the readers toward a dramatic

[1112] The 'learning' of Jesus and the 'hearing' of the Pharisees implicitly inform the reader about the way Je was spread among the people. See Blomberg, 2001: 98-104; Bruce, 1983: 100; Newman and Nida, 198 Barrett, 1978: 228-30; Carson, 1991: 214-32; Stibbe, 1993: 62-70; Beasley-Murray, 1987: 56-66.

[1113] Womack (2011: 40) says that, "Words inside inverted commas are primary (they were there first), a outside them are secondary (they came later), and this rule of interpretation applies regardless of whether th context is fictional or not". See the discussion of the fifth slot. Cf. Barrett, 1978: 243; Bruce, 1983: 115; Nev Nida, 1980: 131-2; Carson, 1991: 214-32; Stibbe, 1993: 62-70.

[1114] Stibbe (1993: 68-91; cf. Reinhartz, 1994: 572; Brodie, 1993: 233) states that, "Though a literal betrot indicated between the two, there is marital imagery in the exchange in vv. 16-18 . . . to a symbolic b Culpepper (1983: 136) says that, "The encounter of the leading character with his future wife at a conventional biblical type-scene (e.g., Abraham, Isaac, Jacob, and Moses). Allusions to the patriarchs underline the scene's scriptural associations".

[1115] The following things are important to observe within the story: *first*, instead of narrating it as a mere cor between a man and a woman, the narrator attempts to present it as a conversation between a *Jewish* man (the the world) and a *Samaritan* woman (a socially/religiously marginalised woman); *second*, the conversation is t attention of the reader toward the eternal life/religious perspectives than to the nuptial perspectives; and woman's understanding about Jesus develops in religious terms. All these observations make a point that religious perspectives are at the core of the dialogue. When Jesus instructs the disciples at the fourth slot, he c them for being witnesses as the woman is a model for them to follow. The form of 'symbolic betrothal', proposes, may be meaningful only within the premises of the inter-religious framework of the episode.

[1116] Kennedy (1984: 23) says that, ". . . arrangement, seeks to determine the rhetorically effective compositi speech and mold its elements into a unified structure". "In the *Phaedrus* (264c)", Kennedy (1984: 23) says, "I that every discourse should be like a living body in which the parts cohere like limbs".

in the larger episode: *slot one*: a *statement-misunderstanding-clarification* and *challenge and riposte* in inter-religious format; *slot two*: a background dialogue that forms an interlude; *slot three*: a rear-of-stage dialogue that forms an interlude; *slot four*: a *statement-misunderstanding-clarification* and *front-of-stage* dialogue in a pedagogical/instructional fashion aiming toward the inter-religious mission of the disciples (cf. Dodd, 1963: 325-7); and *slot five*: testimonial and confessional (see Diagram 26). Though there are several dialogic trends within the episode, the overarching trend of the episode is linked (either explicitly or implicitly) to inter-religious aspects, witnessing, and missions (see Table 34). The Samaritans' realisation about Jesus as the Savior of the world re-emphasises the inter-religious nature of the episode.

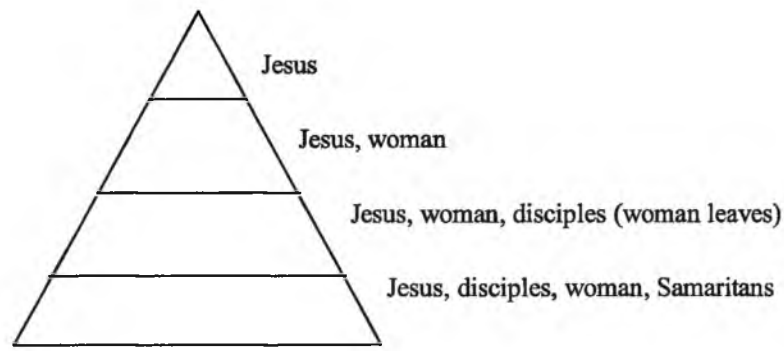

Diagram 25: Charactorial development within the episode

The characterisation of the whole story is presented in a *pyramidal* format,[1117] as follows: *first, Jesus alone* comes on stage at the beginning (4:1-6); *second*, in vv. 7-26, the interaction between Jesus and the Samaritan woman takes the attention of the reader; *third*, Jesus, the woman, and the disciples appear on stage in vv. 27-38 (with an exception of the departure of the woman in v. 28); and *fourth*, it became a community issue where Jesus, the woman, the disciples, and the Samaritan people are involved (see Diagram 25).[1118] The narrator's depiction of the story focusing on Jesus is obvious as the protagonist remains constant on stage whereas all other characters appear and disappear. It also reveals the fact that all other characters are introduced in relation to Jesus (cf. Resseguie, 2005: 121-66).[1119] The narrator uses both *showing*[1120] and *telling*[1121] techniques of characterisation in the episode.

[1117] *Pyramidal* means pyramidlike. In this story the characters are appearing on stage in a pyramidlike format.

[1118] As the characters appear on stage progressively, the story also progresses in a dramatic way. While the reader views only Jesus on stage at the beginning of the story, s/he sees a large number of people toward the climax of the story. It provides a peculiar shape for the overall characterization of the episode (see Diagram 25).

[1119] Kennedy (1984: 50) comments that, "Jesus speaks with external authority, based on the miracles he has performed, strengthened by his general reputation, his role as rabbi and perhaps Messiah, and the support of the disciples. He seeks to make the minor premises more acceptable to his audience by avoiding any attempt to justify them, thus relying on the ethos of his authority . . . ."

[1120] Resseguie (2005: 126-27; cf. Abrams, 1999) says that, "In showing, which is also called the *dramatic method* or *indirect presentation*, 'the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do'".

[1121] Resseguie (2005: 127) states that, "In *telling*, which is also called *direct presentation*, the narrator intervenes to comment directly on a character—singling out a trait for us to notice or making an evaluation of a character and his or

While the first (vv. 7-26), third (vv. 28-30), and fifth (vv. 39-42) slots are concentratin woman and the Samaritans opposite to Jesus, second and fourth slots are focusing on the d their thoughts, interactions, dialogues about/with Jesus (see Diagram 26). Jesus remains on the stage all through the episode. Bennema (2009: 90-91) states that, "The woman stru understanding throughout the dialogue but Jesus helps her progress. This progress is refl the titles she uses for Jesus: she goes from 'a Jew' (4:9) to 'Sir' (4:11, 15, 19), 'prophet 'Messiah' (4:29) and lastly 'Savior' (4:42)".[1122] This progressive and revelatory functio story guides the readers from suspense to surprise.

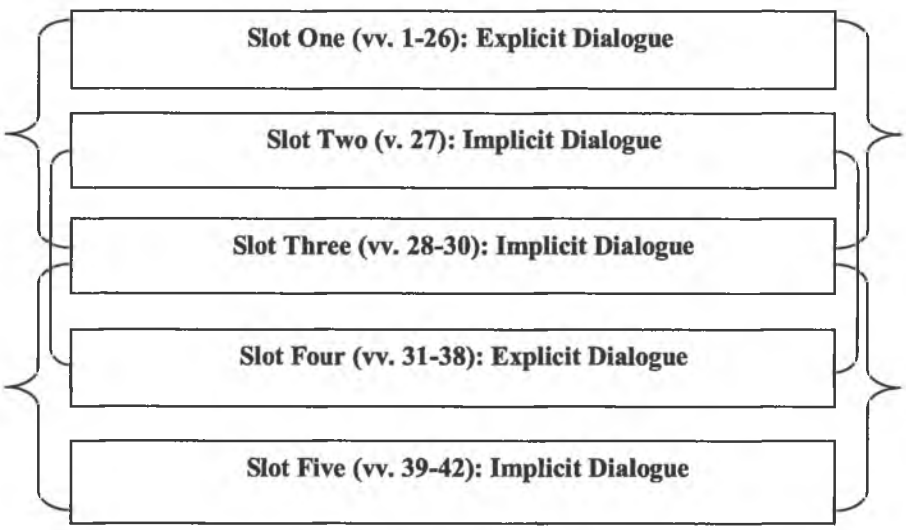

Diagram 26: Slot development within the episode

The common subject matter of both the explicit dialogues (vv. 7-26 and 31-38) is almost th but the linguistic phenomenon used is different. In the previous the subject is ὕδατος an latter it is βρῶσιν; but in both cases the substance of the talk is religiosity and spirituality. both cases the hearers are gripped in misunderstanding because of the words of Je Bennema, 2009: 91; Culpepper, 1983: 136-7). The dialogue section as a whole ends wl Samaritans proclaim that Jesus is 'the Saviour of the world' (v. 42).[1123]

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her motives and disposition. This method does not rely upon the reader's ability to infer a character's attrit what he or she does and says. Rather, the narrator tells us about the character's traits and motivations".

[1122] Neyrey (2007: 99; cf. Culpepper, 1983: 136-7; Reinhartz, 1994: 572) states that, "Parallel to acknowledged Jesus with increasingly elevated titles in 1:36-51, the titles given Jesus in John 4 illustrate a growth in knowledge about and acknowledgement of Jesus: v. 9 'a Judean'; v. 11 'Sir'; v. 12 'greater than Jacob'; v. 19 'a prophet'; v. 25 'Messiah/Christ'; v. 26 'I am the Messiah'; and v. 42 'Savior of the world' progressive revelation of his identity is a significant factor in the episode. Cf. Stibbe, 1993: 62-70; Carson, 1 32; Barrett, 1978: 228-44; Bruce, 1983: 100-16.

[1123] See the Micro-analysis section above. Kermode (1987: 451; cf. Reinhartz, 1994: 572) says, "The Samar him (i.e., Jesus) as the Christ and savior of the world. For once there is no misunderstanding".

The evangelist orders the material in order to profile the characters through *juxtaposition*. Within chap. 3, Nicodemus and John the Baptist are juxtaposed (a *minor juxtaposition*), whereas Nicodemus and the Samaritan woman are juxtaposed in chaps. 3 and 4 (a *major juxtaposition*; cf. Culpepper, 1983: 136). The geographical expansion of the stage from Judea/Galilee to Samaria broadens the theological perspectives of the gospel.[1124] The theme of the dialogue develops from an intra-religious Nicodemus story to an inter-religious Samaritan story. The aspects like story-telling tactics[1125] and character dynamics[1126] are presented in order to catch the attention of the reader. The placement of the dialogue is between two short dialogues (3:22-30 and 4:46-54; see Diagram 27). The progression of the macro-level story of John from a *report-and-defense* dialogue to an *inter-religious* dialogue and from there to a *request-rebuke-response* dialogue informs the reader about the dialogic plurality of the story of John. Similar to Plato whose "language is rich, often beautiful, and uses a wealth of literary devices that elicit, maintain, restore and reward the reader's interest" (cf. Press, 2007: 1), John presents his dialogues with persuasive intentions.

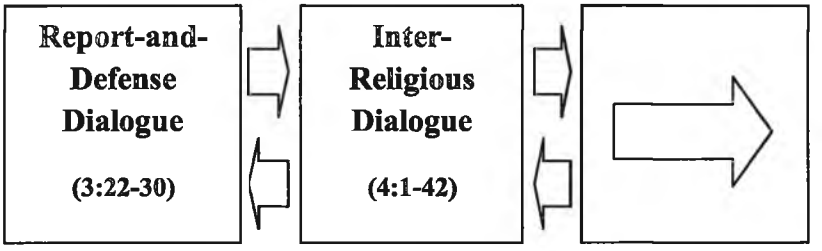

Diagram 27: The placement of the second episode

The plot structure of the story is diplomatic as it is told not only to reveal the inclusivistic approach of Jesus but also to teach the disciples about the broadness of mission (cf. Resseguie, 2005: 197-240). The story's narratorial point of view highlights the all-inclusive love of God and its dramatic movements reveal its actualisation (cf. MacRae, 1993: 109; Elam, 1980: 135-207). The story is more romantic as the interlocutors 'entered into each other's lives' and finally reached into a 'spiritual union'. The extensive narratorial frame of the story is resultant in theological and moral concerns. All these concerns widely support the dramatic stature of the episode (cf. Womack, 2011: 82-122).

[1124] In John's Gospel, Jesus travels through all the three regions before the completion of the fourth chapter. This is one of the distinguishing factors of the gospel in comparison to the synoptic counterparts. Cf. Stibbe, 1993: 62-70; Malina and Rohrbaugh, 1998: 96-105; Barrett, 1978: 228-44; Carson, 1991: 214-32; Beasley-Murray, 1987: 56-66; Blomberg, 2001: 98-104; Bruce, 1983: 100-16.

[1125] Whereas the Nicodemus story is not complete in itself as he is presented as a developing character through the gospel, cf. 7:45-52 and 19:38-42, here the Samaritan woman's story ends pleasantly.

[1126] In the Nicodemus incident the interlocutors interact face-to-face without any distractions; but, here the story develops through stages as the Samaritan woman's appearance-disappearance-appearance mode is significantly contributes to the narrative dynamism of the story.

The dialogue sections of John 4:1-42 are result-oriented in the overall context of the gos following aspects are very conspicuous: *first*, the dialogue educates about the universalisti religious and cross-cultural mission initiatives as the protagonist breaks the ethnic, religious, and sexual boundaries in order to speak and engage in the *Missio Dei* (cf. Kol 168; also see Kok, 2009; Bosch, 1995); *second*, it presents a Samaritan-and-Eter perspectival (outwardly, Samaritan-and-Jewish) dialogue with theological, ethical, and co concerns;[1127] *third*, the inter-religious tendency of the dialogue sharpens the existent view woman and directs her to the Saviour of the world (cf. Kermode, 1987: 451; Reinhartz, 199 *fourth*, the appearance of both the explicit and the implicit dialogues exemplifies the real i the author in developing narratives artistically;[1128] *fifth*, though the dialogic trends domi narratorial patterns play vital role in order to strengthen the flow of the dialogues; *sixth*, like living water, eternal life, hour, salvation, spirit and truth, belief, worship, spiritual fo 'God is Spirit' develop by the help of various literary devices and metaphors in order to the reader;[1129] and *seventh*, the character of Jesus is more dynamic, over against many of characters,[1130] and his character is well-connected with the rest of the gospel.[1131] As (2011: 38) rightly observes, ". . . the conversations in the text, like the pictures, are so *other* than the text itself". The dialogues in vv. 1-42 dramaticise the story and persuade th for action.[1132] The narrator reveals his story-telling tendencies by way of using severa literary figures of speech and stylistic devices (cf. Kennedy, 1984: 13, 25-30; Thielma 169-83). These are tools used by the narrator in order to interlock the reader with the Resseguie, 2005: 41-86).

Slot No.	Genre Tenets	Overarching Tenet/s
Slot # 1 (4:1-26)	***Content***: The tri-tier format of the dialogue, *firstly* on the topic of living water and its cognate meanings like spirituality and eternal life, *secondly* on the identity of the woman, and *thirdly* on the topic of worship, leads	The inter-religious (Samaritan-Jewish/eternal Life) tenet is the overarching tenet. All other tenets within this framework. The semant

[1127] See Diagram 22 above. Cf. Bruce, 1983: 100-16; Barrett, 1978: 228-44; Stibbe, 1993: 62-70; Carson, 1 32; Malina and Rohrbaugh, 1998: 96-105; Beasley-Murray, 1987: 56-66; Blomberg, 2001: 98-104.

[1128] Kennedy (1984: 13) says that, "style, which involves both choice of words and the composition of v sentences, including the use of figures".

[1129] The narrator's use of diverse utterance genres, literary devices, and themes helps the story move for persuades the reader for action (see Resseguie, 2005: 41-86). Cf. Blomberg, 2001: 98-104; Kanagaraj, 200 Stibbe, 1993: 62-70; Bruce, 1983: 100-16; Malina and Rohrbaugh, 1998: 96-105; Beasley-Murray, 1987: 56-

[1130] Though the woman appears as a dynamic character within the story, in the overall structure of the G remains as a flat one (cf. Resseguie, 2005: 123-6).

[1131] Jesus is viewed as the one who takes control over the three regions, Judea, Galilee and Samaria, as a Jew Messiah, and saviour of the world, as the source of living water and the true food, as a greater inter dialoguer, and as the one opens the mission of God even among the untouchables. Cf. Carson, 1991: 214-3 and Rohrbaugh, 1998: 96-105; Barrett, 1978: 228-44; Beasley-Murray, 1987: 56-66; Bruce, 1983: 100-1 1993: 62-70; Blomberg, 2001: 98-104.

[1132] Instead of developing the entire story in pure narratives, the narrator incorporates both the explicit and th dialogues in order to persuade the reader (cf. Womack, 2011: 123-51). Moloney (1998: 148) argues tha promise of 3:17, 'For God sent the Son into the world, not to condemn the world, but that the world might through him', is being acted out in the narrative". Cf. Beasley-Murray, 1987: 56-66; Stibbe, 1993: 62-7(1978: 228-44; Malina and Rohrbaugh, 1998: 96-105; Bruce, 1983: 100-16.

	the reader toward the confirmation of Jesus' Messiahship // ***Form***: Inter-religious (Eternal Life-Samaritan), *Statement-misunderstanding-clarification, challenge and riposte*, tri-tier: *water-woman-worship* sequential // ***Function***: The Messianic identity of Jesus persuades the reader in order to aspire eternal life experience. The reader of the story understands Jesus more closely through his interference at diverse levels	concerns, like (1) the living water and its cognate meanings like spirituality and eternal life; (2) the identity of the woman; and (3) the confirmation of Jesus' Messiahship, function to guide the reader toward eternal life perspectives.
Slot # 2 (4:27)	***Content***: The quest of the disciples about Jesus' surprising activity of speaking with a woman in public // ***Form***: *Interludinal* and *implicit*, a dialogue at the *background* // ***Function***: It functions as a dialogue within a dialogue in order to capture the attention of the reader toward the forthcoming dramatic movements of the episode	The interludinal/implicit form of the dialogue has the theme of 'quest of the disciples about Jesus' surprising activity', and that functions to guide the reader forward.
Slot # 3 (4:28-30)	***Content***: An invitation toward a prophet-like man who shows Messianic traits // ***Form***: *Interludinal* and *implicit*, *rare-of-stage* // ***Function***: A call for involvement in the activity of Messianic proclamation	The interludinal/implicit form of the dialogue has the theme of 'proclamation about a prophet-like man who shows Messianic traits and the Samaritans' positive response' and that functions to invite the reader for getting involved in the activity of Messianic proclamation.
Slot # 4 (4:31-38)	***Content***: Missional and eschatological harvest // ***Form***: *Front-of-stage*, *statement-misunderstanding-clarification*, pedagogical/instructional // ***Function***: It persuades the reader to be a witness and a harvester	The *statement-misunderstanding-clarification* and front-of-stage dialogue format has the theme of inter-religious mission and eschatological harvest. It persuades the reader to be a witness and a harvester.
Slot # 5 (4:39-42)	***Content***: People's personal encounter with Jesus and their confirmation about his universal significance as the Saviour // ***Form***: implicit, concluding dramatic utterance , inter-religious // ***Function***: It persuades the reader to be a harvester for the sake of the Saviour of the world	The testimony/memory statement, implicit dialogue(s), and the concluding dramatic utterance are inter-religiously oriented. The Samaritans' personal encounter with Jesus and their confirmation about his universal significance as the Savior are introduced within the inter-religious framework. The narrator does this in order to persuade the reader to be a harvester for the sake of *the Saviour of the world.*

Table 34: The summary of the dialogue of the fifth episode

Episode Six

A *Request-Rebuke-Response* Dialogue (4:43-54)

6.1. The Setting and the Dialogue Text

The setting of the dialogue shifts from Sychar in Samaria to Cana in Galilee.[1133] Köstenberger (2004: 167; cf. Dods, 1961: 732-3; Strange, 1992: 1: 827) notes that, ". . . from Sychar to Cana was about forty miles—a trip that could have been accomplished in two or three days".[1134] Jesus as an itinerant messenger of God addresses diverse walks of peoples and persuades them to believe in him. Stibbe (1993: 70; cf. Robertson, 1932: 73-4; Borchert, 1996: 217-8) opines that, "The rationale for the celerity of Jesus' movements is provided in the narrator's aside in 4:44: 'Now Jesus himself had pointed out (ἐμαρτύρησεν) that a prophet has no honour in his own country'. Here there is a distant analepsis of the Prologue, where the narrator says that Jesus came to his own (τὰ ἴδια) but his own did not receive him".[1135] Obviously the presentation of Jesus and his movements in John is entirely different from the synoptics. Whereas in the synoptics Jesus begins his ministry in Galilee and ends in Judea, in John, Jesus has already stepped into all the three provinces before finishing chap. 4 (i.e., Judea, Samaria, and Galilee; see Diagram 28).[1136] Jesus is now known in all the three provinces while John the Baptist's ministry is restricted within the Judean provinces. Another time Jesus visits Cana and this results in another sign (cf. Nicol, 1972: 28-9; Wallace, 1996: 187, 242).[1137] Köstenberger (2004: 169; cf. Culpepper, 1983: 137; Moloney,

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[1133] Köstenberger (2004: 170) is of the opinion that, "Travel from Capernaum to Cana involved a day's journey of about fourteen miles. The trip was mostly uphill, since Cana lay in the Galilean hill country and Capernaum was located several hundred feet below sea level". Carson (1991: 234; cf. Bruce, 1983: 116-9) states that, "After two days in Samaria, Jesus *left for Galilee*, resuming the trip he began in v. 3".

[1134] Robertson (1932: 74) opines that, "That outstanding first miracle would still be remembered in Cana and would indicate that Jesus had some friends there". Cf. Bruce, 1983: 116-9; Milne, 1993: 90-4; Brown, 1966: 186-98.

[1135] What Kanagaraj (2005: 160) says makes more sense here. He says that, "The answer to the puzzle lies in an understanding of the geography of Galilee. Nazareth is situated in Lower Galilee on the route to Cana from Samaria. Naturally one would expect Jesus to go to Nazareth first, before proceeding on to Upper Galilee or to the Sea of Galilee where he did a major part of his ministry. However, Jesus preferred not to go to his native place, Nazareth, because his ministry was not accepted there".

[1136] Robertson (1932: 73) says, "John's explanation of the conduct of Jesus by quoting a proverb often used by Jesus (Mark 6:4; Matthew 13:57; Luke 4:24 in reference to Nazareth), but not necessarily used by Jesus on this occasion. A similar proverb has been found in Plutarch, Pliny, Seneca". Keener (2003: 628) is of the opinion, "Untrustworthy disciples (2:23-3:9) and hints of hostility (4:1-3) characterised Jesus' reception in Judea; by contrast, Samaria (4:4-42) and Galilee (4:43-54) received his ministry".

[1137] Dodd (1960: 319) states, ". . . the healing of the Nobleman's Son, is linked with . . . . Cana of Galilee, which is emphatically identified as the place ὅπου ἐποίησεν τὸ ὕδωρ οἶνον. The evangelist clearly holds it significant that the distressed father meets Jesus on the very ground where He had 'manifested His glory' in transforming power, lifting human life to a new level. It is the same power which is once again manifested in restoring the dying boy to life".

1998: 153) also notes that, "Jesus was approached by 'a certain royal official'. If this ma
Gentile, then this marks a progression from Jews (John 3) to Samaritan to Gentile (Jol
Jesus' ministry, in keeping with the pattern followed also in the Book of Acts (cf. 1:8)".
two dialogue sections in chap. 4 (i.e., 4:1-42, 43-54) display the way dramatic discou
developed in John.

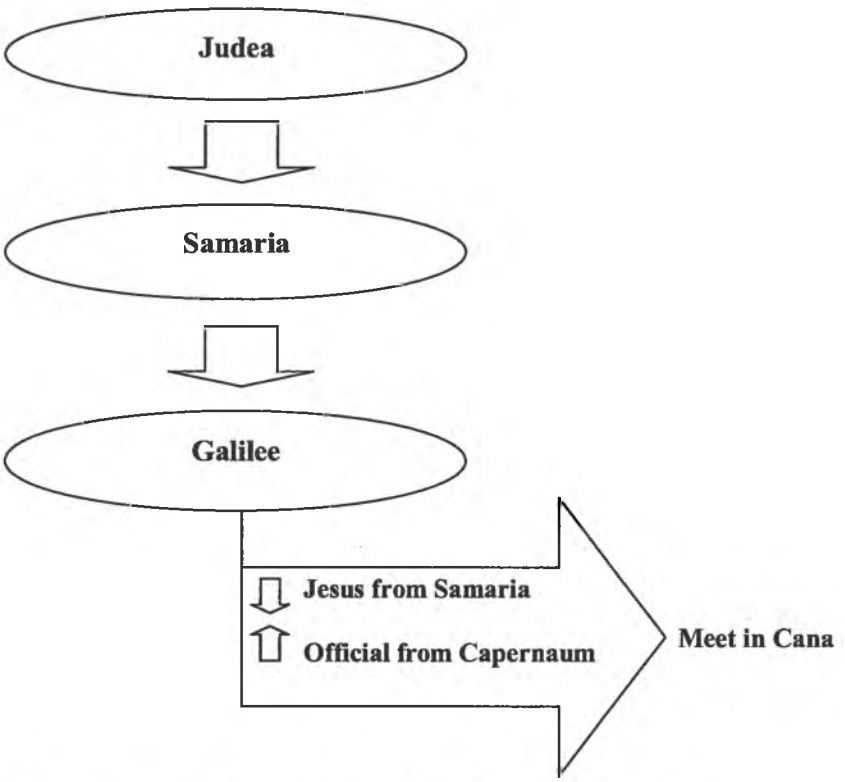

Diagram 28: Jesus' itinerary from Judea to Samaria to Galilee

The episode in 4:43-54 begins and ends at two different geographical settings, i.e., C
Capernaum (cf. Resseguie, 2005: 87; see Diagram 28). The dialogue in vv. 47-53 is
primarily within the general setting and then within the specific setting, as follows.[1139] The
setting is outlined in vv. 43-45: *first*, Jesus travels from Judea to Galilee via Samaria
43);[1140] *second*, he stays two days in Samaria and then proceeds to Galilee (v. 43; cf
1983/2004: 288); and *third*, he comes to Galilee and the people welcomed him becaus

[1138] Brown (1966: 1: 192; cf. Talbert, 1992: 119-20) comments that, "Since the time of Irenaeus (*Adv. Hae*
PG 7:783), scholars have suggested that John's account of the official's son is a third variant of the sto
centurian's boy or servant of which forms with minor variants appear in Matthew 8:5-13 and Luke 7:1-10". S
1993: 90-4; Moloney 1998: 153; Bruce, 1983: 116-9; Carson, 1991: 233-40.

[1139] It works both as a conclusion to the Samaritan woman narrative and as an introduction to the forthcomin
narrative.

[1140] Stibbe (1993: 70; cf. Borchert, 1996: 216; Okure, 1998: 1543) says that, "Jesus now completes the first it
the gospel. Having begun at Cana in 2:1, he now returns to Cana. His travels have taken him from Cana to J
from Jerusalem into Judea, from Judea into Samaria, and from Samaria back to Cana. The circle of his first m
journey is now complete".

doings in Jerusalem during the festival (v. 45; cf. Nicol, 1972: 28-9). The specific setting of the narrative is built within the framework of the general setting. The following are important to note within the specific setting: first, *the specific place*: whereas Jesus comes from Sychar in Samaria to Cana in Galilee (i.e., the place where he had changed the water into wine; cf. Strange, 1992: 1: 827; Maniparampil, 2004: 237-8), the Royal official (βασιλικὸς)[1141] comes from Capernaum to Cana in order to invite Jesus to his home (cf. Neyrey, 2007: 100; Moloney, 1998: 153);[1142] and second, *the reason*: the Royal official's son lay ill in Capernaum (cf. Corbo, 1992: 1: 866-9; Borchert, 1996: 221-2; see Diagram 28). The narrative in vv. 47-53 develops through different contexts: *first*, in Cana, Jesus is having a dialogue with the Royal man (vv. 47-50a; cf. Lampe, 1978-80/1990: 1: 208); *second*, on the way, the Royal man is involved in a dialogue with the slaves (vv. 51-53a; cf. Blum, 1983/2004: 288); and *third*, in Capernaum, the whole family of the Royal man comes to believe (v. 53b; cf. Okure, 1998: 1543; see Table 35). This development of the setting contributes to the dramatic movement of the episode.

Slots	**Episode 6: John 4:43-45, 46-54 (See the notes on each slots)**[1143]
Slot # 1[1144]	*Officer* (to Jesus/reported in passive voice): (ἠρώτα ἵνα καταβῇ καὶ ἰάσηται αὐτοῦ τὸν υἱόν, ἤμελλεν γὰρ ἀποθνήσκειν) *Jesus* (to the Officer): Ἐὰν μὴ σημεῖα καὶ τέρατα ἴδητε, οὐ μὴ πιστεύσητε *Officer*: Κύριε, κατάβηθι πρὶν ἀποθανεῖν τὸ παιδίον μου *Jesus*: Πορεύου, ὁ υἱός σου ζῇ
Slot # 2[1145]	*Slaves* (to the Officer/reported in passive voice): ἤδη δὲ αὐτοῦ καταβαίνοντος οἱ δοῦλοι αὐτοῦ ὑπήντησαν αὐτῷ λέγοντες ὅτι ὁ παῖς αὐτοῦ ζῇ *Officer* (to slaves/reported in passive voice): (ἐπύθετο οὖν τὴν ὥραν παρ' αὐτῶν ἐν ᾗ κομψότερον ἔσχεν) *Slaves* (to the Officer): Ἐχθὲς ὥραν ἑβδόμην ἀφῆκεν αὐτὸν ὁ πυρετός *Jesus' words are recollected*: Ὁ υἱός σου ζῇ

Table 35: The dialogue text of 4:43-54

[1141] Schmidt (1964: 591; cf. Smith, 1999: 125) comments that, "In John 4:46, 49 the concrete sense of βασιλικὸς is debatable. The probable reference is to a royal official. The variant βασιλίσκος, supported by D *it*[*var*], would denote a petty king". Lampe (1978-80/1990: 1: 208) says that, "βασιλικὸς is used adjectivally for the *royal* land and robe of Herod Agrippa I". Kanagaraj (2005: 161) says that, "The official is referred to by his designation βασιλικὸς, which can mean either a soldier in the king's troop or an official directly subject to the king".

[1142] Bennema (2009: 94; cf. Bultmann, 1971: 206-7) states that, "The royal official resides in Capernaum, a city on the north-west shore of the Sea of Galilee (4:46) . . . . The term *basilikos* refers either to someone in the service of the king—a civil servant or military official—or to a relative of the king. The 'king' here is probably Herod Antipas, who was the tetrarch of Galilee and Peraea from 4 BCE to 39 CE. Hence, the official could have been a member of the Herodian family or someone in the service of the king—a court-official or a Roman centurian".

[1143] The narratorial sections in vv. 43-45, 46, 53b-54 give details concerning the setting of the episode. Between the dialogues the narrator provides the necessary information to allow the episode to flow.

[1144] The first slot extends from v. 46 to v. 50. It is mostly covered with narratorials at vv. 46-47 and v. 50b. This section also includes a passive voice expression (v. 47), and utterance introductions (vv. 48a, 49a, and 50a).

[1145] The second slot (vv. 51-54) is a continuation of slot # 1. It begins and ends with narratorials (vv. 51-52a, 53b-54). Passive voice expressions (vv. 51b, 52a), active voice expression (v. 52b), and a memory statement (v. 53a) are covered by the narratorials.

6.2. Micro-Analysis

The narrative unit in 4:46-54 is marked with two dialogue slots: one between Jesus and t man (vv. 46-50) and the other between royal man and his slaves (vv. 51-53; cf. Brodie, 19 see Table 36). But the story develops through three settings (vv. 46-50, 51-53a, 53b-54). content of the first slot (vv. 46-50) begins with the royal man's request (ἠρώτα) to Jesus re passive voice format,[1147] i.e., ἵνα καταβῇ καὶ ἰάσηται αὐτοῦ τὸν υἱόν, ἤμελλεν γὰρ ἀποθ (v. 47b; cf. Smith, 1999: 126; Wallace, 1996: 539, 627).[1148] Jesus' response (in a rebuke fo the official is reported in active voice, i.e., Ἐὰν μὴ σημεῖα καὶ τέρατα ἴδητε, οὐ μὴ πιστεύ 48; cf. Westcott, 1958: 78; Culpepper, 1983: 137).[1149] The official's second utterance to Κύριε, κατάβηθι πρὶν ἀποθανεῖν τὸ παιδίον μου (v. 49).[1150] It looks as if a repetit reformulation of his first request in v. 47b. Jesus' response here is Πορεύου, ὁ υἱός σου 50a).[1151] Bennema (2009: 96) opines that, "Whereas the official first *asked* Jesus to come v (4:47), he now uses an imperative, 'Sir, *come down* before my child dies' (4:49). In turn, Je uses an imperative, '*Go*; your son lives'". The efficacy factor of his word is well reflecte succeeding utterances and responses of the characters (vv. 50b-54; cf. Westcott, 1958: Resseguie (2001: 132) is right in saying that, "The efficacy of his word is what is import his physical appearance at Capernaum".[1153] In the process of reading, the reader ca

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[1146] Brant (2004: 38) observes that, "The οὖν appears at points of temporal or local setting (4:46; 12:1; 20: new participants are introduced (3:25; 13:4-6), and before a leading question, statement, or action (4:9; 4:4 6:66-68; 7:3-6; 21:5, 15)".

[1147] Womack (2011: 38-9) says that, ". . . the dialogue in a story is in inverted commas, or as people say, 'i These marks identify the words they frame as originating from someone other than the writer of the rest o and they are used frequently and vitally for this purpose in non-fictional writing . . . ." In order to know more use of 'direct' and 'indirect' speech in fictions and novels, see Womack, 2011: 38-46. Bennema (2009: 95) "The official's request shows that he knows or has heard about Jesus' ability to perform miracl foreknowledge about Jesus and the urgency of the situation might have prompted the official to approach J the specific request.

[1148] Robertson (1932: 75) points out that, "*When he heard (akousas)*. First aorist active participle of *akouō*. spread rapidly about Jesus. *Was come (hēkei)*. Present active indicative of *hēkō*, one of the perfective present in indirect discourse". Cf. Bruce, 1983: 117; Newman and Nida, 1980: 137; Barrett, 1978: 247.

[1149] Carson (1991: 238) is of the opinion that, "These words [of Jesus; v. 48], addressed to the Galileans at not just to the royal official, dominate the account and reinforce the impression that the welcome the accorded Jesus was fundamentally flawed, based as it was on too great a focus on miraculous signs (v. 45; 25)". Nicol (1972: 29, 104-5) says that, "These words are inconsistent with the fact that the officer's questio implies belief, that he did not ask the miracle as legitimation of Jesus, and that according to v. 50, he believed of Jesus without seeing anything". Cf. Bruce, 1983: 118; Blomberg, 2001: 106; Barrett, 1978: 247-8.

[1150] Robertson (1932: 75-6) states that, "Regular idiom with *prin* in positive clause, second aorist active in *apothnēskō* and accusative of general reference, 'before dying as to my child'". Cf. Barrett, 1978: 248; Cars 238; Newman and Nida, 1980: 138; Bruce, 1983: 118.

[1151] Nicol (1972: 55) says that, "The words of Jesus in v. 50a might be an indirect quotation of the words add Elijah to the widow after he had raised her son from death: Βλέπε, ζῇ ὁ υἱός σου (1 Kings 17:23—the same from which the possible quotation of 2:4 was taken)". Cf. Barrett, 1978: 248; Robertson, 1932: 76.

[1152] Carson (1991: 239) states that, "His [official's] urgent prayer for help wins the Master's healing powers. accepts Jesus' words and departs, thus demonstrating that he, unlike most Galileans, is not simply interested and wonders (v. 48)".

[1153] Dodd (1960: 318) opines that, ". . . the life-giving Word is the pivot of the story".

understand the overarching content of the first slot (vv. 46-50) that is framed within a *request-rebuke-response* sequence (see Table 36).[1154]

John 4:46-54	**Overview**
Slot One v.46: Ἦλθεν οὖν πάλιν εἰς τὴν Κανὰ τῆς Γαλιλαίας, ὅπου ἐποίησεν τὸ ὕδωρ οἶνον. καὶ ἦν τις βασιλικὸς οὗ ὁ υἱὸς ἠσθένει ἐν Καφαρναούμ. v.47: οὗτος ἀκούσας ὅτι Ἰησοῦς ἥκει ἐκ τῆς Ἰουδαίας εἰς τὴν Γαλιλαίαν ἀπῆλθεν πρὸς αὐτὸν καὶ ἠρώτα ἵνα καταβῇ καὶ ἰάσηται αὐτοῦ τὸν υἱόν, ἤμελλεν γὰρ ἀποθνῄσκειν. v.48: εἶπεν οὖν ὁ Ἰησοῦς πρὸς αὐτόν, **Ἐὰν μὴ σημεῖα καὶ τέρατα ἴδητε, οὐ μὴ πιστεύσητε.** v.49: λέγει πρὸς αὐτὸν ὁ βασιλικός, **Κύριε, κατάβηθι πρὶν ἀποθανεῖν τὸ παιδίον μου.** v.50: λέγει αὐτῷ ὁ Ἰησοῦς, **Πορεύου, ὁ υἱός σου ζῇ.** ἐπίστευσεν ὁ ἄνθρωπος τῷ λόγῳ ὃν εἶπεν αὐτῷ ὁ Ἰησοῦς καὶ ἐπορεύετο. **Slot Two** v.51: ἤδη δὲ αὐτοῦ καταβαίνοντος οἱ δοῦλοι αὐτοῦ ὑπήντησαν αὐτῷ λέγοντες ὅτι ὁ παῖς αὐτοῦ ζῇ. v.52: ἐπύθετο οὖν τὴν ὥραν παρ' αὐτῶν ἐν ᾗ κομψότερον ἔσχεν· εἶπαν οὖν αὐτῷ ὅτι **Ἐχθὲς ὥραν ἑβδόμην ἀφῆκεν αὐτὸν ὁ πυρετός.** v.53: ἔγνω οὖν ὁ πατὴρ ὅτι [ἐν] ἐκείνῃ τῇ ὥρᾳ ἐν ᾗ εἶπεν αὐτῷ ὁ Ἰησοῦς, **Ὁ υἱός σου ζῇ**, καὶ ἐπίστευσεν αὐτὸς καὶ ἡ οἰκία αὐτοῦ ὅλη. v.54: Τοῦτο [δὲ] πάλιν δεύτερον σημεῖον ἐποίησεν ὁ Ἰησοῦς ἐλθὼν ἐκ τῆς Ἰουδαίας εἰς τὴν Γαλιλαίαν.	(1) While the first slot (vv. 46-50) has four utterance units (one 'passive voice' and three 'active voice'; vv. 47b, 48b, 49b, 50a), the second slot (vv. 51-54) has three utterance units (two 'passive voice' and one 'active voice'; vv. 51b, 52a, 52b). Out of the seven utterance units three are of the royal official (vv. 47b, 49b, 52a), two are of Jesus (vv. 48b, 50a), and two are of the slaves (vv. 51b, 52b); (2) A reader can see implicit references about dialogues in v. 44 (i.e., "for Jesus himself testified..."), v. 45a (i.e., "the Galileans welcomed him"), v. 47a (i.e., "when he heard that Jesus had come from Judea to Galilee"), in v. 53a (i.e., the father's realization about the hour of Jesus' speech and the memory statement), and in v. 53b (i.e., the expression of belief in the household); (3) The narratives of the slot are: pure narratives (vv. 43-45, 46, 50b, 53-54) and formula narratives (v. 47b, 48a, 49a, 50a, 51a, 52a, 52b).

Table 36: The dialogue of 4:43-54 within the narratorial framework

The second slot (vv. 51-53a) has the following dialogic sequence. Royal man's slaves meet him on the way[1155] (ἐπορεύετο) and reports that ὁ παῖς αὐτοῦ ζῇ (v. 51). The Royal man's inquiry (ἐπύθετο) to the slaves is: τὴν ὥραν παρ' αὐτῶν ἐν ᾗ κομψότερον ἔσχεν· (v. 52a).[1156] Both the slaves' information and the Royal man's response are recorded in passive voice form (cf. Womack, 2011: 38-46). The slaves' response to him is: Ἐχθὲς ὥραν ἑβδόμην ἀφῆκεν αὐτὸν ὁ πυρετός (v. 52b; cf. Resseguie, 2001: 133). In v. 53a the narrator reports the Royal man's realisation or recollection of Jesus' words: Ὁ υἱός σου ζῇ (v. 50a; cf. Westcott, 1958: 79; Quast, 1991/1996: 38). The second slot is working within the framework of the first slot and leading

[1154] Stibbe (1993: 70) observes that, "It is important to note the echoes with the first Cana miracle. The basic form of the two narratives is the same". The following similarities are important to note down: *first*, *Request*: mother to Jesus, about wine//father to Jesus, about son; *second*, *Rebuke*: 'what has this to do with me'//'unless you see signs and wonders . . .'; and *third*, *Response*: miracle//miracle.

[1155] Carson (1991: 238) states that, "While he is still *on the way*, lit. 'on the way down', the official runs into his servants who are bearing news of the restoration of his son".

[1156] Brodie (1993: 227) observes that, "It is hardly coincidence that even the hour at which the child receives life ('the seventh hour', 4:52) is just one hour beyond the time at which the woman asked for living water ('the sixth hour', 4:6). Such a progression, from one number to the next, is frequent in biblical poetry and, as such, would seem to be applicable also, in some degree at least, to biblical narrative".

toward belief-affirmation. The narrator concludes both the first and the second slots in a fashion (see Robertson, 1932: 76).[1157] In both cases the utterance of Jesus (i.e., ὁ υἱός σο repeated, one from Jesus' own mouth (v. 50a) and another as a memory statement (v. Resseguie, 2001: 132-3; see Table 36).[1158] The implied interactive phrases like ἐμαρτύρησεν (v. 44), ἐδέξαντο αὐτὸν οἱ Γαλιλαῖοι (v. 45), οὗτος ἀκούσας ὅτι Ἰησοῦς (v. καὶ ἐπίστευσεν αὐτὸς καὶ ἡ οἰκία αὐτοῦ ὅλη (v. 53b) contribute to the dialogic trend episode.[1159] The characters of the story are Jesus, the royal official,[1160] his son, the slaves, household; but only Jesus, the royal official and the slaves appear on the stage for explicit interactions (cf. Westcott, 1958: 78-9).

In the story, Jesus is viewed as a sign performer and a healer through dialogue.[1161] T man's faith develops at least through three stages: *first*, he believes through hearing and seeing Jesus (v. 47); *second*, dialogued with Jesus and believed the word that he spoke (50); and *third*, after hearing about the sign and seeing that by his own eyes, he himself along with his whole household (i.e., it develops as the third setting of the story, v. 53b; c 1972: 73-4; Quast, 1991/1996: 38).[1162] Bennema (2009: 97; cf. Culpepper, 1983: 137; 1992: 119) is right in saying that, "The royal official shows remarkable development of fai interaction with Jesus".[1163] The royal official's movements, as one who hears about Jesus, approaches him, returns after hearing his word (τῷ λόγῳ), and believes in him along household, are transformative in nature.[1164]

[1157] Dodd (1960: 318) says that, "The word itself is significant: it is thrice repeated: Ὁ υἱός σου ζῇ (4:50, 5 second time παῖς replaces υἱός with no difference of meaning)".

[1158] Stibbe (1993: 71; cf. Nicol, 1972: 55, 107; Brodie, 1993: 230) is of the view that, "The threefold use of 50, 51 and 53 ('Your son will live') reminds the reader of the allusions to Jesus as the giver of life (3:16, 36;

[1159] The expressions like Ἰησοῦς ἐμαρτύρησεν (v. 44), ἐδέξαντο αὐτὸν οἱ Γαλιλαῖοι (v. 45), and οὗτος ἀκ Ἰησοῦς (v. 47) are implicitly referring the possibilities of charactorial interactions and dialogues. Cf. Cars 233-40; Newman and Nida, 1980: 137-40; Barrett, 1978: 247-9.

[1160] Kanagaraj (2005: 161) states that, "We do not know whether this official was a Jew or a Gentile. The sir this story of the healing of the centurion's servant (Matthew 8:5-13; Luke 7:1-10), has convinced some schol was a Gentile".

[1161] Nicol (1972: 31, 113) opines that, "With the exception of vv. 48-50 which are apparently a Johannine cri the pericope seems to be basically traditional, especially the detailed proof of the miracle in vv. 51-3, which character of sign".

[1162] Painter (1993: 211) states that, "In the final miracle quest story no christological categories are used. Inst learning of the efficacy of Jesus' life-giving word it is said of the nobleman that 'he believed and his who (4:53). When, in the narrative, Jesus' life-giving word was pronounced, the narrator indicated that 'the man Jesus' word' (4:50). Believing Jesus' word, in John, is significant belief".

[1163] Blomberg (2001: 107) says that, "Verse 54 concludes the episode, highlighting John's focus on the true the miracle as a 'sign', that is, designed to generate more mature, genuine faith in Jesus". Quast (1991/19 says that, "The word of Jesus is unfettered bt spatial, temporal, or racial constraints. Jesus has the power to g beginning, both physically and spiritually, to all who can accept his word in faith".

[1164] Neyrey (2007: 100; cf. Robinson, 1980: 255-63) observes that, ". . . just as Jesus led the Samaritan woma people of her town to faith (4:42), so here he is able to evoke in the official a correct and h acknowledgement of himself. The result is that his request is finally granted and he and his whole h 'believed' in Jesus". Cf. Carson, 1991: 233-40; Newman and Nida, 1980: 137-40; Barrett, 1978: 247-9.

The form of the dialogue can be determined only on the basis of a thorough examination of several talk units (cf. Chandler, 2002/2007: 189). Malina and Rohrbaugh (1998: 107; cf. Neyrey, 2007: 100; Talbert, 1992: 119) opine that, "This account may be another variant of the healing story in Matthew 8:5-13 and Luke 7:1-10. It takes place in Cana, the location of the 'first sign', which Jesus did in Galilee. Both signs elicit belief (2:11; 4:53)". The syntactic structure of John 4:43-54 can be outlined as follows: *first*, the itinerary *introduction and conclusion* (vv. 43-45);[1165] and *second*, another Cana sign story (vv. 46-54). The little dialogic narrative can further be classified as follows on the basis of its development: *first*, itinerary and welcome (vv. 43-45); *second*, introducing the specific setting (v. 46a-47a); *third*, dialogue between Jesus and the royal official (vv. 47b-50a); *fourth*, the narratorial continues: the second setting and the abbreviated dialogue (vv. 50b-53b; cf. Westcott, 1956: 79); and *fifth*, concluding the story at the third setting (v. 53b-54).[1166] A *proverbial statement* is included in v. 44 as a *narratorial note* (cf. Lindars, 1972: 200).[1167] John 4:46-54 forms a *little inclusion* within the narrative as vv. 46 and 54 develop a *parenthesis*.[1168] Stibbe (1993: 72) says that, "The story is based on a chiastic structure, with an inclusio between the introduction and the conclusion, and with the theme of the royal official's faith acting as the centrepiece and focus of the reader's attention".[1169] A *larger Cana-to-Cana inclusion* is formed when we connect the present Cana story (vv. 46-54) with the previous Cana incident (cf. 2:1-11; cf. Schnackenburg, 1980: 1: 461; Stibbe, 1993: 71).

Utterance	Form	Content
Officer (passive voice)	Request	Jesus needs to come down and heal his son, as he is at the point of death
Jesus	Rebuke, unexpected statement	Royal man's belief based on signs and wonders
Officer	Request, invitation	Jesus needs to come down before the boy dies
Jesus	Command, positive response	Assurance to the royal man concerning the recovery of his son: "Your son will live"
Slaves (passive voice)	Positive information, glad tidings	The royal man's son is alive
Officer (passive voice)	Question, inquiry	Time of his son's recovery
Slaves	Exact information, glad tidings	Yesterday at one in the afternoon the fever left him
Officer's memory	Memory statement	"Your son will live"

Table 37: 'Form' and 'Content' of utterance units in John 4:43-54

[1165] John's use of the literary device *introduction and conclusion* (vv. 43-45; cf. 2:23-25) serves both as a conclusion to the previous section (vv. 1-42) and as an introduction to the latter section (vv. 46-54; cf. Blomberg, 2001: 105-6).

[1166] Quast (1991/1996: 38) opines that, "The father starts with a faith based on the wondrous character of miracles (v. 48), moves to hope for his son based on the word of Jesus (v. 50), and finally arrives at the fuller understanding that Jesus offers life to all people (v. 53)". Cf. Barrett, 1978: 244-9; Carson, 1991: 233-9; Bruce, 1983: 116-9; Newman and Nida, 1980: 133-40.

[1167] John has inserted a proverbial saying of Jesus which does not seem to fit. It is found in all three Synoptic Gospels (Matthew 13:57; Mark 6:4; Luke 4:24) and also in the *Gos. Thom.*, 31.

[1168] Westcott (1958: 79) points out that, "The point lies in the relation of the two miracles as marking two visits to Cana, separated by a visit to Jerusalem. The form of the phrase corresponds with that in 2:11". Cf. Robertson, 1932: 77; Brodie, 1993: 231-2; Sloyan, 1988: 51; Maniparampil, 2004: 237-8; Smith, 1999: 124-5; Brodie, 1993: 226-7; Mlakuzhyil, 1987: 199.

[1169] Stibbe (1993: 71) outlines the chiastic structure as follows: A: The visit to Galilee, reference to first sign (v. 46a); B: 'Your son will live' (vv. 46b-50a); C: The faith of the official (v. 50b); B': 'Your son will live' (vv. 51-53); and A': The visit to Galilee, reference to signs (v. 54).

The narrative of the story can also be structured on the basis of the royal man's developments and dramatic movements (Stibbe, 1993: 72): *first*, he comes to Cana with belief, and Jesus criticises him by saying that "unless you see signs and wonders you believe" (v. 48); *second*, he departs Cana and goes on his way as he "believed the word th spoke to him" (v. 50b); and *third*, after hearing from the slaves and, finally, seeing by his o "he himself believed along with his whole household" (vv. 51-53; cf. Westcott, 195 Michaels, 1984/1989: 78-81; see Diagram 29).[1170] Beasley-Murray (1987: 73; cf. Dod 318-9; Culpepper, 1983: 137) is of the opinion that, "Along with the emphasis on the Jesus, the narrative reveals a corresponding progression in the officer's faith (vv. 48, 50, Though charactorial utterances are presented mostly in active voice forms, in some cases, reproduced in passive voice forms (cf. vv. 47b, 51, 52a; cf. Womack, 2011: 38-46). It is an oriented and dramatic dialogue (cf. Elam, 1980: 135-207), more narratorial than dialogical, to B, B to A" sequential.[1172] The characters use utterance forms, like *request* (v. 47b), *re* 48),[1173] *invitation* (v. 49), *command/positive response* (v. 50a), *positive information/gla* (vv. 51b, 52b),[1174] *question/inquiry* (v. 52a), *exact information* (v. 52b), and *memory state* 53a; cf. 50a), during the process of their verbal interactions (cf. Robertson, 1932: 74-7; se 37).[1175] The language of the episode reflects both the literal and figurative meanings.[1176]

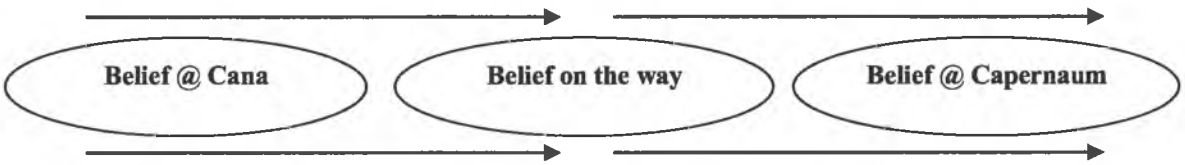

Diagram 29: The process of development of belief

[1170] Robertson (1932: 77) says that, "All his family, the first example of a whole family believing in Jesus lik case of Crispus (Acts 18:8)". Cf. Barrett, 1978: 244-9; Newman and Nida, 1980: 133-40; Bruce, 1983: 116-9.

[1171] Similarly, Carson (1991: 238) has the view that, "The sweeping rebuke Jesus offers may also be utte inducement to the official's faith". Brant (2004: 205) says that, "The narrator also shows a particular inter interior disposition of belief: 'The man believed the word that Jesus spoke to him and started on his way' (4:5

[1172] Duke (1985: 95-6) observes that, "Some characters in John's Gospel are never ironized: Jesus, the Disciple, Lazarus, John the Baptist, and the *basilikos* of 4:46-54, to name a few".

[1173] Witherington (1995: 128; cf. Resseguie, 2001: 131) states, "Jesus' response in v. 48 seems and is brusqu you see signs and wonders you will not believe'". Brant (2004: 48) says that, ". . . the royal official begs perform his role as wonder-worker, Jesus seems to lament: 'Unless you see signs and wonders you will not be

[1174] Brant (2004: 111) says that, "Most of the events of the Fourth Gospel are narrated, but many are brou audience's eyes by characters' speech . . . . The slaves report the healing of the royal official's son (4:52)".

[1175] Bennema (2009: 97; cf. Witherington, 1995: 128-9) suggests the following things about the character of man: "The royal official proves to be more than a flat character. He has multiple traits: (1) his willingness t Jesus in person and submit to his authority illustrates humility; (2) he is persistent, not deterred by Jesus' mi in 4:48; (3) his inquiry and his deduction about the efficacy of Jesus' word shows that he is meticulous and a (4) he is a persuasive witness to his household". Cf. Newman and Nida, 1980: 133-40; Bruce, 1983: 116-9 1978: 244-9; Carson, 1991: 233-9.

[1176] Resseguie (2001: 132) says that, "The royal official also seems to think that Jesus' presence is necessa son to live, and therefore he repeatedly asks Jesus 'come down' to Capernaum; but Jesus refuses to desce level both literally and figuratively".

The plot-shape of the narrative is similar to that of the plot-shape of the larger Johannine narrative (cf. Stibbe, 1994: 32-53). Stibbe (1993: 73; cf. Bennema, 2009: 96; Resseguie, 2005: 197-240) states that, "The father's request for Jesus' κατάβασις to Capernaum helps to keep the overall *U-shaped plot* of the gospel (the descent and ascent of Jesus) in the mind of the reader". By keeping the above discussions in mind, one can understand the overarching trend of the dialogue in the following way. In the first slot: *first*, the Royal official comes up with a request concerning the illness of his son; *second*, Jesus rebukes the tendency of believing on the basis of signs and wonders; and *third*, later, Jesus responds positively.[1177] Thus a *request-rebuke-response* sequence is maintained, as in the case of the first Cana incident (2:1-11; cf. Neyrey, 2007: 100; Culpepper, 1983: 137).[1178] The second slot can be considered as an attempt to appropriate the first slot by way of an interaction between the official and the slaves. Similar ending of both the slots (vv. 50a, 53a) is a proof for the narratorial interconnectedness. The narrator builds tension within the narratorial world through charactorial utterances (v. 48). It helps the story to advance from suspense to surprise. While Bultmann (1968: 209-43; cf. Talbert, 1992: 119; Smith, 1999: 127) considers the story in many ways as a typical miracle story,[1179] Brodie (1993: 226) considers it both a story of faith and a powerful father-son story.[1180] As Bultmann and Brodie suggest, a reader can notice the way elements of narrative shape a 'miracle story'/'story of faith'/'father-son story'. The *request-rebuke-response* dialogue adds flavour to the syntactic development of the episode (cf. Stibbe, 1993: 71).[1181]

The dialogue of John 4:46-54 functions as follows. The tendency of abbreviating narratives and putting utterances into 'passive voice' forms (see vv. 47b, 51b, 52a) is yet another time identified here.[1182] Instead of presenting the story in a rather narratorial or 'passive voice' format, the narrator incorporates utterance units in 'active voice' for the sake of inviting reader's attention (cf.

[1177] Schnackenburg (1980: 1: 477) concludes that, "4:43-54 should be considered as the conclusion of the first part of the ministry of Jesus, in which the evangelist begins to depict Jesus as the Messiah sent by God, the heavenly revealer who gives life to men. Here too the forces of faith and unbelief are seen at work, and the reader can sense the future development". See Bruce, 1983: 116-9; Barrett, 1978: 244-9; Newman and Nida, 1980: 133-40.

[1178] Painter (1993: 208; cf. Witherington, 1995: 127) says that, "The typical miracle story is set out as follows: (1) Problem stated; (2) Request made; (3) Manner of miracle is described; (4) Successful outcome announced; (5) Response of wonder described".

[1179] Painter (1993: 209; also see Painter, 1989: 27-28) opines that, "The miracle quest story is a sub-type of the quest story and John 4:46-54 belongs to this sub-type".

[1180] Bennema (2009: 95) opines that, "We must bear in mind that the focus is on the official and not on his ill son. The boy's healing, though significant, is simply a foil for the official's response to Jesus".

[1181] Giblin (1980: 197-211; cf. Duke, 1985: 168) narrates about the "suggestion, negative response, and positive action" portrayal of John in 2:1-11; 4:46-54; 7:2-14; 11:1-44.

[1182] Abbreviating tendencies are common in John (as in the case of any other literary masterpieces) as the narrator attempts to recapitulate the events, utterances, acts and actions of the extended narrative. For the narrator, each word, dialogue, and interlocutors are important. In several cases, Jesus' words and the context of the dialogue are given more prominence in the narrative on the detriment of the actual dialogue between the interlocutors. Cf. Brown, 1966: 190-8; Milne, 1993: 91-3; Morris, 1995: 256-8; Moloney, 1998: 150-6.

Womack, 2011: 38-45). The aspects like 'believing after dialoguing' (v. 50b)[1183] and 'b after seeing'[1184] (53b) are highlighted in order to encourage the reader to be responsive t 'utterances' (cf. vv. 47b, 49), 'hearing' (cf. v. 50b) and 'seeing' (cf. v. 53; cf. Ri 1987/1997: 176-8; Moore, 1989: 41-56).[1185] The royal man's belief develops the followin the dialogue progresses: he comes to Cana to invite Jesus' physical presence to Caperna Jesus criticises his shallow faith based on signs and wonders (cf. Painter, 1993: 210; Ri 1987/1997: 175-6).[1186] The verbal exchange between the royal man and Jesus ends with h in the word that Jesus utters (vv. 47b-50). The royal man's interactions with the slaves recollection statement show the development of his belief. The narrative culminates when with his whole household believe in Jesus.[1187] Talbert (1992: 120) states that, "Faith portrayed as a process, with miracle functioning in different ways within it: both as a cat faith and as a confirmation of it". Here the dialogue of Jesus with the royal man calls the of the reader toward unconditional belief (cf. Resseguie, 2005: 41-86).

John highlights one of the peculiar features of Jesus' ministry in the episode, i.e., 'the dialogue is the time of wonder' (cf. vv. 50b, 52b-53a; see Resseguie, 2001: 133).[1188] This f affirmed through the recollection statement in v. 53, i.e., ὁ υἱός σου ζῇ (cf. vv. 50, Bennema, 2009: 96; Quast, 1991/1996: 38).[1189] It functions as a major rhetorical statemer the episode on following grounds: *first*, the royal official departs Jesus after hearing this st (v. 50a) and he recollects it after hearing the good news from the slaves (v. 53a); *secon* pronounced as a 'power-generating statement' in order to send the official back to hom

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[1183] Witherington (1995: 130) says that, "There is a sense in which those who believe on the basis of the w stronger faith than those who will believe only on the basis of an observed work".

[1184] For more about seeing and believing in John, see Chakkuvarackal, 2007: 35-53. The common Jewish te 'believing after seeing' (also see 20: 29; cf. 1 Cor 1:22) is brought up as a case here. The episode also emph factor that Jesus' interlocutors "believe after dialoguing" (v. 50b).

[1185] The royal man's dialogue with Jesus is the starting point of his faith journey; his hearing of the 'words enabled him to strengthen his belief and return back to Capernaum, and, finally, seeing the miracle by his ow him (along with his whole household) to believe in Jesus. The main themes of the narrative are signs and wo belief, and they lead the readers to commitment and action. The same time, the general tendency of the pe 'believing after seeing signs and wonders'; v. 48) is brought to the notice of the reading audience (cf. Culpep 137; Court, 1997: 1-86). Also see Köstenberger, 2004: 168-72; Brown, 1966: 190-8; Milne, 1993: 91-3; Mo 256-8; Moloney, 1998: 150-6.

[1186] Stibbe (1993: 72; cf. Brodie, 1993: 232-3; Smith, 1999: 125-9) says that, ". . . he [royal man] i representative function. When the official hears Jesus' words, 'Your son will live', the narrator tells us that 't ἄνθρωπος) took Jesus at his word and departed' (v. 50)".

[1187] Culpepper (1983: 137) states that, "The Samaritans had believed because of Jesus' word (4:41). The of shows a willingness to believe apart from signs (4:50). Belief in Jesus' assurance of healing then gives lif recovers, and the official and all his house believe (4:53)". Cf. Milne, 1993: 91-3; Moloney, 1998: 150- 1966: 190-8; Köstenberger, 2004: 168-72; Morris, 1995: 256-8.

[1188] Bennema (2009: 96) says that, "The official wants the physical presence of Jesus (perhaps becaus workers usually interact directly with the ill person), but Jesus indicates that this is not necessary". Cf. Kös 2004: 168-72; Moloney, 1998: 150-6; Brown, 1966: 190-8; Milne, 1993: 91-3; Morris, 1995: 256-8.

[1189] The coherence of the narrative sequence rhetorically persuades the reader. Cf. Funk, 1988: 85-91; Robbins, 1989.

heal his son;[1190] *third*, it was uttered during a dialogical discourse and was a means for the royal man for his gradual development of faith; and *fourth*, those words were remained as words of joy for the entire household (cf. Resseguie, 2001: 132-3; Elam, 1980: 135-207).[1191] Here the repetitive language of the narrator performatively interlocks the reader with the text (cf. Caird, 1980: 183-97; Van der Watt, 2010: 139-67).[1192] The narrator presents the voice of the characters along with their acts and actions (cf. Hitchcock, 1923/1993: 15-24; Tan, 1993: 26-93).[1193] "The characters' dialogue is", as Steve Gooch (2001: 51; cf. Womack, 2011: 91; Elam, 1980: 135-7) observes that, "'hanging on them like a coat', and so the verbal idiom, like the coat, has to be recognisably something the viewers can imagine wearing themselves". Though the narrator's dialogue with the historical reader is the dominant factor of the episode, the dialogue between the interlocutors controls the development of the story (cf. Green, 2003: 11-66; Booth, 1961: 149-63). The dialogue of the narrator with the contemporary reader is also at focus as the story has an eternal appeal (cf. Kennedy, 1984: 15-6; Lee, 2004: 163-218).[1194] The *request-rebuke-response*[1195] format of the dialogue coheres with the first Cana sign-dialogue (cf. 2:1-11; cf. Tolmie, 1999: 22).[1196] In the process of reading the implied reader is challenged by the 'death to life' theme of the story and develops her/his own faith.[1197] While the content of the overall dialogue is the life-giving aspect of Jesus, a *request-rebuke-response* format is used for conveying the message. And it functions as a rhetorical piece for inviting the reader's attention toward Jesus who is the giver of life.

[1190] Jesus' utterance in v. 50 is recorded as a statement of power and the official recollects it as a statement of glory (v. 53; either on the way or at Capernaum). Jesus' words are rhetorically adorned and power-generating, and that gives a special force to the narrative (cf. Van Aarde, 2009: 381-418; Windisch, 1923/1993: 25-64).

[1191] Quast (1991/1996: 38-39) concludes by saying that, "The word of Jesus is unfettered by spatial, temporal, or racial constraints. Jesus has the power to give a new beginning, both physically and spiritually, to all who can accept his word in faith". See Milne, 1993: 91-3; Köstenberger, 2004: 168-72; Moloney, 1998: 150-6; Morris, 1995: 256-8; Brown, 1966: 190-8.

[1192] In order to know further about "the Grandeur of Johannine Rhetoric", refer to Black, 1996: 220-39. Also see Greimas, 1987: 63-83; Lothe, 2000: 3-10.

[1193] So far Jesus is introduced as a traveller who travels from Judea to Galilee, Galilee to Judea, Judea to Samaria, and again from Samaria to Galilee. Jesus' character is magnificent, approachable, and beneficiary for the rest of the interlocutors. Jesus is also presented before the interlocutors and the readers as a 'sign performer' and 'wonder-worker' all through the Gospel (cf. Smith, 1999: 125-9; Brodie, 1993: 226-33). Jesus is 'communicative' through his words, acts, and actions, and generates alacrity among the readers (cf. Booth, 1961: 160-2; Chatman, 1978: 31-4). See Morris, 1995: 256-8; Brown, 1966: 190-8; Moloney, 1998: 150-6; Milne, 1993: 91-3.

[1194] The story's eternal appeal provides meaningful insights for a contemporary reader to take up. See Moloney, 1998: 150-6; Köstenberger, 2004: 168-72; Brown, 1966: 190-8; Morris, 1995: 256-8; Milne, 1993: 91-3.

[1195] Milne (1993: 91) opines that, ". . . the apparent refusal provokes a fuller and more earnest request, 'Sir, come down before my child dies' (v. 49). It is not a moment for discussion of the niceties of faith; action is needed!"

[1196] Schnackenburg (1980: 1: 461; cf. Michaels, 1984/1989: 81) says that, "With the passage 4:43-54, the evangelist rounds off the whole section dealing with the beginning of revelation".

[1197] Powell (1990: 15; cf. Funk, 1988: 27-58; Reinhartz, 2001: 17-31; Vorster, 2009: 505-78; Servotte, 1992/1994: 26-7) states that, ". . . narrative criticism interprets the text from the perspective of an idealized *implied reader* who is presupposed by and constructed from the text itself'.

6.3. Meso-Analysis

The content, the form, and the function of the dialogue invite the reader's attention tov rhetorical aspects (cf. Barwise, 1988: 25-8; Hellholm, 1986: 13-54). Instead of empl *dialogue to action* or an *action to dialogue* format, here the narrator uses 'the time of dia the time of sign' phenomenon (cf. Dodd, 1960: 318-9; Chandler, 2002/2007: 189).[1198] The of the dialogue (i.e., Jesus is the giver of life) demands his interlocutor's developmen journey of faith (cf. Tan, 1993: 50-89; Press, 2007: 55-74). In vv. 43-54, two dialogue-s 46-50, 51-53) are identified and they are wrapped up in narratives (cf. Stibbe, 1993: 70 narrator of the story uses a *request-rebuke-response* dialogue format and that invites th toward Jesus' life-giving ministry (cf. Painter, 1993: 211; see Table 38).[1199] The narratoria like the Galileans' welcome of Jesus and the *analeptic statement* about his previous invol in Jerusalem, are brought to the notice of the reader in v. 45.[1200] In vv. 46-54, the narrator c five major literary elements: first, *pure narratives*;[1201] second, *formula narratives*;[1202] thir *voice utterances* (cf. Womack, 2011: 38-46); fourth, *passive voice utterances*;[1203] a *memory statement* (cf. Chatman, 1978: 146-95).[1204] In vv. 53b-54, the narrator emphas believing aspect of the whole household and the sequence between the first Cana incident present one (cf. Okure, 1998: 1543; Neyrey, 2007: 100).[1205] Both the major slot (vv. 47b the complimentary slot (vv. 51-53a) of the episode are filled with dramatic actions and

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[1198] Robertson (1932: 76) states that, "Words too good and gracious to be true. His son is healed without J going to Capernaum, 'absent treatment' so to speak, but without the cure being absent". Cf. Barrett, 197 Bruce, 1983: 116-9; Stibbe, 1993: 70-3; Carson, 1991: 233-9; Bennema, 2009: 94-9; Blomberg, 2001: 104-7.

[1199] Köstenberger (2004: 166; cf. Carson, 1991: 233-4; Moloney, 1998: 151) says that, "The story resembles Gentile centurion in Matthew 8:5-13 and Luke 7:2-10, but this is not the same incident. The literary structur 54 resembles that of 4:39-42". The *conclusion and introduction* section identifies Jesus as an itinerant agent mission (vv. 43-45; cf. Blum, 1993/2004: 288). Jesus, as a traveller through the regions of Judea, Samaria an steps into all the regions (cf. Okure, 1998: 1543; Kermode, 1987: 451-52).

[1200] Bennema (2009: 95) says that, "John 4:46a reveals that Jesus has come full circle since 2:1 with his retur (cf. the mention of Jesus' first and second sign in 2:11 and 4:54)". Cf. Brown, 1966: 191-8; Morris, 199 Moloney, 1998: 151-8; Köstenberger, 2004: 166-72; Beasley-Murray, 1987: 70-3; Milne, 1993: 90-4.

[1201] Pure narratives dominate in the following sections: vv. 46a-47a, 50b-51a, 53-54.

[1202] The narratorial introductions to the utterances, like ἀπῆλθεν πρὸς αὐτὸν καὶ ἠρώτα (v. 47b), εἶπεν οὖν πρὸς αὐτόν (v. 48a), λέγει πρὸς αὐτὸν ὁ βασιλικός (v. 49a), λέγει αὐτῷ ὁ Ἰησοῦς (v. 50a), οἱ δοῦ ὑπήντησαν αὐτῷ λέγοντες ὅτι (v. 51b), ἐπύθετο οὖν (v. 52a), and εἶπαν οὖν αὐτῷ ὅτι (v. 52b), are af utterance units well within the larger narratorial framework of the episode.

[1203] The second and third literary elements within the narratorial framework (active voice utterances [vv. 48 52b] and passive voice utterances [vv. 47b, 51b, 52a]) are decisive in order to determine the overall sha dialogue. Cf. Köstenberger, 2004: 166-72; Moloney, 1998: 151-8; Milne, 1993: 90-4; Brown, 1966: 191-8; Murray, 1987: 70-3; Morris, 1995: 252-62.

[1204] The memory statement in v. 53a, as the fourth literary element, is a repetitive statement of Jesus' final w royal man in v. 50a.

[1205] Sloyan (1988: 59-60) observes that, "The first four chapters of John move along briskly in narrative st are numerous time clues provided (cf. 1:29, 35, 43; 2:1, 12, 13; 3:24; 4:40, 43)". The narrative takes the re backward (1:11; 2:1-11; cf. Blum, 1983/2004: 288; Kennedy, 1984: 34, 82) and forward (pointing toward sign in the gospel, the resurrection event). The overall structure of the episode is affixed within the larger fi of the gospel by way of analeptic and proleptic indications.

developments.[1206] Also in both cases, Jesus' statement marks the conclusion (cf. vv. 50a, 53a).[1207] As in the case of the first Cana incident (2:1-11), the present episode is flavoured by a *request-rebuke-response* sequence, action-oriented developments, and belief-centered dialogue progression (cf. Okure, 1998: 1543; Brodie, 1993: 226-33; see Table 38).[1208] In the episode, Jesus' personality develops further from an *inter-religious dialoguer* (cf. vv. 1-42) to a *sign-centered dialoguer* (cf. vv. 43-54).[1209] The short episode is placed between two larger episodes (i.e., 4:1-42 and 5:1-47; see Diagram 30).[1210]

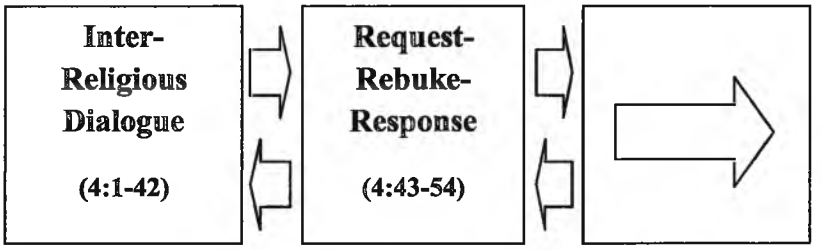

Diagram 30: The placement of the sixth episode

The *Cana-to-Cana* development of the extended narrative is complete now (cf. Bennema, 2009: 94; Culpepper, 1983: 73).[1211] Jesus' character within the Galilean framework reveals that he is a communicative and performative personality.[1212] The episode maintains a well-structured plot on the basis of the development of faith: *first*, the royal man's partial faith in Cana (as the beginning; vv. 47-48); *second*, progressive faith on the way (as the middle; vv. 49-53a); and *third*, matured faith in Capernaum (as the ending; vv. 53b).[1213] Stibbe (1993: 71; cf. Nicol, 1972: 55; Quast, 1991/1996: 38) opines that, "The emphasis on signs in vv. 48 and 54 reminds the reader of the theme of Jesus 'doing signs'. The mention of believing (πιστεύω) in vv. 48, 50, and 53, reminds

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[1206] For more details about drama and dramatic discourse, refer to Dodd, 1960: 318-9; Tan, 1993: 26-47; Elam, 1980: 135-207; Brant, 2004: 38, 204-5, 207; Hitchcock, 1923/1993: 15-24.

[1207] Bruce (1983: 117) states that, "The Evangelist emphasises that the place where Jesus first manifested his glory on what was in any case a joyful occasion (2:1-11) was now to witness a further manifestation of that glory in a time of desperate need". Bruce (1983: 117) says further that, "On the former occasion old life was transformed into new life; on this occasion life is snatched back from the brink of death".

[1208] In 4:46-54, dialogue develops in an "A to B, B to A" format.

[1209] When talking about the Platonic dialogues, Press (2007: 58) says that, "Dialogues can . . . be differentiated in terms of the density and difficulty of the arguments found in them. In dialogues such as *Ion*, *Crito* and *Euthyphro*, the arguments are clearer than the notoriously dense and difficult argumentation of dialogues such as *Sophist*, *Politicus*, *Philebus*, *Theaetetus*, *Timaeus* and the second part of the *Parmenides*".

[1210] See the way the Nicodemus dialogue (3:1-21) is placed between two short dialogues (2:13-22 and 3:22-30).

[1211] See Bennema, 2009: 94-9. Also read Carson, 1991: 233-9; Bruce, 1983: 116-9; Newman and Nida, 1980: 134-40; Barrett, 1978: 244-9; Blomberg, 2001: 104-7; Bennema, 2009: 94-9; Stibbe, 1993: 70-3.

[1212] Blomberg (2001: 104) is right in saying that, "At John 4:42 we seem to have reached the end of the material in the Fourth Gospel that chronologically preceded Christ's 'great Galilean ministry'".

[1213] The royal man's belief is progressive within the framework of the little episode, which also works within the belief-unbelief conflict development of the gospel (cf. Blum, 1983/2004: 288; Okure, 1998: 1543). Kanagaraj (2005: 162-3; cf. Smith, 1999: 124-9) says that, "The official's faith was no longer static but an active response to God's life-giving power manifested in Jesus".

the reader of the theme of faith. The threefold use of ζαω in vv. 50, 51 and 53 ('your son wi reminds the reader of the allusions to Jesus as the giver of life (3:16, 36; 4:14)". The th sign, faith, and life are characteristic as they assimilate the dialogic episode to the rest of th narrative (cf. Greimas, 1987: 63-83; Lothe, 2000: 3-10). A sequential reading of the episod the reader for understanding the larger picture of the gospel. Moloney (1998: 151; cf. W 1958: 77-9) is of the opinion that, "The links existing between the stories that follow one point to the fundamental importance of a sequential reading of the narrative". The c functions performatively within the narratorial framework in order to challenge the ever reader of the text (cf. Taugott and Pratt, 1980: 1-35; Van der Watt, 2010: 139-67).

Slot No.	Genre Tenets	Overarching Tenet/s
Slot # 1 (4:46-50)	***Content***: Jesus is the Giver of Life // ***Form***: *Request-rebuke-response* sequence, belief-oriented // ***Function***: It functions as a rhetorical piece for inviting the reader's attention toward Jesus who is the Giver of Life.	While the content of the overall dialogue is the giving aspect of Jesus, a *request-rebuke-respo* format is used for conveying the message. Anc functions as a rhetorical piece for inviting the attention toward Jesus who is the giver of life.
Slot # 2 (4:51-53a/ 53b-54)	Vv. 51-53a works as a complimentary slot. It informs the reader that 'the time of dialogue is the time of sign'	The central tenet of the episode, i.e., the time c dialogue is the time of sign, is confirmed throu dialogue between the royal man and the slaves

Table 38: The summary of the dialogue of the sixth episode

Episode Seven

A Sign and a *Controversy* Dialogue Leading to a Monologue (5:1-47)

In his first circular movement (2:1-4:54) Jesus the protagonist travelled through Galilee, Judea, Samaria, and finally returned to Galilee. But in the second movement (5:1-10:21), as Stibbe (1993: 89) remarks that, "the focus is much on Jesus' more localized movements in Jerusalem, particularly in the area of the Temple courts (7:14, 28; 8:20, 59; 10:23)". John, thus, shifts the emphasis from the *Cana-to-Cana* movement of Jesus (2:1-4:54) to the Jerusalem-centric movement (5:1-10:21; cf. Neyrey, 2007: 101).

7.1. The Setting and the Dialogue Text

In the narrative, the author describes a religious and architectural setting with a purpose in mind.[1214] According to Resseguie (2005: 88), ". . . setting contributes to the mood of the narrative, or delineates the traits of a character, or contributes to the development of plot conflicts. The setting may highlight the religious, moral, social, emotional, and spiritual values of the characters". In chap. 5, the setting is described at the beginning of the narrative in detail, near the Sheep Gate pool in Jerusalem (vv. 1-6a).[1215] The terrain of setting and dialogue mutually complement each other. Stibbe (1993: 74) says that, "The narrator's statement in 5:1 that Jesus went up to Jerusalem for a feast of the Jews[1216] is of symbolic importance. It announces the intention of the storyteller to

[1214] While the Sabbath context adds a religious setting for the story, the pool and the temple add architectural setting. The general setting is both architectural and religious as the story moves from the mystical Sheep Gate pool which has five porticoes to the religio-political headquarters at the temple in Jerusalem.

[1215] Moloney (1998: 168) argues that, "Details of a precise location for the following miracle are provided: the Sheep-Pool in Jerusalem, the place with five colonnades, called Bethesda in the language of the Jews". Moloney (1998: 168; cf. Brown, 1966: 206-7; Stibbe, 1993: 73-6) further says that, "The existence of a pool long associated with healing, including pagan healing, at the northern corner of Jerusalem, opposite the Antonia Fortress, is well established". Bennema (2009: 100-1) says that, "He [the invalid at the pool] is confined to the portico around a pool called Bethesda, which was reputed to have mystical healing powers (5:2-4), and is probably dependent on others for food and shelter".

[1216] Brown (1966: 206) points out that, "Codex Sinaiticus reads '*the* feast', which would probably be a reference either to Tabernacles or to Passover; but the evidence for the omission of the article is overwhelming". Kanagaraj (2005: 168) reports that, "The feast for which Jesus went up to Jerusalem is not identified, but is described simply as 'a feast of the Jews'. Some scholars think that it was the Passover feast (6:4); others suggest that it was the feast of Tabernacles (7:2); some propose that it could refer to the feast of the Pentecost, whereas others suggest the feast of Trumpets, which can also be known as the New Year festival (see Lev 23:23-25)". Fenton (1970: 67) thinks that given the themes of resurrection, judgment and witness in chapter 5 (vv. 21, 22, 31), the feast could be the Jewish Year festival. Bruce (1983: 121) states that, "As for the festival mentioned here, its identification is quite uncertain. There is a variant reading which has the definite article before 'festival'; 'the festival of the Jews' would probably be Tabernacles. But the weight of the evidence favors the absence of the article".

show Jesus as one who replaces existing religious feasts with his own person".[1217] Bu dialogue advances, the exact setting changes to the temple premises. This is a literary tacti narrator to reveal the vibrant movement and dramatic activity of the characters. After de the physical setting of the story, in v. 3 the narrator addresses the kind of people attache narrative, generally called ἀσθενούντων (see Brown, 1966: 207; Stibbe, 1993: 74-5). H three specific groups of people to the notice of the reader, τυφλῶν, χωλῶν, and ξηρῶν.[1218] 6a, the narrator narrows down the details to direct the reader toward the specific interlocut story. Jesus' attention falls on the person of τριάκοντα καὶ ὀκτὼ ἔτη ἔχων ἐν τῇ ἀσθενεί and there begins the slots of dialogues.

The narrative as a whole begins in v. 1 with the sequential phrase Μετὰ ταῦτα (i. e this').[1219] Chap. 5 inaugurates the trend of the Sabbath conflicts and the growing oppositio the Jews within the gospel. Resseguie (2005: 88) says that, "When Jesus heals on the Sabb highly charged religious setting is essential to the plot and point of view".[1220] The narrato specific in explaining the aspects of the entire chapter in the following sequence: *first*, co verse between chaps. 4 and 5 (v. 1);[1221] *second*, setting description of the narrative (vv. 2 *third*, first slot of the story: dialogue between Jesus and the invalid man (vv. 6b-9a);[122 second slot: dialogue between Jews and the healed man (vv. 9b-13);[1224] *fifth*, third slo

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[1217] Neyrey (2007: 102; cf. Guilding, 1960: 69-91) opines that, "The author locates the story on 'a feast', cannot identify. Although Jesus will return for the feasts of Tabernacles, Dedication, and Passover, the only s thing about this feast is that it was the Sabbath, which colors the evaluation of the healed man and Jesus' acti

[1218] Neyrey (2007: 101) comments that, "The story opens at a pool where many 'unwhole' people are (invalids—blind, lame, and paralysed), but switches to the Temple, where observant Judeans confront the in (5:10-13). These places correspond to the persons in them; at the pool are people who are unwhole and thu but in the Temple, all persons must be whole and clean".

[1219] Köstenberger (2004: 177; cf. Ridderbos, 1997: 184; Keener, 2003: 635) is of the opinion that, "The e 'after these things' marks the passing of an identified period of time (cf. 2:12)". Kanagaraj (2005: 168) says phrase, 'after this', refers to the events described in 4:46-54, although it does not imply any chronological c The phrase is a common one and 'allows room for intervening occurrences'".

[1220] Newman and Nida (1980: 141) say that, "In his dialogue with the Samaritan woman Jesus declared that power to give life-giving water; now, by healing the lame man, Jesus reveals his life-giving power (vv. 1 healing takes place on a Sabbath day and so leads to a conflict between Jesus and the Jewish authorities (vv. 9

[1221] Μετὰ ταῦτα translated "after this" connects the entire story of 5:1-47 to the previous narratives. Cf. Car 240; Malina and Rohrbaugh, 1998: 111; Newman and Nida, 1980: 142.

[1222] In the scenic descriptions in vv. 2-6a the following things are described: *first*, where the event hap Jerusalem); *second*, the specific location (by the Sheep Gate, beside the pool); *third*, descriptions about (name, "Beth-zatha"; which has five porticoes); *fourth*, the kind of people by the pool area (many invali lame, and paralysed); and *fifth*, about the man (ill for 38 years). Cf. Newman and Nida, 1980: 143-6; Car 241-3; Malina and Rohrbaugh, 1998: 111.

[1223] This is the first dialogue slot of the episode, between Jesus and the invalid person. Jesus' two utteranc invalid's one utterance together make the slot an action-oriented one. See Malina and Rohrbaugh, 1998: 11 1991: 243-4; Newman and Nida, 1980: 146-7.

[1224] This is the second dialogue slot within the episode, one between the Jews and the invalid person. Cf. Car 244-5; Newman and Nida, 1980: 147-9; Malina and Rohrbaugh, 1998: 112.

dialogue with the healed man in the temple (v. 14);[1225] *sixth*, fourth slot: the healed man discloses the identity of the healer to the Jews (v. 15);[1226] *seventh*, fifth slot: dialogue between Jesus and the Jews (vv. 16-18);[1227] and *eighth*, dialogue turns to a larger monologue (vv. 19-47).[1228] The monologue section can be mainly divided into three sections: *first*, Jesus claims equality with the Father (vv. 19-24);[1229] *second*, the two resurrections (vv. 25-29);[1230] and *third*, confirmatory testimonies to Jesus (vv. 30-47).[1231] This structurally inclined general setting of the extended story enables the reader to bifurcate the dialogue section from the monologue and the narratorial sections. Even though the dialogue is narrated as a single entity, it develops through five dramatic slots. The interlocutors in these five scenic slots change accordingly: *first*, Jesus and the invalid person by the pool (cf. Broer, 2001: 83-90);[1232] *second*, Jews and the healed person by the pool; *third*, Jesus and the healed person in the temple; *fourth*, the healed man discloses the identity of the healer to the Jews; and *fifth*, Jesus and the Jews (see Table 39). While the first three slots are specific in telling about the place of the dialogue, the last two do not provide details. But the reader is brought to the view that these would have happened either in the temple premises or by the pool.[1233] While in the first two slots dialogue is explicit, in the third, fourth and fifth it is implicit. The fourth slot is narrated in the passive voice form; but the message of the talk is the *identity of Jesus*.

[1225] The third dialogue slot has a single utterance of Jesus in v. 14. But, it has dialogic effects as the healed person goes and reports to the Jews more details about Jesus. Cf. Newman and Nida, 1980: 149-50; Carson, 1991: 245-6; Malina and Rohrbaugh, 1998: 112.

[1226] Westcott (1958: 83) says that, "It is difficult to understand the motive of the man in conveying this information to the Jews, since he knew the holistic spirit in which they regarded the cure". See Malina and Rohrbaugh, 1998: 112; Newman and Nida, 1980: 150; Carson, 1991: 246.

[1227] The narrator does not report the exact location of this dialogue. But, it can be assumed that it happened at the temple premises. Cf. Malina and Rohrbaugh, 1998: 112-3; Newman and Nida, 1980: 150-2.

[1228] The larger monologue section can be considered as a further explanation of Jesus' own utterance at v. 17. Cf. Newman and Nida, 1980: 153-73; Carson, 1991: 250-67; Malina and Rohrbaugh, 1998: 113.

[1229] Sloyan (1988: 81) says that, "Greater than what the Father has for the Son out of love is what he will yet do (v. 20; cf. 1:50b). God, the only lifegiver in Jewish thought, empowers the Son to give life to whom he will. At this point the discourse takes a sober turn". Cf. Bruce, 1983: 128-31; Carson, 1991: 250-6; Barrett, 1978: 259-61; Blomberg, 2001: 112-5; Beasley-Murray, 1987: 75-6; Moloney, 1998: 166-93.

[1230] Read Quast, 1991/1996: 43-4. Cf. Blomberg, 2001: 115; Barrett, 1978: 262-3; Moloney, 1998: 166-93; Beasley-Murray, 1987: 76-7; Bruce, 1983: 131-3; Carson, 1991: 256-9

[1231] The testimony section (vv. 30-47) is comprised of four different testimonies: *first*, testimony of John the Baptist (vv. 33-35); *second*, testimony of Jesus' works (v. 36); *third*, testimony of the Father (vv. 37-38); and *fourth*, testimony of the scripture (vv. 39-47). Cf. Moloney, 1998: 166-93; Carson, 1991: 259-67; Beasley-Murray, 1987: 77-9; Bruce, 1983: 133-9; Barrett, 1978: 264-70; Blomberg, 2001: 115-8.

[1232] Kanagaraj (2005: 168) observes that, "There is some confusion about the exact name of the pool, which some manuscripts refer to as Bethzatha and others as Bethsaida, Belzetha or Bethesda. Bethesda may well have been the original form. This name means 'house of mercy', and serves to highlight Jesus' mercy to the man who was chronically ill". He (2005: 168; also see Bryan, 2003: 12-4) says further that, "The exact location of this pool is still disputed. However, archaeologists have excavated a double pool with five porches to the north of the Temple".

[1233] This view is on the basis of Jesus' appearance in the temple at v. 14. Afterwards, there is no mention about any further movement of Jesus. But the expression "went away" provides clues that the fourth (also fifth) would have happened by the pool.

Slots	Episode 7: John 5:1-47 (See the notes on each slots)[1234]
Slot #1[1235]	*Jesus* (to the sick man): Θέλεις ὑγιὴς γενέσθαι; *Sick Man*: Κύριε, ἄνθρωπον οὐκ ἔχω ἵνα ὅταν ταραχθῇ τὸ ὕδωρ βάλῃ με εἰς τὴν κολυμβήθραν· ἐν ᾧ δὲ ἔρχομαι ἐγώ, ἄλλος πρὸ ἐμοῦ καταβαίνει *Jesus*: Ἔγειρε ἆρον τὸν κράβαττόν σου καὶ περιπάτει
Slot #2[1236]	*Jews* (to the healed man): Σάββατόν ἐστιν, καὶ οὐκ ἔξεστίν σοι ἆραι τὸν κράβαττόν σοι *Healed Man*: Ὁ ποιήσας με ὑγιῆ ἐκεῖνός μοι εἶπεν, Ἆρον τὸν κράβαττόν σου καὶ περ *Jews*: Τίς ἐστιν ὁ ἄνθρωπος ὁ εἰπών σοι, Ἆρον καὶ περιπάτει;
Slot #3[1237]	*Jesus* (to the healed man): Ἴδε ὑγιὴς γέγονας, μηκέτι ἁμάρτανε, ἵνα μὴ χεῖρόν σοί τι
Slot #4[1238]	*Healed man* (to the Jews): Ἰησοῦς ἐστιν ὁ ποιήσας αὐτὸν ὑγιῆ
Slot #5[1239]	*Jesus* (to the Jews): Ὁ πατήρ μου ἕως ἄρτι ἐργάζεται κἀγὼ ἐργάζομαι *Continues as a monologue (vv. 19-47)*

Table 39: The dialogue text of 5:1-18 (and the monologue, 5:19-47)

7.2. Micro-Analysis

7.2.1. Slot One (5:6-9a)

The content of the first slot can be analysed as follows. In John 5:1, a narratorial connect can be seen (by the expression Μετὰ ταῦτα) between chaps. 4 and 5, as once again, the scer from Galilee to Jerusalem (cf. Mlakuzhyil, 1987: 200).[1240] After explaining the general s the narrative in detail (vv. 1-6a), the narrator draws the reader's attention to the dialogue (v cf. Womack, 2011: 82-122; Schneiders, 1999/2003: 163).[1241] Jesus has foreknowledge a invalid as mentioned in v. 6a—he 'saw' (ἰδὼν, cf. Wallace, 1996: 328, 520) and he 'knew' Moloney (1998: 168; cf. Talbert, 1992: 121; Schnackenburg, 1980: 2: 95-6) opines that, '

[1234] Dialogues are implicit in sections like vv. 14-15, where Jesus' single utterance in v. 14 is mentioned content of the utterance of Jesus and the healed man's information to the Jews in v. 15 make the readers to th a dialogue. The Jewish attempt to persecute Jesus (v. 16), Jesus' utterance (v. 17), and the extended monolo 19-47 make the reader once again aware of the abbreviating tendencies of the author.

[1235] Slot # 1 is preceded by an extended narrative section (vv. 1-6b) and concluded by another narratorial note

[1236] Slot # 2, similarly, begins with a little narratorial note (vv. 9b-10a) and ends with another narratorial (v. 1

[1237] Slot # 3 is reported as a monologic statement of Jesus (v. 14). But the healed man's response (v. 15) to makes the reader for thinking about the possibility of the dialogue between Jesus and the healed man in th The reader can also think about an implicit dialogue between the healed man and the Jews for a second time (

[1238] Slot # 4: Here the utterance of the healed man is reported in a passive voice form. The narrator's invol obvious here.

[1239] In Slot # 4, Jewish response to Jesus (v. 16), Jesus' utterance (v. 17), and his further explanation in r form (vv. 19-47) are narrated in a sequence. A reader may be persuaded to ask the question, what prompte continue his talk in the form of a monologue? A Jews-and-Jesus dialogue can be implicitly viewed be utterances of Jesus in v. 17 and vv. 19-47. Dodd (1960: 320) says that, "The reply is a feeble excuse. The ma the will. The law might show the way of life; it was powerless to create the will to live. The will to live, toge the power to live, is given in the word of Christ".

[1240] Wallace (1996: 531) comments about v. 2 as follows: "Since εἰμί is nowhere else clearly used as a present, the present tense should be taken as indicating present time from the viewpoint of the spe implication of this seems to be that this gospel was written before the destruction of Jerusalem in 70 CE. many object to a pre-70 date for John's Gospel, they must, in support of their view, reckon with this text".

[1241] To know more about the conceptualization of meaning, refer to Aaron, 2001: 43-68.

his knowledge of the man's circumstances Jesus asks him, 'Do you want to be healed (Θέλεις ὑγιὴς γενέσθαι;)?' (v. 6b), and this question enables a dialogue".[1242] Jesus appears as the initiator of the dialogue proper by raising a question to the invalid (v. 6b; cf. Culpepper, 1983: 137-8; Brant, 2004: 164).[1243] The first slot of the episode is framed by the help of three speech units (vv. 6b, 7b, 8b), two by Jesus (vv. 6b, 8b) and one by the invalid (v. 7b; see Table 40).

John 5:1-9	**Overview**
v.1: Μετὰ ταῦτα ἦν ἑορτὴ τῶν Ἰουδαίων καὶ ἀνέβη Ἰησοῦς εἰς Ἱεροσόλυμα. v.2: ἔστιν δὲ ἐν τοῖς Ἱεροσολύμοις ἐπὶ τῇ προβατικῇ κολυμβήθρα ἡ ἐπιλεγομένη Ἑβραϊστὶ Βηθζαθὰ πέντε στοὰς ἔχουσα. v.3: ἐν ταύταις κατέκειτο πλῆθος τῶν ἀσθενούντων, τυφλῶν, χωλῶν, ξηρῶν. v.5: ἦν δέ τις ἄνθρωπος ἐκεῖ τριάκοντα [καὶ] ὀκτὼ ἔτη ἔχων ἐν τῇ ἀσθενείᾳ αὐτοῦ· v.6: τοῦτον ἰδὼν ὁ Ἰησοῦς κατακείμενον καὶ γνοὺς ὅτι πολὺν ἤδη χρόνον ἔχει, λέγει αὐτῷ, Θέλεις ὑγιὴς γενέσθαι; v.7: ἀπεκρίθη αὐτῷ ὁ ἀσθενῶν, Κύριε, ἄνθρωπον οὐκ ἔχω ἵνα ὅταν ταραχθῇ τὸ ὕδωρ βάλῃ με εἰς τὴν κολυμβήθραν· ἐν ᾧ δὲ ἔρχομαι ἐγώ, ἄλλος πρὸ ἐμοῦ καταβαίνει. v.8: λέγει αὐτῷ ὁ Ἰησοῦς, Ἔγειρε ἆρον τὸν κράβαττόν σου καὶ περιπάτει. v.9: καὶ εὐθέως ἐγένετο ὑγιὴς ὁ ἄνθρωπος καὶ ἦρεν τὸν κράβαττον αὐτοῦ καὶ περιεπάτει. Ἦν δὲ σάββατον ἐν ἐκείνῃ τῇ ἡμέρᾳ.	(1) The first slot (vv. 1-9) of the episode has three utterance units, two of Jesus (vv. 6b, 8b) and one of the invalid (v. 7b); (2) It is a dialogue (vv. 6-8) that leads to an action or a miracle (v. 9); (3) The slot begins as a pure narrative (vv. 1-6a), develops as a dialogue (vv. 6b-8), and closes as a miracle (v. 9); (4) Along with the pure narrative (vv. 1-6a), it also has formula narratives (vv. 6a, 7a, 8a).

Table 40: The dialogue of 5:1-9 within the narratorial framework

The invalid's response begins with the address Κύριε (v. 7a). The addressing is followed by a two-tier explanation about his helpless condition in v. 7: *first*, Κύριε, ἄνθρωπον οὐκ ἔχω ἵνα ὅταν ταραχθῇ τὸ ὕδωρ βάλῃ με εἰς τὴν κολυμβήθραν·; and *second*, ἐν ᾧ δὲ ἔρχομαι ἐγώ, ἄλλος πρὸ ἐμοῦ καταβαίνει.[1244] Jesus' command in v. 8 (i.e., Ἔγειρε ἆρον τὸν κράβαττόν σου καὶ περιπάτει) results in a sign (cf. Neyrey, 2007: 103; Wallace, 1996: 658).[1245] Painter (1993: 220; cf. Robertson, 1932: 80) states that, "The miracle story is completed by the first of a series of dialogues (5:6b-8)

[1242] Moloney (1998: 168) adds further that, "The narrator's comment, that 'Jesus . . . knew that he had been there a long time' (v. 6b) recalls the encounters with Nathanael (1:47-48) and the Samaritan woman (4:18)". Also see Dodd, 1960: 319-20; Barrett, 1978: 254; Newman and Nida, 1980: 146; Stibbe, 1993: 74.

[1243] Carson (1991: 243) is of the opinion that, "Jesus' question, 'Do you want to get well?', is often given a 'psychologising' interpretation: Jesus is establishing that the first step toward wholeness is always deep desire". Cf. Malina and Rohrbaugh, 1998: 111; Newman and Nida, 1980: 146; Dodd, 1963: 176; Barrett, 1978: 254.

[1244] Köstenberger (2004: 180) states that, "Jesus' offer, 'Would you like to get well?' seems entirely redundant in light of the man's obvious need. Most likely, it is designed to elicit the man's perspective on the obstacle to his cure: the lack of those who would take him to the pool when the water was stirred". Köstenberger (2004: 180; cf. Metzger, 1994: 179; Brown, 1966: 207) further says that, "The stirring up of the waters could have been created by intermittent springs or spring water. Superstition attributed the movement of the water to an angel of the Lord who would come down from time to time stir up the waters". Cf. Moloney, 1998: 168, 172; Dodd, 1963: 176; Malina and Rohrbaugh, 1998: 111; Newman and Nida, 1980: 146; Barrett, 1978: 254; Carson, 1991: 243.

[1245] Moloney (1998: 168) is of the opinion that, "The response of the man is an unquestioning obedience to the word of Jesus, but this is only possible because between the command and the response the narrator indicates that 'the man was healed' (v. 9: ἐγένετο ὑγιὴς)". Cf. Carson, 1991: 243-4; Barrett, 1978: 254; Dodd, 1963: 176.

leaving the narrator to inform us of the immediacy of the cure which is evidenced by the m in response to the command of Jesus, took his bed and walked away, 5:9a-b".[1246] The a reported as a sudden development in v. 9a (cf. Robertson, 1932: 80-1; Duke, 1985: 47). semantic domains of 'the dialogue leading to the miracle' help the reader understand Jesus 'from above' to make human life 'well' (cf. vv. 6b, 8, 9a).

The above analysis of the content of the dialogue is helpful for understanding the form of (cf. Chandler, 2002: 189).[1248] The invalid's *explanation* in the form of an *inability state* *complaint* (v. 7)[1249] is sandwiched between Jesus' two utterances, the *first*, an *inquiry* (v. the *second*, an *action-oriented utterance* or *command* (v. 8).[1250] While Jesus uses talk-fo *question/inquiry* and *action-oriented utterance* or *command*, the invalid uses a form whic features of an *explanation*, a *reason* or a *complaint* (see Table 41).[1251] According to M Murray (1987: 71; cf. Schnackenburg, 1980: 2: 93-6), "the narrative is simple in form: the and circumstances of the man in need are described (vv. 1-5); Jesus sees the man (cf. Lu 13:12), questions his willingness to be healed, then speaks a healing command; the man is i cured, as his picking up and carrying his mattress demonstrates".[1252] The utterances in " commas" are presented by way of the usual Johannine formula for dialogue: Jesus' two λέ 6b and 8) and invalid's one ἀπεκρίθη (v. 7). The expression 'at once' (καὶ εὐθέως) indic sudden healing of the invalid (v. 9).[1253]

Utterance	Form	Content
Jesus	Question, inquiry about willingness	Does the invalid wanted to be made w
Invalid	Explanation, reason, inability statement, complaint	The invalid does not have anyone to p into the pool when the water is stirred when he makes his way, someone else

[1246] The interactional mode of the dialogue is an important element to take up seriously. Bowles (2010: 50) "'Interactional mode' refers to the way that speakers and listeners position themselves in relation to each othe
[1247] Bennema (2009: 102; cf. Brant, 2004: 38) opines that, "John's concise statement that 'immediately the made well' (5:9a) indicates to the reader that the focus should not be on the mechanics of the miracle but o character responds to Jesus". Cf. Barrett, 1978: 254; Carson, 1991: 243; Dodd, 1960: 319-20; Stibbe, 1993: 7
[1248] Painter (1993: 220) says that, "The miracle story itself is similar in form and content to many of the miracle stories, especially Mark 2:1-12. Mark's story is not located on the Sabbath, though the healing of the the withered hand is, Mark 3:1-6; Matthew 12:9-14; Luke 6:6-11".
[1249] Milne (1993: 95) says that, ". . . being in essence a complaint about lacking someone to get him into the p requisite moment".
[1250] Wallace (1996: 658, 717) considers the command of Jesus as an *asyndeton* (5:8). He says that, "Asyn vivid stylistic feature that occurs often for emphasis, solemnity, or rhetorical value (staccato effect), or whe an abrupt change in topic". Wallace (1996: 721) further says that, "The momentary aorist is used (περιπάτει) by an ingressive-progressive present. The force of this clause is, 'Take up [right now] your bed and [continue to] walk'". Bennema (2009: 101) considers the invalid's utterance in v. 7 as a *lament*. Cf. Dodd, 1 20; Carson, 1991: 243-4; Blomberg, 2001: 108-12; Newman and Nida, 1980: 146; Stibbe, 1993: 74-6.
[1251] Quast (1991/1996: 42) says that, ". . . there are several hints that he [the invalid] was a dull man of little faith, insight, moral character, or even gratitude (John 5:7, 13-15). When Jesus asked him if he wanted to be the man did not offer a clear answer; he wasn't expecting to be healed in the water or by Jesus". Brant (2 says that, "The lame man *describes* what happens when he tries to get into the pool". See Milne, 1993: 95 Murray, 1987: 71-2, 73-4; Newman and Nida, 1980: 146; Dodd, 1960: 319-20.
[1252] Nicol (1972: 15-6) opines that, "The healing at Bethesda (5:2-9b) could almost have been a synoptic hea As in Luke 13:16 and Mark 5:25, the seriousness of the malady is stressed by specifying its duration (v. 5 conversation between Jesus and the patient preceding the healing (6-8) is customary in the synoptics (cf. M 9:23-25). The strong emphasis on the man's helplessness is consistent with the character of Sign".
[1253] Painter (1993: 214-21) considers the episode as a 'rejection story'.

		down ahead of him
Jesus	Action-oriented utterance, command	The invalid must stand up, take up his mat and walk

Table 41:'Form' and 'Content' of utterance units in John 5:1-9

A *rhythmical/chiastic* way of presentation of the dialogue by the help of narratorials is obvious here (see Diagram 31). John uses narratorial elements, like dialogues and miracles, rhetorically in order to communicate his story well with the reader (cf. Lee, 2004: 163-99). Neyrey (2007: 102) says that, "Water has played a significant role thus far in the narrative . . . . In all instances, water accompanies or causes a status-transformation ritual . . . . Thus one would expect the water in the pool to signal a transition, which it does".[1254] The sequence of incidents, like Jesus' sudden appearance on the stage, the dialogue between him and the invalid, the occurrence of healing,[1255] and his sudden disappearance from the stage, introduce an *appearance-and-disappearance* characterisation (cf. Westcott, 1958: 81-2).[1256] Duke (1985: 115) observes about the regular pattern of 'irony of identity' in vv. 7-8.[1257] The holistic approach of Jesus within the episode is introduced before the reader by employing the terminology ὑγιὴς.[1258] The invalid's response reported at the centre (v. 7) provides an ABCB'A' format for the slot (see Diagram 31).

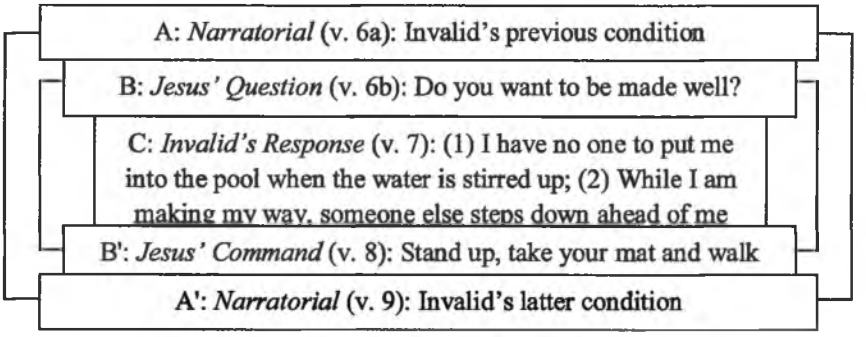

Diagram 31: The structure of vv. 6a-9

The first slot of the episode shows the development of the invalid's character in a unique way. Stibbe (1993: 74) is of the opinion that, "A point worth noting is the difference in form and structure between this healing at Bethesda and the two signs described in 2:1-11 and 4:46-54. In the Bethesda miracle, there is no reference to signs and there is no request-rebuke-response structure. In Jn. 5:1-15 we have a wholly different kind of storytelling". The invalid is introduced

[1254] Cf. 1:28; 2:7-10; 3:5; 3:22-30; 4:7-15; and 5:5.

[1255] Many label this narrative of the "invalid made whole" (5:1-9) as the "third sign" in a collection of seven.

[1256] Jesus first of all appears on the stage, a dialogue is initiated between him and the invalid, performs a miracle, and finally disappears from the stage. Cf. Newman and Nida, 1980: 146-7; Barrett, 1978: 254; Blomberg, 2001: 108.

[1257] Duke (1985: 115) says that, ". . . *first*, a character not knowing Jesus' identity addresses him as *kurie*, *second*, makes reference to Messiah/Son of man/Jesus, thought to be absent, after which *third*, Jesus immediately discloses himself (4:19-26; 9:35-37; 20:14-16; cf. 5:7-8)".

[1258] The Greek word ὑγιὴς is used in the FG only in 5:6, 9, 11, 14, 15, and 7:23. Its use serves as a continual reminder of the physical event of this particular miracle, both throughout chap. 5 and in 7:14-24. The word ὑγιὴς literally can mean whole, sound, healthy, well, cured. See Moloney, 1998: 172.

before the reader as one who 'had been ill' (v. 5; ἔχων ἐν τῇ ἀσθενείᾳ), 'lying there' κατακείμενον), 'helpless' (v. 7a; βάλῃ με εἰς τὴν κολυμβήθραν),[1259] 'made well' (v. 6 γενέσθαι), 'stand up' (v. 8; Ἔγειρε), and 'began to walk' (v. 9; περιεπάτει, cf. Nicol, 1972: The charactorial explanations, thematic developments, dramatic plot structure,[1261] and d narrative intertwining within the slot persuasively interlock the reader with the text (cf. 2010: 8-30; Templeton, 1999: 53-65).[1262] Though the overall frame of the narrative classified as a miracle, the first slot of dialogue maintains a *question-response-command* fo Diagram 31).[1263] The syntactic structure of the narrative and the literary devices w compliment the *question-response-command* format of the dialogue. In turn, the rhetorises the narrative unit in order to invite the reader toward the life-transforming mi Jesus.

The dialogue of the first slot functions primarily in the following way: *first*, Jesus' concern the invalid is revealed through his very question (v. 6b); *second*, the invalid's current po brought to the notice of the reader by way of his response (v. 7); and *third*, the power o utterance is manifested through his command (v. 8).[1264] Jesus' power of healing through h words' (v. 8) over against the invalid's helpless condition (v. 7) is brought out here. utterance units of the dialogue are functioning in a revelatory manner (cf. vv. 6b, 7, narrator's intention of delineating a transfer of order from "the previous condition" of the to "the latter condition" (see vv. 6a and 9) is actualised by way of the dialogue inserted in the narratives (see Diagram 31).[1265] The episode, thus, shows that the slot as a whole is a of the joint-efforts of the narrator and the interlocutors of the story (cf. Court, 1997: 1-42; 1989: 25). While the interaction between Jesus and the invalid builds a tension wi narrative, the miracle emerges as an end-result and the leading factor for the successive di Jesus is presented as a bringer of salvation and performer of wholistic development an

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[1259] Duke (1985: 106) says that, "Some texts seem to contrast Jesus with *anthrōpoi*. In 2:10 the practice c contrasted with the practice of *pas anthrōpos*. In 5:7 the sick man complaints that he has no person to help hi course, he has Jesus".

[1260] Neyrey (2007: 102) says that, "It reads like a typical miracle story found in both Hellenistic source synoptic Gospels. Such stories typically contain five elements: *confrontation*, *severity of disease*, *cure*, somet *materia medica* (such as roots or spittle), *proof* of healing, and *honor* to the healer". Cf. Carson, 1991: 243- 1978: 254; Newman and Nida, 1980: 146-7; Stibbe, 1993: 73-6.

[1261] Mlakuzhyil (1987: 200; cf. Chatman, 1978: 43; Brodie, 1993: 151-2; Elam, 1980: 135-210; Hitchcock, 1 15-24) says that, ". . . John 5 and John 6 are distinguished not only by the change in place and time but a *change of dramatic characters*".

[1262] Moore (1989: 15) opines that, "Plot and character are inseparably bound up in the reading experien always in critical thought. Each works to produce the other. Characters are defined in and through the plot they do and by what they say. The plot in turn comes into view as characters act and interact". For more det the Johannine Sabbath conflict narratives in Chaps. 5 and 9:1-10:21, refer to Asiedu-Peprah, 2001: 11-51.

[1263] Painter (1993: 220-21) considers the entire episode (5:1-18) as a *Pronouncement Story* or a *Miracle Story*

[1264] Stibbe (1993: 76) states that, "As far as Jesus' characterisation is concerned, traits which we have alrea 2:1-4:54, such as his supernatural knowledge, are still visible (as in 5:6), but what appears much more fo John's portrayal of Jesus as the elusive Christ". Cf. Carson, 1991: 243-4; Dodd, 1960: 319-20; Newman 1980: 146-7; Dodd, 1963: 176; Blomberg, 2001: 108-12.

[1265] Narrator's comments in vv. 6a and 9 help the readers to understand the dialogue shaped within a frame.

people. As in the second Cana incident (4: 46-54), here too 'the time of dialogue is the time of sign'.[1266] But in the current story there is no intermediary between Jesus and the invalid turned healed.[1267] According to Brown (2009: 344), "The combination of a miracle and a discourse/dialogue that brings out the miracle's sign-value is a Johannine technique". What Brown says here is actualised through this sign-focused dialogue (vv. 6b-9a).[1268]

Jesus' question in v. 6b raises hope for becoming 'whole', 'complete' or 'made well'. As a response the invalid expresses his helplessness, a life-long frustration and struggle for being made well (v. 7b).[1269] Both these aspects are brought out well by the narrator through the dialogue. The narrator's special attention on the linguistic phenomena and its performance persuades the reader to be made whole (cf. Van der Watt, 2010: 139-67). Jesus' authoritative utterance that caused the invalid's healing in v. 8[1270] resounds in varied forms in the subsequent dialogues. It came through the mouths of all the interlocutors, i.e., Jesus (v. 8), the invalid (v. 11), and the Jews (v. 12; cf. Westcott, 1958: 81-2; Duke, 1985: 128).[1271] The first dramatic slot functions as a *scene of foundation* for the successive four slots which are basically dealing about a controversy around the healing event.

7.2.2. Slot Two (5:9b-13)

As the interlocutors of the dialogue change, there occurs a shift from the first slot (vv. 1-9a) to the second (vv. 9b-13). The text does not speak about whether the second dialogue happens by the pool or at the temple or somewhere else (cf. Broer, 2001: 85-90).[1272] The narratorial expressions, like εὐθέως ἐγένετο ὑγιὴς ὁ ἄνθρωπος and ἦρεν τὸν κράβαττον αὐτοῦ καὶ περιεπάτει (v. 9), inform the reader about the possibility of an immediate action of the healed man and the

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[1266] Painter (1993: 214-15) says that, "The word of healing was spoken by Jesus, 'Arise take your bed and walk', 5:8. That word was enough and the readers are informed of the instantaneous nature of the healing which is evidenced by the man carrying off his bed".

[1267] In John 4:46-54, the father came on behalf of the sick person. Also see the comparison between John 5:1-18 and 9:1-41, Schneiders, 1999/2003: 149-70; Maniparampil, 2004: 240-1. Cf. Blomberg, 2001: 108-12; Carson, 1991: 243-4; Beasley-Murray, 1987: 71-2, 73-4.

[1268] Stibbe (1993: 74) says that, ". . . the structure of the piece is clearly divided into a miracle followed by an interrogation pattern. In vv. 5-9a, the miracle is performed by Jesus. In vv. 9b-13, the healed man is interrogated by the Jews. We shall see in 9:1-42 a similar pattern of miraculous healing followed by interrogation, controversy and dialogue". Cf. Newman and Nida, 1980: 146-7; Barrett, 1978: 254; Blomberg, 2001: 108-12.

[1269] Thomas (1953: 3-20; cf. Bennema, 2009: 105) states, "'See you have been made whole. Stop sinning' means that the man should not continue sinning when his sins have just been forgiven, indicated by the use of 'whole'".

[1270] Cf. Ἔγειρε ἆρον τὸν κράβαττόν σου καὶ περιπάτει.

[1271] This is the most important utterance in the story, because it moves both as an utterance of 'power' and as an utterance of 'memory'. Sloyan (1988: 79) comments that, "Jesus asks the victim if it his will to be healed (v. 6b). When he is assured that it is, he heals by a word of command (v. 8)". The word of command by Jesus is repeated two more times (vv. 11 and 12). Cf. Carson, 1991: 243-5; Stibbe, 1993: 74-6; Blomberg, 2001: 108-12; Newman and Nida, 1980: 146-7.

[1272] Neyrey (2007: 101) comments that, "The story opens at a pool where many 'unwhole' people are gathered (invalids—blind, lame, and paralysed), but switches to the Temple, where observant Judeans confront the invalid man (5:10-13)".

subsequent dialogue (vv. 10b-12).[1273] The semantic aspects of the second slot are primaril
on the three utterances of the interlocutors (vv. 10b, 11b, 12b; cf. Tuggy, 1992: 45-67; F
1988: 23-39). Moloney (1998: 168; cf. Culpepper, 1993: 138; Thomas, 1995: 12) opin
"'The Jews' enter the story, accusing the man of the unlawful Sabbath work of carry
mat".[1274] Thus the dialogue begins with a juridical statement of the Jews, i.e., Σάββατόν ἐσ
οὐκ ἔξεστίν σοι ἆραι τὸν κράβαττόν σου (v. 10; cf. Robertson, 1932: 81; Quast, 199
42).[1275] The Greek expression οὐκ ἔξεστίν[1276] direct the reader's attention toward the as
legal formalities. Newman and Nida (1980: 147; cf. Painter, 1993: 221) say that, "The refe
not to the Mosaic Law as such but to the rabbinic interpretation of the Mosaic Law".[1277] I
healing of the man on a Sabbath day becomes a matter of controversy (cf. Mlakuzhyil, 19
see Table 42).[1278]

John 5:10-13	Overview
v.10: ἔλεγον οὖν οἱ Ἰουδαῖοι τῷ τεθεραπευμένῳ, Σάββατόν ἐστιν, καὶ οὐκ ἔξεστίν σοι ἆραι τὸν κράβαττόν σου. v.11: ὁ δὲ ἀπεκρίθη αὐτοῖς, Ὁ ποιήσας με ὑγιῆ ἐκεῖνός μοι εἶπεν, Ἆρον τὸν κράβαττόν σου καὶ περιπάτει. v.12: ἠρώτησαν αὐτόν, Τίς ἐστιν ὁ ἄνθρωπος ὁ εἰπών σοι, Ἆρον καὶ περιπάτει; v.13: ὁ δὲ ἰαθεὶς οὐκ ἤδει τίς ἐστιν, ὁ γὰρ Ἰησοῦς ἐξένευσεν ὄχλου ὄντος ἐν τῷ τόπῳ.	(1) The second slot (vv. 10-13) of the episode has three utterance units, tw Jews (vv. 10b, 12b) and one of the healed man (v. 11b); (2) While the dialogue in the first slot (vv. 6b-8) leads to a miracle (v. 9), t dialogue in the second slot (vv. 10b-12) is a controversy around the miracl (3) While Jesus is present in the first slot, his absence is noticeable in the s slot. While the Jews replaces Jesus in the second slot, the invalid turned he the constant character; (4) The slot begins as a pure narrative (vv. 9b-10a), develops as a dialogue 10b-12), and closes as another pure narrative (v. 12);

[1273] Stibbe (1993: 76) says that, "In 5:1-9a, Jesus is the focus of the action. It is Jesus who approaches the poo Jesus who heals the crippled man. However, in v. 9b Jesus disappears and it is now the crippled man who is the attention".

[1274] Cf. *m. Šabb.* 7:2; cf. also 10:5; Exo 20:8-11; Jer 17:19-27. Barrett (1978: 255; cf. Malina and Rohrbau 112) is of the opinion that, "Jesus himself is not here accused of breaking the Sabbath (contrast v. 18); he given a command which has led another man into transgression". Cf. Blomberg, 2001: 110; Stibbe, 19 Newman and Nida, 1980: 147; Painter, 1993: 219-22; Carson, 1991: 244-5.

[1275] Milne (1993: 95; cf. Wallace, 1996: 264, 436, 545, 601, 674) opines that, "The day of the healing was th and carrying one's bed was a breach of the law of Sabbath observance. Strictly, there was no contraventi written commandment (cf. Exo 20:8-11), which was generally interpreted as a prohibition of performing o occupation on the Sabbath".

[1276] The Greek expression ἔξεστίν can mean the following: *first*, An action is possible in the sense that th hindrances or that the opportunity for it occurs, i.e., "to have the possibility", "to be able"; *second*, It also n an action is not prevented by a higher norm or court, that "it may be done or it is not forbidden"; and *thir* means that there are no psychic or ethical obstacles to an action (cf. Foerster, 1964: 560-1; cf. Newman 1980: 147). The use of negation οὐκ at the beginning makes it an opposite.

[1277] Painter (1993: 220) says that, ". . . the reader (is) informed by the narrator: 'But it was the Sabbath on th 9b). The focus is on the Sabbath throughout the remainder of the dialogues, 5:9, 10, 16, 18".

[1278] Beasley-Murray (1987: 72) says that, "one Sabbath healing becomes an example of the recurring conti the Jews with Jesus about the Sabbath, and it enabled the Evangelist to make plain why Jesus so acted, and of the Jewish opposition to him in the light of his teaching". Cf. Stibbe, 1993: 73-6; Carson, 1991: 244- 1978: 254-5; Blomberg, 2001: 110; Malina and Rohrbaugh, 1998: 112.

	(5) Along with the pure narrative (vv. 9b-10a, 12), it also has formula narratives (vv. 10a, 11a, 12a).

Table 42: The dialogue of 5:10-13 within the narratorial framework

Another time the healed man utters a typical version of his helplessness (v. 11b; cf. v. 7). He says:Ὁ ποιήσας με ὑγιῆ ἐκεῖνός μοι εἶπεν, Ἆρον τὸν κράβαττόν σου καὶ περιπάτει (cf. Thomas, 1995: 13; Resseguie, 2001: 38).[1279] Barrett (1978: 255; cf. Ridderbos, 1987/1997: 187-8) opines that, "The man however will not accept responsibility for his deed (i.e., carrying the mat). He could hardly be blamed for obeying the man who cured him, ignorant though he was of that man's identity".[1280] The Jewish response ends with a question about the identity of the man who healed the invalid, i.e., Τίς ἐστιν ὁ ἄνθρωπος ὁ εἰπών σοι, Ἆρον καὶ περιπάτει; (v. 12; cf. Robertson, 1932: 81; Lee, 1994: 102-3).[1281] Milne (1993: 95; cf. Westcott, 1958: 82-3) observes that, "It is noticeable that when *the Jews* (v. 10) confront the man, they do not show any interest in the wonder of his recovery with all its implications for his future lifestyle, nor do they appear in the least open to the significance of his healing as a pointer to who Jesus was".[1282] The above details inform the reader about the controversy-centered content of the slot. While the healed man perceives Jesus as one who made him well (though he is not aware of his identity), the Jews perceive him as a Sabbath breaker. These conflictive perspectives play vital roles in the dialogue.

The form of the dialogic slot can be identified on the basis of the following observations (cf. Greimas and Courtés, 1979: 121-2; Chandler, 2002/2007: 189). The *command* or *juridical statement* of the Jews in v. 10 takes the attention of the reader toward the controversial side of the incident. Whereas the first utterance of the man was concerning his life-long struggle (v. 7; i.e., before Jesus), his second utterance is reported as a response to the juridical statement of the Jews (cf. Quast, 1991/1996: 42; Talbert, 1992: 122-3). Köstenberger (2004: 181) is of the opinion that, "In a probable instance of Johannine irony, the Jewish leaders' primary objection is not against the healing itself but that the law allegedly forbade the man to carry his mat on the Sabbath".[1283] The

[1279] In order to know the grammatical function of the expression Ὁ ποιήσας με ὑγιῆ, refer to Wallace, 1996: 186.

[1280] Robertson (1932: 81) says that, "The man did not know who Jesus was nor even his name. He quotes the very words of Jesus". Cf. Carson, 1991: 244-5; Newman and Nida, 1980: 148; Stibbe, 1993: 73-6.

[1281] Blomberg (2001: 110) opines that, "'The Jews'—as often in John a shorthand for 'key Jewish leaders'—understandably inquire about who commanded the man to carry his mat, but he cannot tell them (vv. 12-13)". Moloney (1998: 169) says that, "'The Jews' want to know 'Who is the one? (Τίς ἐστιν ὁ ἄνθρωπος;)' (v. 12), but the narrator comments that 'the one who had been healed did not know who it was (οὐκ ᾔδει τίς ἐστιν)' (v. 13a). The two issues crucial to the story are the correct celebration of the Sabbath and the person of Jesus".

[1282] Neyrey (2007: 104) says that, "The healing becomes a controversy when observant Judeans label the man's carrying of his mat as a Sabbath violation: 'It is not lawful for you to carry your mat' (5:10). He denies responsibility and shifts the blame to Jesus: 'The man who made me well said to me, Take up your mat and walk' (5:11). But the identity of the person responsible is unknown". Cf. Beasley-Murray, 1987: 74; Painter, 1993: 219-22; Carson, 1991: 244-5; Stibbe, 1993: 73-6; Newman and Nida, 1980: 147-8.

[1283] Robertson (1932: 81) says that, "Carrying burdens was considered unlawful on the Sabbath (Exo 23:12; Neh 13:19; Jer 17:21). Stoning was the rabbinical punishment. The healing of the man was a minor detail". Cf. Bultmann, 1971: 243; Barrett, 1978: 254-5; Carson, 1991: 245; Brown, 1966: 208; Newman and Nida, 1980: 147-8.

conflict between the observance of the σάββατόν[1284] and carrying a κράβαττόν[1285] is presei suspense-generating way within the slot (cf. Neyrey, 2007: 104). The κράβαττόν can be co as an important *prop* that performs a symbolic activity within the narrative (cf. Baldick, 19 Westcott, 1958: 82-3).[1286] The camera pans to the mat that is folded and kept in the hanc healed man, and the viewer knows that it is an important device of the plot (cf. Stibbe, 1 53; Lothe, 2000: 3-10).[1287]

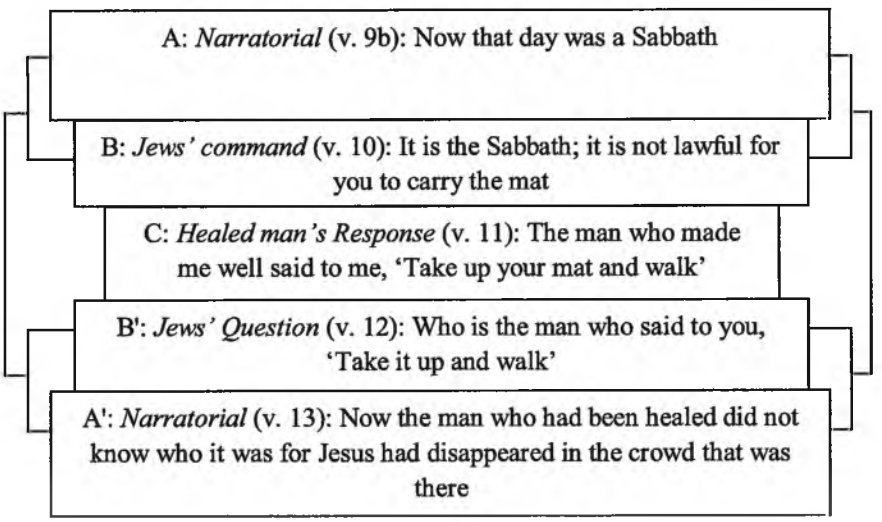

Diagram 32: The structure of vv. 9b-13

The above diagram (# 32) depicts the structural pattern of the second slot. As in the cas first slot (vv. 1-9a), here too the narratives and utterance units are coherently arranged (c 1988: 85-91; Greimas, 1987: 63-9). The dialogue is wrapped up within narratorial notes and 13; cf. Van Aarde, 2009: 381-418; De Boer, 1992: 35-48). Where the narratorial note 9), from there the dialogue begins as a Sabbath controversy (v. 10; cf. Salier, 2004: 77- where the dialogue ends (v. 12), from there the narrative resumes (v. 13). The ABCB'A' s of vv. 9b-13 forms a chiastic structural framework (cf. Talbert, 1992: 122; see Diagram 32)

[1284] Köstenberger (2004: 181) is of the opinion that, "Only now, after the healing has taken place, does the introduce crucial new information: the healing had been performed on a Sabbath (cf. 9:14; see Ridderbos, 1 What ensues is a controversy between Jesus and the Jewish leaders centering on proper Sabbath observance".
[1285] The term occurs in John only in 5:8-11 (cf. Mark 2:4, 9, 11, 12; 6:55; Acts 5:15; 9:33). In Acts 5:15, it distinction from κλινάριον (cot). Köstenberger (2004: 180) states that, "A mat (κράβαττος) was the bedd impoverished. Normally made of straw, it was light and could be rolled up and carried about by any healthy p
[1286] Quast (1991/1996: 42) states, "Many authorities held that work on the Sabbath was forbidden, inclu things as healing and carrying your sleeping mat". See Brown, 1966: 208; Stibbe, 1993: 73-6; Painter, 1993:
[1287] The dramatic effect of the scene is more obvious through the picturisation of the healed man's 'walking his mat'. Cf. Newman and Nida, 1980: 147-8; Resseguie, 2005: 88; Carson, 1991: 244-5.

Utterance	Form	Content
Jews	Rebuke, command, juridical utterance	As it was the Sabbath, it was not lawful for the man to carry his mat
Healed man	Explanation	The man made the healed person well said to him to take up his mat and walk
Jews	Question, quest about identity	The identity of the man who told the healed man to take up his mat and walk

Table 43:'Form' and 'Content' of utterance units in John 5:10-13

The dialogue is made up of utterance forms like *rebuke/command/juridical utterance* (v. 10b), *response/explanation* (v. 11b), and *quest/inquiry* (v. 12b; see Table 43). In the story, carrying the κράβαττόν symbolically informs the reader about the Sabbath-breaking activity of the person. Contrary to the first dialogue, here the dialogue ends with a question raised by the Jews, τίς ἐστιν ὁ ἄνθρωπος ὁ εἰπών σοι, Ἆρον καὶ περιπάτει (v. 12b).[1288] The succeeding slots of dialogues (vv. 14, 15, 16-18) are narratorial attempts to reveal the identity of Jesus before the Jews (v. 12). Repetition of Jesus' utterance (i.e., vv. 11 and 12; also see v. 10) takes the reader analeptically to the first slot (v. 8; cf. Westcott, 1958: 82-3; cf. Lee, 1994: 102-3). Thus the interactive nature of the slots is brought to the notice of the reader. This dialogue sustains a combination of *juridical utterance* (v. 10b), *statement of frustration* (v. 11b) and a *question* (v. 12b; cf. Thomas, 1995: 12-4; Ridderbos, 1987/1997: 187-8).[1289] The overall structure of the dialogue is as follows: *first*, a command is made; *second*, an explanation is proposed; and *third*, a further question is raised. The *command-response-question* sequence of the slot forms a new dialogic structure. While the dialogue of the first slot begins with a question (v. 6b) and ends with a command (v. 8b), the dialogue of the second slot begins with a command (v. 10b) and ends with a question (v. 12b). But in both cases, the responses of the man are placed at the center (vv. 7, 11). While in the first slot the dialogue was sign-focused, in the second slot dialogue is centered on the Sabbath controversy.[1290] Moreover, while the first dialogue results into a miracle (vv. 6b-8; cf. v. 9), the second dialogue emerges due to the performance of the miracle (v. 9; cf. 10b-12).

The functional aspects of the dialogue can be understood as follows. Even though Jesus is personally absent from the second slot, his authoritative utterance, "take up your mat and walk", plays a key role within the narratorial framework (vv. 11b, 12b; cf. 8b, 10b; cf. Kennedy, 1984:

[1288] Duke (1985: 106) states that, ". . . those who refer to him as 'the man', whether innocently (4:29; 9:11) or contemptuously (5:12; 9:16, 24; 10:33; 11:47, 50; 18:17, 29), are guilty of gross understatement".

[1289] Bennema (2009: 104) states that, "When 'the Jews' ask who gave him those instructions, the invalid cannot answer since he does not know his benefactor's identity. Therefore 'the Jews' cannot pursue the issue further (5:12-13). Until this moment, the invalid perceives Jesus only as 'the man who healed him'". Cf. Newman and Nida, 1980: 147-8; Stibbe, 1993: 73-6; Painter, 1993: 219-22; Carson, 1991: 244-5.

[1290] Carson (1991: 244) opines that, "The Synoptic Gospels record a number of incidents in which Jesus' activity on the Sabbath becomes the focus of controversy (Mark 2:23-3:6; Luke 13:10-17; 14: 1-6; cf. Matthew 12:1-14). All the gospels report that disputes between Jesus and the Jewish authorities over the Sabbath were so sharp that they figured prominently in the rising desire to kill Jesus".

14-5; Culpepper, 1993: 138).[1291] The healed man quotes Jesus in order to report the Jew how his words turned to be an 'utterance of power' (v. 11). The Jews quote the same utte order to raise a question about his identity (v. 12). Thus the same utterance is appeared levels within the charactorial framework: for Jesus, those are words of authority (v. 8b); invalid, it was an experience (v. 11b); and for the Jews, it was a controversial issue (v. Sloyan, 1988: 79-80). The three utterances of the slot function as follows: *first*, the l attitude of the Jews toward the issue is reflected (v. 10; cf. Bennema, 2009: 103);[1292] *sec* healed man's escapism from the accusation is brought to the notice of the reader;[1293] and search for the identity of Jesus is emphasised (cf. Lee, 1994: 102-3).[1294] All these fu elements contribute to the controversial nature of the dialogue. Schnackenburg (1980: 2: that, "The fourth Gospel . . . acknowledges the provocative function of revelation in these for all those who are caught up in a purely human way of thinking (cf. 5:44)". The dialogu episode turns from a sign-oriented one in the first slot (vv. 1-9a) to a controversy-centere the second slot (vv. 9b-13; cf. Thatcher, 2001: 191-7).[1295]

The narratorial framework of the miraculous event and the controversial nature of the function as rhetorical devices in order to direct the attention of the reader toward Je Kennedy, 1984: 14-5; Genette, 1980: 25-9). The narrator's note at v. 13 put an end to the generating suspense about the identity of the healer.[1296] The juridical concerns of the J their search for the identity of Jesus, and the witness of the man about him (i.e., irrespectiv unknowing about his identity) are strategically fixed within the narrative framewo

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[1291] Dodd (1963: 178) is right in saying that, "The dialogue is connected somewhat artificially with the mirac the question of Sabbath observance which it raised". See Dodd, 1960: 319-20; Carson, 1991: 244-5; Stibbe, 6; Malina and Rohrbaugh, 1998: 112; Newman and Nida, 1980: 147-8; Painter, 1993: 219-22. The healed r about him as one made him well and said to him Ἆρον τὸν κράβαττόν σου καὶ περιπάτει; the Jews in invalid about the man who said Ἆρον καὶ περιπάτει. Beasley-Murray (1987: 74) says that, "It is . . . extraor the Jewish leaders had no regard for the healing of a man who had been crippled for almost a lifetime; concern was for the breaking of a Sabbath rule as defined in their tradition".

[1292] At the same time they abnegate the miraculous activity of Jesus.

[1293] Dodd (1960: 320) is of the opinion that, "The transition from the narrative of the healing at Bethe discourse which follows is made by way of a dialogue which arises with dramatic propriety out of the situati close of the narrative we learn (v. 9b) that the healing took place on a Sabbath, and this provoked criticism Jews'". Moloney (1998: 168-9; cf. Painter, 1993: 219-222) puts it: "The man does not accept responsibili infringement of Sabbath practice; he only did what the stranger asked him to do (v. 11; cf. vv. 8-9)".

[1294] Culpepper (1993: 138) says that, "Neither the narrator's explanation that there was a crowd there (5:1 man's report that Jesus made him 'whole' is sufficient to offset the impression that the lame man repres whom even the signs cannot lead to authentic faith". Cf. Carson, 1991: 244-5; Newman and Nida, 1980: 147 1993: 73-6; Malina and Rohrbaugh, 1998: 112.

[1295] Painter (1993: 221) observes that, "In John dialogue often signals disputation. The dialogues, not as el those of John 9, nonetheless follow the same dramatic pattern where only two characters or groups appear on a time, heightening the dramatic effect and emphasising the force of the conflicts". For more details about and dramatic discourse', refer to Bowles, 2010: 7-30. Also see Sloyan, 1988: 80; Genette, 1980: 33, 173; S 1999/2003: 149-70; Womack, 2011: 91-3; Baldick, 1990: 61-2.

[1296] Stibbe (1991: 22; cf. Wallace, 1996: 583) states that, "In 5:13, we learn that Jesus had slipped away (when the Pharisees arrived to interrogate the cripple at the pool". Cf. Thomas, 1995: 14; Painter, 1989: 3 2007: 59; Moore, 1989: 25-40.

rhetorical intentions (cf. Vorster, 2009: 505-78; Mack and Robbins, 1989: 1-29).[1297] The chiastic structure of the slot (see Diagram 32) and the repetitive linguistic phenomenon of Jesus' utterance (vv. 8b, 11b, 12b) within it persuade the reader for having further knowledge about the person and work of Jesus (cf. Greenstein, 2003: 651-66; Funk, 1988: 1-26).

7.2.3. Slot Three (5:14) and Slot Four (5:15)

The content of the third and the fourth slots (vv. 14 and 15) can be understood only in relational terms.[1298] The setting of the third slot is 'in the temple' (ἐν τῷ ἱερῷ)[1299] and the interlocutors are Jesus and the healed person (cf. Resseguie, 2001: 134-6; Hakola, 2005: 113-4). The narrator shifts the setting from '(by) the pool' (v. 2) to 'the temple' (v. 14a) in order to tell the story contextually (cf. Wallace, 1996: 561).[1300] The festival season is an appropriate setting of the narrative in order to introduce religious themes like Sabbath breaking and related controversies (i.e., sign and sin; cf. Beutler, 2006: 15; Asiedu-Peprah, 2001: 233-4). Jesus takes the initiative and he finds (εὑρίσκει) the man in the Temple (v. 14a; cf. Culpepper, 1983: 139; Robertson, 1932: 82; see Table 44).[1301] The utterance in v. 14 has to be viewed from the standpoint of the interlocutors' searches, i.e., Jesus' search for the healed man (v. 14a) and the man's search for the healer (vv. 11, 13).

John 5:14	Overview
v.14: μετὰ ταῦτα εὑρίσκει αὐτὸν ὁ Ἰησοῦς ἐν τῷ ἱερῷ καὶ εἶπεν αὐτῷ, Ἴδε ὑγιὴς γέγονας, μηκέτι ἁμάρτανε, ἵνα μὴ χεῖρόν σοί τι γένηται.	(1) The third slot (v. 14) of the episode introduces only one utterance unit and that is of Jesus (v. 14b); (2) While the first two slots are introduced as explicit dialogues (vv. 1-9a, 9b-13), the third slot is introduced as an implicit dialogue (v. 14b); (3) While Jesus is absent in the second slot (vv. 9b-13), here he 'finds' the healed man and convinces him about his identity. That leads the healed man to 'go away' and utter about the identity of Jesus (v. 15); (4) Jesus' action of finding the man, the interaction between them, and the man's action of going and telling reveal the implicit nature of the dialogue.

Table 44: The dialogue of 5:14 within the narratorial framework

[1297] Court (1997: 75) says that, "An important aspect of a speech is the kind of strategy employed to strengthen the argument and to derive from it the maximum persuasive power".

[1298] While versus 14 and 15 and their utterance units are emerging out of two settings, the actions of the characters (i.e., Jesus' search for the man, the man's reporting, and the Jewish attempt to persecute) are closely connected.

[1299] The pool lay just north-northeast of the temple area—an indication of the evangelist's knowledge of Jerusalem in the days before the Roman destruction. See Brown, 1966: 208.

[1300] Ridderbos (1987/1997: 188) mentions that Jesus 'found' the man in the temple courtyard near where he had been healed.

[1301] Sloyan (1988: 80) says that, "The two men are 'found' by Jesus (v. 14; 9:35), a soteriological phrase". Cf. Barrett, 1978: 255; Moloney, 1998: 169; Beasley-Murray, 1987: 74; Malina and Rohrbaugh, 1998: 112; Blomberg, 2001: 110; Painter, 1993: 221-4; Carson, 1991: 245.

Jesus' utterance in v. 14b (i.e.,"Ἰδε ὑγιὴς γέγονας and μηκέτι ἁμάρτανε)[1302] implicitly ma point clear that the person who was healed should believe and become a follower.[1303] Köste (2004: 182) says that, "The syntax of Jesus' command stresses urgency and possibly imp the man must, in the future, desist from a pattern of sin".[1304] The statement of Jesus strengthens the controversial nature of the episode as it reaffirms the healing that took pla Sabbath day and connotes a notion of forgiveness of sins (cf. Van der Watt, 2005a: 101 Moloney (1998: 169; cf. Culpepper, 1983: 139; Quast, 1991/1996: 42) is of the opinion th will lead to the man's being worse off than he was in his earlier long-suffering physical c (v. 14; cf. v. 5) . . . . The man's physical problems have been overcome, but Jesus' warni that more is at stake. Sin will lead to a situation that is more damaging than physical illn Thus implicit semantic domains of the dialogue reveal the wholistic healing (i.e., both phys 'forgiveness of sin') and a demand for the discipleship of the man.

The utterance of Jesus in v. 14b led the man to "go away" (ἀπῆλθεν) in order to report the of Jesus to the Jews. This 'went away talk' with the Jews creates a separate setting wi episode (cf. Ridderbos, 1987/1997: 188). It is not only the setting but also the interlocu change.[1307] Therefore, v. 15 has to be considered as a separate slot (i.e., fourth) of dialo Moloney (1998: 169) says that, "There is separation between Jesus and the man, as the latt away' (v. 15a: ἀπῆλθεν ὁ ἄνθρωπος) to answer the question asked by 'the Jews' in v. Westcott, 1958: 83). There are no signs of 'following' or faith in this 'going away' to re

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[1302] With the use of μηκέτι a prohibition is brought to the notice of the reader (cf. Wallace, 1996: 487).

[1303] Westcott (1958: 83) comments that, "The healing was incomplete till its spiritual lesson was brought o Though Christ had withdrawn from the multitude He sought (cf. 1:43; 9:35) the object of His mercy; and s least the man had already learnt, that he repaired to the temple, as we must suppose, to offer thanks the restoration directly after his cure". Cf. Ridderbos, 1997: 189; Malina and Rohrbaugh, 1998: 112; Blombe 110; Painter, 1993: 221-4; Beasley-Murray, 1987: 74; Barrett, 1978: 255; Morris, 1995: 272.

[1304] Newman and Nida (1980: 150) say that, "Jesus' command and warning, 'so stop sinning or something v happen to you', should not be taken to imply that Jesus was saying that the man's illness was caused by Evidently the man had been lame since birth. 'Stop sinning' may be rendered 'cease your sinning' or 'no lon Moloney (1998: 173) notes that, "The narrative of a cure and its aftermath—interrupted by the expression μ and the change of place in v. 14—is resumed. In the light of the interpretation suggested for v. 14 the cu inability to transcend the fact that 'Jesus' had healed him is remarkable".

[1305] Quast (1991/1996: 42) says that, "Jesus, and not the paralytic, is the central figure of the narrative. Again characteristic knowledge of people (5:6, 14), Jesus took all the initiative in resurrecting the man to a new life".

[1306] Moloney (1998: 169) opines that, "His [healed man's] most recent encounter in the Temple, where Jesu himself as someone who transcends the Sabbath (v. 14), has made no lasting impact on the cured man. H moved since his original assessment of Jesus in v. 7: 'Sir, I have no one (Κύριε, ἄνθρωπον οὐκ ἔχω)'". 1993: 96; Brown, 1966: 208; Painter, 1993: 221-4; Blomberg, 2001: 110; Barrett, 1978: 255; Beasley-Mur 74; Malina and Rohrbaugh, 1998: 112.

[1307] While in the third slot Jesus and the healed man are the interlocutors, in slot four the healed man and th the dialogue partners (cf. vv. 14 and 15).

[1308] Robertson (1932: 82) comments about the use 'went away and told' as follows: "Both aorist active in Instead of giving heed to the warning of Jesus about his own sins he went off and told the Jews that now he k the man was who had commanded him to take up his bed on the Sabbath Day, to clear himself with the ec and escape a possible stoning". Cf. Malina and Rohrbaugh, 1998: 112; Blomberg, 2001: 110; Carson, 1 Beasley-Murray, 1987: 74; Barrett, 1978: 255; Newman and Nida, 1980: 149-50.

name of a human being, 'Jesus', to 'the Jews' (v. 15b; cf. Culpepper, 1983: 139)".[1309] The man's response is recounted through the language of the narrator in v. 15b (see Table 45).

John 5:15	Overview
v.15:ἀπῆλθεν ὁ ἄνθρωπος καὶ ἀνήγγειλεν τοῖς Ἰουδαίοις ὅτι Ἰησοῦς ἐστιν ὁ ποιήσας αὐτὸν ὑγιῆ.	(1) The fourth slot (v. 15) of the episode introduces only one utterance unit (v. 15b), that is of the healed man; (2) While the first two slots are introduced as explicit dialogues (vv. 1-9a, 9b-13), the third and the fourth slots are introduced as implicit dialogues (vv. 14b, 15b); (3) The utterance unit of the fourth slot is introduced in passive voice format (v. 15b); (4) The healed man's 'went away' and his reporting to the Jews (v. 15) and the Jewish reaction to Jesus (vv. 16-18) provide seams of dialogue within the text; (5) While Jesus is present in the first and the third slots (vv. 1-9a, 14), he is absent in the second and the fourth slots (vv. 9b-13, 15).

Table 45: The dialogue of 5:15 within the narratorial framework

Jesus' utterance to the man in the third slot (v. 14) and the man's reporting to the Jews in the fourth slot (v. 15) have implicit references of dialogues (cf. Culpepper, 1983: 26, 138, 139). The following observations are important to note: *first*, Jesus does not reveal his personal details to the man in his utterance in v. 14; but the man is able to recall his name (i.e., Ἰησοῦς ἐστιν, cf. Wallace, 1966: 458, 539) and his activity (ὁ ποιήσας αὐτὸν ὑγιη) to the Jews (v. 15);[1310] *second*, the man's unfamiliarity with Jesus is recorded by the narrator in v. 13: "the man who had been healed did not know who it was" (cf. v. 12); but now he is able to tell about who the healer is (v. 15);[1311] and *third*, the man is knowledgeable about the identity of Jesus only after his meeting with him in the temple (cf. Ridderbos, 1987/1997: 188-90; Windisch, 1993: 40).[1312] The reader of the story experiences surprise as the man is now able to share about the name and identity of Jesus.[1313]

[1309] Although the man clearly "represents a particular response to the gospel" (Ridderbos, 1997: 190), "all interest in him ceases after v. 15" (Bultmann, 1971: 243). Indeed, he is a representative of unbelief and "is going nowhere in faith" (cf. Köstenberger, 2004: 183).

[1310] "According to Staley (1991: 62-3)", Bennema (2009: 106) says, "the man's action in 5:15 should be understood positively—by supplying the name of the healer the man hopes 'the Jews' will be impressed. Thus the man serves in his own way as a faithful witness".

[1311] Neyrey (2007: 103) says that, ". . . although this healing should bring respect and honor to Jesus (see Mark 1:28, 45; Luke 7:16-17), it instead precipitates a controversy that seeks to shame him (5:15). Nevertheless, the story formally contains the elements of a typical healing story".

[1312] Asiedu-Peprah (2001: 26) says that, "The man defends himself by pointing to another person whose identity he presently does not know as the instigator of his action (5:11). He eventually identifies this other person as Jesus to 'the Jews' (5:15)".

[1313] Some of the principles of 'Conversation Analysis' (CA) have to be considered here in order to know the implicit nature of the text (cf. Tan, 1993: 51). Bowles (2010: 36-7) says that, "The task facing the analyst is to identify a *storytelling episode* within a stretch of talk. The simplest method is to amalgamate teller and listener contributions into a main story line made up of narrative clauses and propositions". This method helps us to see the way the narrator communicates the story with the reader through both explicit and implicit references.

These observations make the reader reconsider the possibility of a dialogue between Jesus healed man in the temple.[1314] A reader who reads the third and fourth slots together ca distinguish seams of implicit dialogues. The abbreviating tendencies of the narra conspicuous here. The semantic details of the fourth dialogue can be summarised into 'the of Jesus'.

The dialogic forms of the two slots can be understood in the following way (cf. Muilenbur 65-76; Chandler, 2002/2007: 189). Jesus' utterance to the man in the third slot maint following sequence: *first*, it reaffirms the factor of healing (v. 14a; ὑγιὴς γέγονας); *secona* is given in the form of a command (v. 14b; μηκέτι ἁμάρτανε); and *third*, the result is base man's obedience to the command (v. 14c; ἵνα μὴ χεῖρόν σοί τι γένηται). Jesus affirms o (v. 14a), on the basis of the affirmation he commands another thing (v. 14b), and on that suggests the result (v. 14c; cf. Stibbe, 1993: 73-6). Thus the utterance maintains an *affi command-result* sequence within itself. But the overall structure of the narrative sets up a (v. 14a), an *implicit dialogue* (v. 14), and a *subsequent action* (v. 15a) sequence. Molone 169) says that, "The characters in the story will continue to debate questions that surro proper celebration of the Sabbath, but such issues are transcended by Jesus' words to the the Temple".[1315] The utterance recorded (i.e., without inverted commas) in v. 15b is a voice statement. Its form can be identified as *information* about the identity of Jesus (cf. V 1958: 83; Bennema, 2009: 106).[1316] As in the case of the third slot, in the fourth slot too a (v. 15a), *implicit dialogue* (v. 15b), and the *resultant action* (v. 16) sequence is maintained (1993: 223; cf. Witherington, 1995: 139) states that, "In John 5:15 the healed man bec informer, reporting to the Jews, through the narrator, that 'Jesus is the man who m whole'".[1317] This is a clear sign of the abbreviating tendencies of John. The utterances rec v.14 and 15 in two different contexts (also between different interlocutors) can be under parts of dialogues that happened, *first*, between Jesus and the healed person and, *second*, Jews and the healed person (cf. Martyn, 1979: 69-70).[1318] Windisch (1993: 40) analyses structure of the five-slot episode of 5:1-18 in a sequential fashion.[1319] Once again, the

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[1314] Schnackenburg (1980: 2: 98) says that, "The second, apparently chance encounter between Jesus and t clearly regarded by the evangelist as intended by God (Jesus 'found' the man; cf. 9:35a). This meeting take the temple complex, where the evangelist situates Jesus' controversy with the Jews (7:28; 8:20, 59; 10 Barrett, 1978: 255; Carson, 1991: 245-6; Blomberg, 2001: 110; Malina and Rohrbaugh, 1998: 112; Newman 1980: 149-50.

[1315] Cf. Milne, 1993: 96; Barrett, 1978: 255; Blomberg, 2001: 110; Carson, 1991: 245-6.

[1316] Smith (1999: 133) discusses that, ". . . his [i.e., Jesus'] warning functions to anticipate the man's return Jews (v. 15). Now the man knows who Jesus is, and he 'reports' on Jesus to the Jews".

[1317] Hitchcock (1923/1993: 15; cf. MacRae, 1993: 103-13) says that, "The vividness, variety and progr scenes, together with the number, individuality, and distinctness of the characters; the play of question and pointed and allusive manner of the Master's sayings; the reality of His surroundings; and the growing inte narrative, give dramatic force and movement to the work". Cf. Blomberg, 2001: 110; Barrett, 1978: 255; Ne Nida, 1980: 149-50; Beasley-Murray, 1987: 74; Malina and Rohrbaugh, 1998: 112.

[1318] Talbert (1992: 122) says that, "When the man found out, he told that it was Jesus (vv. 13-15)".

[1319] Windisch (1993: 40; cf. Brooks, 1984: 3-5; Martyn, 1979: 69-70; Chatman, 1978: 43-7; Ricoeur, 19 Coloe, 1989: 3-6) states that, "It (i.e., the story of the paralysed man) runs to five scenes: Scene 1, the

nature of dialogues in the Johannine narratives is brought to the notice of the reader through these utterance units.[1320] In both cases, the *action-dialogue-action* format is sustained (cf. vv. 14-16).

The implicit dialogues in the third and the fourth slots (vv. 14 and 15) function as follows (cf. Van Dijk, 1976: 23-57). There is an interconnection between the first question raised by Jesus (v. 6b) and the present statement (v. 14a), i.e., between "Do you want to be made well?" (Θέλεις ὑγιὴς γενέσθαι;) and "You have been made well" (ὑγιὴς γέγονας).[1321] V. 14 plainly states that Jesus 'made him well' not just physically but also spiritually.[1322] While κράβαττόν stands out as a common word for both the first and the second slots (vv. 10, 11; cf. vv. 8, 9), the repetitive usage of ὑγιὴς (vv. 6b, 11, 14, 15) connects the first four slots together (cf. Windisch, 1993: 40; Powell, 1990: 36-7). Painter (1993: 222) remarks that, "Explicit is the emphasis on the fact that the man was made whole (ὑγιὴς), in Jesus' question (v. 6), the narration of the event (v. 9), the question of the Jews (v. 11), the statement of Jesus (v. 14) and the answer of the healed man (v. 15)". Jesus' ultimate aim through the sign is to make the person healthy, pure, sinless and wholesome.[1323] This factor is continually emphasised through the expression ὑγιὴς γέγονας.[1324] But all through the episode, the healed man gives no indication of "believing" or of becoming a follower of Jesus.[1325]

The third and fourth slots increase the controversial and dramatic situation within the episode by way of revealing the identity of Jesus (cf. Bowles, 2010: 7-30; Hitchcock, 1923/1993: 15-24).[1326]

'synoptic' pericope, but with particularly rich local colouring; Scene 2, deliberation between the healed man and the Jews . . . ; Scene 3, a further encounter between the healed man and Jesus (v. 14, cf. 9:35-38); Scene 4 (only sketched), the healed man informs the Jews that Jesus was his doctor (v. 15); Scene 5, the Jews meet with Jesus (the situation can only be surmised) and raise their objection (v. 16)". Brodie (1993: 234) sees time-related expressions and divisions within the text, like *first*, "After that was a feast . . ." (*meta tauta ēn* . . . , v. 1); *second*, "Now there was a person . . . thirty eight years . . ." (*ēn de* . . . . , v. 5); *third*, "Now it was the Sabbath . . ." (*ēn de* . . . , 9b); and *fourth*, "After that . . ." (*meta tauta* . . . , v. 14).

[1320] Fortna (2001: 215) counts 5:15-17 into the category of 'narrative'. He is not able to recognize the implicit references of dialogues in vv. 15 and 17. Maniparampil (2004: 241) structures the entire dialogue turned monologue section into three parts: *first*, healing of the paralysed (5:1-9); *second*, controversy (5:10-18); and *third*, discourse (5:19-47).

[1321] The latter part of Jesus' statement in the third slot (μηκέτι ἁμάρτανε, ἵνα μὴ χεῖρόν σοί τι γένηται) hints to the healed man's earlier sinful condition. See Blomberg, 2001: 110; Beasley-Murray, 1987: 74; Malina and Rohrbaugh, 1998: 112; Carson, 1991: 245-6; Barrett, 1978: 255; Painter, 1993: 221-4; Newman and Nida, 1980: 149-50.

[1322] Bennema (2009: 104) says that, ". . . in 5:14, Jesus moves to a spiritual level by introducing the concept of sin".

[1323] The repetitive style of the narrator in order to emphasise a certain factor is noticeable here ("made well"; cf. Falk, 1971: 42-50).

[1324] Köstenberger (2004: 182) says that, "The perfect verb tense in 'you have become well' (ὑγιὴς γέγονας) indicates the man's continual state of well-being, perhaps in contrast to other healings at that site that proved less than permanent". Cf. Painter, 1993: 221-4; Morris, 1995: 272; Barrett, 1978: 255; Blomberg, 2001: 110; Carson, 1991: 245-6; Malina and Rohrbaugh, 1998: 112; Milne, 1993: 96.

[1325] Quast (1991/1996: 42) says that, ". . . there are several hints that he was a dull man of little initiative, faith, insight, moral character, or even gratitude (John 5: 7, 13-15)". Ridderbos (1987/1997: 190) opines that, "This story thus represents a particular response to the gospel, one with which, without any further explanation, the Evangelist unmistakably confronts his readers". Cf. Barrett, 1978: 255; Painter, 1993: 221-4; Carson, 1991: 245-6; Newman and Nida, 1980: 149-50; Blomberg, 2001: 110; Beasley-Murray, 1987: 74.

[1326] Robertson (1932: 82; cf. Elam, 1980: 135-207; Brodie, 1993: 151-2; Hess-Lüttich, 1985: 199-214; Harrop, 1992: 10-16) comments about v. 14 as follows: "Dramatic present as in 1:45, possibly after search as in 9:35".

The revelatory character of the dialogues and the worldview of the narrator i characteristically within the slots. While the healed man retreats after the fourth slo advances with his messianic claims (vv. 17b, 19b-47). As Warren and Wellek (1955: 21 that, pleasure and utility coalesce within the text. While the reader enjoys the aesthetic va the pleasure of the text, s/he also is persuaded by it 'to be made whole'.[1327] The narrator a the person and work of Jesus by means of the characters of the story.[1328] His method of em dialogues in implicit language induces reader to get involved in the activity of meaning-ma

7.2.4. Slot Five (5:16-18)

The first four slots of dialogue guide the reader toward a conflict-oriented dialogue betwe and the Jews. The third, fourth and fifth dialogues are implicit in nature as the narrator i only the most important statements made by the character(s) (vv. 14b, 15b, 17b).[1329] Th first time in the episode Jesus and the Jews interact face to face as dialogue partners. The r begins with the expression καὶ διὰ in v. 16 and the narrator describes the development of in the following sequence: *first*, a reference to the Jewish persecution (v. 16a; ἐδίωκον); another mention of the Sabbath controversy (v. 16b; cf. Weiss, 1991: 311-21); *third*, the utterance of the episode: Ὁ πατήρ μου ἕως ἄρτι ἐργάζεται κἀγὼ ἐργάζομαι (v. 17); *fourth*, an antagonistic attitude of the Jews toward Jesus (v. 18; cf. Dodd, 1963: 317; Tv 2001: 139).[1331] Moloney (1998: 170; cf. Westcott, 1958: 83-4) describes:

> 'The Jews' interpret Jesus' words accurately. According to their judgment he offends on three sc *first*, He has broken the Sabbath by telling the man to carry his mat and by healing (v. 18b); *secon* has called God his Father by claiming that the one who works on the Sabbath is his Father (v. 18c) *third*, He has made himself equal to God by claiming that as God works on the Sabbath, so does h 18d).

[1327] The narrator's dialogue with the reader is a major factor to emphasise here (cf. Moore, 1989: 25-6; 1993: 25-64). For more details about the reader and the text interactions, refer to Thiselton, 1992: 1-10; Van Lausberg, 1988: 37-145; Classen, 2000: 91-8; Van Dijk, 1976: 23-57.

[1328] This helps the narrator to sustain the testimonial function of the dialogues within the overall structur (1999: 23) says that, "This function (also called the function of attestation) refers to the relationship (effecti or intellectual) that the narrator has to the story s/he tells. The narrator can fulfill this function in various example, by indicating the sources of his/her information, the degree of precision of his/her memories, or th that the story (or a part of it) awakens in him/her".

[1329] Robertson (1932: 83) states that, "Jesus puts himself on a par with God's activity and thus justifies his h the Sabbath". Cf. Blomberg, 2001: 110-1; Malina and Rohrbaugh, 1998: 112-3; Barrett, 1978: 255-6; Beasley 1987: 74-5; Carson, 1991: 247-50; Newman and Nida, 1980: 150-2.

[1330] Moloney (1998: 169) states that, "The narrator states that the man's evidence against Jesus' being the broke Sabbath legislation is the reason for 'the Jews'" instituting a legal process and persecuting him (v. 16). δίωκειν means both 'to persecute' and 'to bring a charge against, to prosecute'".

[1331] Robertson (1932: 83) comments that, "John repeats this clause 'they sought to kill him' in 7:1, 19, 25; Their own blood was up on this Sabbath issue and they bend every energy to put Jesus to death. If this is a this bitter anger, murderous wrath, will go on and grow for two years". Cf. Blomberg, 2001: 110-1; Nev Nida, 1980: 150-2; Malina and Rohrbaugh, 1998: 112-3; Beasley-Murray, 1987: 74-5; Barrett, 1978: 255-6.

Jesus'central statement in v. 17b became a blasphemy according to the Jewish law and they are seeking all the more to kill him (vv. 16-18). A dialogue is implied as Jewish antagonism is on an increase throughout vv. 16-18.[1332] There is every possibility of a dialogue between Jesus and the Jews on legal grounds as the word ἐδίωκον (v. 16) can also mean 'bringing charge against somebody'.[1333] In the fourth slot, the explicit topic of discussion is disclosure of Jesus' identity. In the fifth slot, Jesus' utterance points the reader toward an important theological position regarding equilibrium: *first*, equilibrium between the Father and Jesus; and *second*, one between the Father's work and Jesus' work (cf. Rensberger, 2001: 15-23; Culpepper, 1983: 114, 140).[1334] Even though the repetitive statements, ἆρον τὸν κράβαττόν σου καὶ περιπάτει and ὑγιὴς γέγονας, are predominant all through the five slots, the last statement Ὁ πατήρ μου ἕως ἄρτι ἐργάζεται κἀγὼ ἐργάζομαι (v. 17b) can be considered the punch line of the entire episode.[1335] The semantics of the implicit dialogue points out the equality of Jesus' work with that of the Father (see Table 46).[1336]

John 5:16-18	**Overview**
v.16:καὶ διὰ τοῦτο ἐδίωκον οἱ Ἰουδαῖοι τὸν Ἰησοῦν, ὅτι ταῦτα ἐποίει ἐν σαββάτῳ. v.17:ὁ δὲ [ιησοῦς] ἀπεκρίνατο αὐτοῖς, Ὁ πατήρ μου ἕως ἄρτι ἐργάζεται κάγὼ ἐργάζομαι. v.18:διὰ τοῦτο οὖν μᾶλλον ἐζήτουν αὐτὸν οἱ Ἰουδαῖοι ἀποκτεῖναι, ὅτι οὐ μόνον ἔλυεν τὸ σάββατον, ἀλλὰ καὶ πατέρα ἴδιον ἔλεγεν τὸν θεὸν ἴσον ἑαυτὸν ποιῶν τῷ θεῷ.	(1) The fifth slot (vv. 16-18) of the episode introduces only one utterance unit, that is of Jesus (v. 17b); (2) While the first two slots are introduced as explicit dialogues (vv. 1-9a, 9b-13), the third, the fourth and the fifth slots are introduced in the form of implicit dialogues (vv. 14b, 15b, 16-18); (3) While Jesus is present in the first, the third and the fifth slots (vv. 1-9a, 14, 16-18), he is absent in the second and the fourth slots (vv. 9b-13, 15); (4) The fifth slot begins in the form of a pure narrative (v. 16), advances as an implicit dialogue (v. 17), and concludes as yet another narrative (v. 18).

Table 46: The dialogue of 5:16-18 within the narratorial framework

[1332] Neyrey (2007: 106) says that, ". . . Jesus' remark in 5:17, while justifying his Sabbath actions, takes the crisis to a new level: 'My Father is still working, and I also am working'". Cf. Robertson, 1932: 83-4; Witkamp, 1985: 19-47; Wallace, 1996: 649.

[1333] The expression ἐδίωκον is the third person plural imperfect active indicative of διώκω, which means "to put in rapid motion", "to pursue", "to follow", "pursue the direction of" (Luke 17:23), "to follow eagerly", "endeavour earnestly to acquire" (Rom 9:30, 31; 12:13), "to press forwards" (Phil 3:12), and "to pursue with malignity, persecute" (Matthew 5:10, 11, 12, 44). The movements recorded between Jesus' utterances in v. 17 and v. 19 also prompt the reader to think about a dialogue between Jesus and the Jews. Cf. Perschbacher, 1990: 104-5; Dodd, 1963: 317; Quast, 1991/1996: 42-3; Schneiders, 1999/2003: 149-70; Beasley-Murray, 1987: 74-5; Carson, 1991: 247-50; Barrett, 1978: 255-6; Blomberg, 2001: 110-1; Malina and Rohrbaugh, 1998: 112-3.

[1334] Nicol (1972: 117) says that, ". . . the word *ergon* indicates how closely the works and words are related, but it also more specifically reveals much about the relation between event and interpretation".

[1335] Martyn (1979: 69-70) opines that, "One is tempted to find in verses 16-18 a fifth scene in which the actors are Jesus and the Jews. However, if we are to think of a fifth scene at all, we should probably allot to it verses 16-47, and we should then call it a sermon preached by Jesus to the Jews". Cf. Newman and Nida, 1980: 150-2; Blomberg, 2001: 110-1; Beasley-Murray, 1987: 74-5; Carson, 1991: 247-50; Barrett, 1978: 255-6.

[1336] O'Day (2001: 29-30) says that, "The interrelationship of theology and christology in FG is clearly seen in the names FE uses for God. God is referred to as 'the one who sent me [Jesus]' (John 4:34; 5:38; 8:29) and as 'the Father' (5:17; 6:45; 14:16). Both of these titles highlight God's relationship with Jesus".

The fifth slot's central focus is the controversial dialogue between Jesus and the Jews. dialogue unfolds in an implicit format. Painter (1993: 221) states that, "John 5:1-18 is complex pronouncement story because the evangelist has transformed a simple miracle sto rejection story. The memorable pronouncement comes at the conclusion of a set of di followed only by the narrator's indication of the rejection of Jesus by the Jews who (ἐζήτουν) to kill him".[1338] The dialogue keeps the Sabbath controversy at the centre, a reveals Jesus' relationship with the Father (Ὁ πατήρ μου ἕως ἄρτι ἐργάζεται κἀγὼ ἐργ *second*, directs reader's attention toward the protagonist, *third*, teaches the Jews through a discourse in vv. 19-47, and *fourth*, persuades the reader to be made whole.[1339] The whole r is told in order to lead the reader to the most important christological statement in v. 17. I leads him/her toward the Jewish animosity narrative in v. 18 and the succeeding mo section in vv. 19-47 (cf. Sloyan, 1988: 80; Resseguie, 2005: 113).[1340] Thus the plot structu story is progressive and systematic in effect (cf. Ricoeur, 1985: 2: 7-8; Brooks, 1984: narrator's use of literary and stylistic elements, like *explicit* and *implicit* dialogues (vv. 1-9 cf. vv. 14, 15, 16-18), portrayal of the *presence* and *absence* of the protagonist (vv. 1-9, 14 cf. vv. 10-13, 15), and the *foregrounding* and the *backgrounding* of the interlocutors rhetorical in fashion.[1342] Köstenberger (2004: 183) is right when he says that, "Jesus' ar

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[1337] Westcott (1958: 84) says that, "The form of the sentence is remarkable. Christ places His work as co-ord that of the Father, and not as dependent on it". Painter (1989: 35) states that, "In fact there is a sense in which the paradigmatic rejection story. It provides the dual bases for Jewish rejection of Jesus, as a law-breaker and blasphemer (5:17; 10:33) and describes the rejection in terms of persecution and the attempt (ἐζήτουν) to (5:18)".

[1338] Painter (1993: 215; cf. Witkamp, 1985: 19-47; Robbins, 1989: 1-29) opines that, "Though the develc dialogues in the context of conflict Jesus is made to justify his action with a *pronouncement*: 'My Father i until now, and I am working', 5:17". Witherington (1995: 139) considers v. 17b as the *agency language* of Bennema, 2002: 111; Witkamp, 1985: 19-47; Brodie, 1993: 245; Duke, 1985: 47-8, 73-4.

[1339] Blomberg (2001: 110-11) is of the opinion that, "Verses 16-18 are best taken as the conclusion to th story. Verse 17 contains a climactic declaration that makes verses 1-18 not only a healing miracle b pronouncement story, exactly as in Mark 2:1-12. At the same time, verses 16-18 prepare the way for th discourse that occupies the rest of John 5". See Resseguie, 2001: 62; Asiedu-Peprah, 2001: 233-5; Mani 2004: 243; Duke, 1985: 77; Barrett, 1978: 255-6; Malina and Rohrbaugh, 1998: 112-3; Newman and Nida, 1 2; Carson, 1991: 247-50; Blomberg, 2001: 110-1. Moloney (1998: 170; cf. Weiss, 1991: 311-21) points "From this point on there is a trial in process, and the protagonists are 'the Jews' who act as accusers and J defends himself by revealing the truth. Jewish Sabbath theology lies behind the process". Moloney (1998: 17 says, "A trial has been set in motion in which the accusers and the defendant have different answers to question". Cf. Quast, 1991/1996: 42; Robbins, 1989: 1-29; Talbert, 1992: 124; Beasley-Murray, 1987: 74-5.

[1340] Stibbe (1993: 77) says, ". . . two charges are brought by them: that Jesus performed the miracle on a which broke the Law, and that he was calling God his Father, thereby implying equality with God (v. 18). T of 'equality with God' is the paramount one". Painter (1989: 34-5) says, ". . . the first account of an atten Jesus (5:18). This concludes the rejection story, though the evangelist has developed a lengthy discourse setti basis and meaning of the pronouncement (5:17), which is the text of the discourse (5:19-30)".

[1341] While Jesus is foregrounded at the climax of the story, the Jews and the healed man are backgrounded (v While Jesus is the only speaker in vv. 16-47, the Jews and the healed man are mere speactators.

[1342] Bennema (2009: 108; cf. Thomas, 1995: 19-20; Lee, 1994: 100-1) says that, "Jesus expounds his sta 5:17, revealing that he is on a par with God because he has authority to give life and to judge, bc prerogatives". Cf. Lausberg, 1998: 2-35; Black, 2001: 2; Warren and Wellek, 1955: 3-12; Fiorenza, 2001: 43

5:17 becomes the foundation for 5:19-47".[1343] The setting of the story changes in all the five slots. The narrator reveals that the setting of Jesus' dramatic action is 'this world' and the characters are the flesh-and-blood personalities.[1344] From a reader's point of view, the dramatic, dialogic, controversial and act and action oriented structure of the episode is pragmatic and communicative (cf. Van Dijk, 1976: 23-57).[1345] The communication between the narrator and the reader facilitates the dialogue beyond the textual horizon (cf. Vanhoozer, 1998: 27-8; Thiselton, 1992: 1-10). While the content of the dialogue is Jesus' equality with the Father, it is presented in the form of an implicit (here, controversial) dialogue. It guides the reader toward the source of Jesus' authority and power, i.e., his Father in heaven.

7.3. The Dialogues (5:6-18) and the Monologue (5:19-47)

John chap. 5 begins the Sabbath controversy and strengthens the sharp conflict that begun in chap. 2 (vv. 13-22) between Jesus and the Jewish authorities. In 5:19-47, Jesus elaborates on his statement in 5:17 and defends himself against the charges of his Jewish counterparts, i.e., he is a Sabbath breaker, and he is a blasphemer who claims to be equal to God (cf. Resseguie, 2005: 113).[1346] The monologue section in vv. 19-47 can be considered as an exposition of Jesus' statement in v. 17 (cf. Smith, 1999: 134-44; Schnackenburg, 1980: 2: 102-29).[1347] As Chatman (1978: 173-74) says that, "dramatic monologue subsumes that a character speaks to another, silent, character". The episode as a whole is narrated by the help of actions and movements, dialogues and a monologue, and traits of narratives. The following scholarly views enable us to understand the monologue section[1348] in relation to the five-slot dialogue section (vv. 19-47; cf. vv. 1-18).[1349] Painter (1993: 227; cf. Dodd, 1960: 326) discusses about v. 17 as follows: "It asserts the equality of his action with the action of the Father. But the *main line* of exposition in the ensuing discourse is that the Son does only the works of the Father, that there is an identity of his own action with the

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[1343] "Jesus said to them" (5:17): the Greek has "answered", not merely "said" (TNIV). The grammatical form of "answered" may suggest legal overtones (cf. 5:19; see Carson, 1991: 247; Köstenberger, 2004: 184). Cf. Newman and Nida, 1980: 150-2; Blomberg, 2001: 110-1; Carson, 1991: 247-50; Malina and Rohrbaugh, 1998: 112-3; Beasley-Murray, 1987: 74-5; Blomberg, 2001: 115-8; Barrett, 1978: 255-6.

[1344] Harrop (1992: 16) opines that, "Theatre performance is a highly complex mimesis, and any one sign will retain the multifarious possibilities that all other signs have fed into it". Cf. Green, 2003: 11-36; Lee, 1994: 98-107; Brant, 2004: 172; Elam, 1980: 135-207; Brodie, 1993: 245; Smith, 1999: 132-4.

[1345] Cf. Funk, 1988: 27-58; Tan, 1993: 28-9; Van Dijk, 1985: 50; Bowles, 2010: 7-30.

[1346] Westcott (1958: 84) opines that, "By the 'work' of the Father we must understand at once the maintenance of the material creation and the redemption and restoration of all things, in which the Son co-operated with Him (Heb 1:3; Eph 1:9-10)". Cf. Köstenberger, 2004: 183; Painter, 1993: 214-27; Newman and Nida, 1980: 151.

[1347] Westcott (1958: 84) says that, "The first part of the comprehensive answer of the Lord to the Jews deals with His Nature and prerogatives: *first*, in relation to the Father (vv. 19-23); and *second*, in relation to men (vv. 24-29)". Westcott (1958: 88) further says that, "This (vv. 30-47) second main division of the discourse consists, like the first, of two parts. The witness to the Son is first laid open (vv. 31-40); and then the rejection of the witness in its cause and end (vv. 41-47)". See Brown, 1966: 216-30; Barrett, 1978: 257-70; Carson, 1991: 250-66; Painter, 1993: 227-52; Köstenberger, 2004: 184-95; Moloney, 1998: 176-90; Milne, 1993: 100-2; Blomberg, 2001: 112-8.

[1348] Witherington (1995: 141-47) prefers to call this section a 'discourse' than a 'monologue'.

[1349] Beasley-Murray (1987: 75-81) divides the two sections under the following titles: *first*, "Jesus the life-giver and judge" (vv. 19-30); and *second*, "witness to Jesus in face of Jewish unbelief" (vv. 31-47).

action of the Father because of his dependence on the Father (5:19-21, 23-27)". Blomber
112; cf. Witherington, 1995: 141-7) opines that, "The passage falls logically into two
verses 19-30 Jesus explains that as the divine Son he is merely imitating his Father; in vers
he provides corroborating testimony to the truth of his claims".[1350] Brown (1966: 216) s
"The Sabbath motif was dominant in the healing at Jerusalem; and in the discourse it com
fore, not only explicitly in v. 17 but implicitly in the reference to the power to give lif
judge in vv. 19-25".[1351] These scholars attempt to see the logical connection between the
dialogue (vv. 1-18) with the succeeding monologue (vv. 19-47; cf. Chatman, 1978:
Maniparampil, 2004: 243-7).[1352]

In 5:19, the episode turns from the five-slot dialogue to a dramatic monologue (until v. 47
19-29, the narrator emphasises "Telling the Truth" aspects (see the Ἀμὴν ἀμὴν λέ
expressions in vv. 19, 24, and 25; cf. Talbert, 1992: 124-5).[1353] In this section, Jesus em
his equality with the Father. In the latter section (vv. 30-47), confirmatory testimonies to J
introduced (cf. Sloyan, 1988: 77-84; Quast, 1991/1996: 42-6). The five-slot dialogue sec
1-18) is integrally connected to the two-level monologue section (vv. 19-47; cf. Smith, 19

[1350] Moloney (1998: 177, 186) structures vv. 19-47 as follows: *first*, vv. 19-30: (a) A theological introduc
with the relationship of love and dependence that exists between Father and Son, and the fruits this relation
bear for those listening to the discourse (vv. 19-20); (b) As the Father gives life, the Son exercises an a
judge: it is given to him by the Father (v. 21); (c) The basis of the Son's authority to judge: it is given to h
Father (v. 22); (d) Jesus addresses the audience, insisting on the need to honor both the Father and the Son (
The hour is coming . . . when they will hear the voice. Jesus is the life-giver, but judgment is closely asso
24-25); (f) The basis of the Son's authority to give life: it is given to him by the Father (v. 26); (g) The Son
his authority to judge as the Son of Man (v. 27); (h) The hour is coming when (they) will hear the voice. J
judge, but life-giving is closely associated (vv. 28-29); and (i) A theological conclusion deals with the d
between the one who sends and the one sent, and the fruits this relationship could bear for those listen
discourse. *Second*, vv. 31-47: (a) Jesus raises the problem of an acceptable witness (vv. 31-32); (b) Wit
presented to "the Jews" (vv. 33-40): (i) John the Baptist (vv. 33-35); (ii) The works of Jesus (v. 36); and (iii)
of the unseen Father (vv. 37-40); (c) Jesus presents contrasting understandings of *doxa* (vv. 41-44); and
Jews" are accused by the writings of Moses (vv. 45-47). According to Blomberg (2001: 112), "The char
Jesus leads him to reply with an uninterrupted discourse that occupies the rest of John 5. In fact, it is the only
of Jesus in the Fourth Gospel that is completely without interruption".

[1351] Moloney (1998: 177; cf. Elam, 1980: 173) observes that, "The Sabbath question continues to be ce
though the literary form shifts from a narrative built on action and dialogue (vv. 5-18) to a monologue (vv. 1
vv. 31-47). The same two players are present: as Jesus speaks, 'the Jews' are addressed". Moloney (1998: 1
states: "A trial is in progress in which 'the Jews' are the accusers (cf. v. 18) and Jesus is the defendant (vv. 1
vv. 31-47)". Stibbe (1993: 77) states that, "The passage is composed of five carefully related and sequential
material. All of them are unified by the legal symbolism of the Gospel". He (1993: 77) divides the five
follows: *first*, the prosecution, defence, charge and desired sentence (vv. 16-18); *second*, first defence
realized eschatology (vv. 19-25); *third*, second defence of Jesus—future eschatology (vv. 26-30); *fo*
witnesses for the defence (vv. 31-40); and *fifth*, the defendant turned prosecutor (vv. 41-47).

[1352] Elam (1980: 183; cf. Chatman, 1978: 173-81) states that, "Each exchange or monologue within t
according to the 'followability' requirement, will be geared towards a clear 'topic' of discourse (or overall
changes in which will be plainly signaled".

[1353] Painter (1993: 224) states that, "In order to develop his position the evangelist has used the saying of Jo
the text upon which the following discourse is based, at least 5:19-30 . . . . Here only, and in 5:19, does Jo
aorist, indicative, middle ἀπεκρίνατο. Elsewhere he uses the passive ἀπεκρίθη. The reason for this could
attention to the connection between the text (5:17) and the discourse beginning with 5:19". Cf. Carson, 199
Dodd, 1960: 328-32; Brown, 1966: 227-30; Köstenberger, 2004: 190-5; Barrett, 1978: 257-8, 59-62.

44).[1354] The closing paragraph of chapter 5 presents Jesus as a figure greater than Moses, which becomes the central theme in chap. 6 onwards.[1355] Culpepper (1983: 91) rightly states that, "Jesus himself speaks of his role as Son of Man (5:25-47) and attests his claims by citing witnesses (the Father, John the Baptist, the works, the scriptures, Moses). The dramatic power of the rest of the gospel is built around this conflict".[1356] The dialogue in vv. 1-18 is presented seemingly as a foundational framework in order to tell about the latter christological proclamations in the monologue (vv. 19-47; cf. Brodie, 1993: 245-56). For a reader, it is conspicuous that John uses his dialogues and monologue(s) with a diplomatic intention. John's technically oriented and diplomatically attuned literary upbringing is rare in form and style.

In John, a lethal antipathy toward Jesus appears early and consistently, and a claim to divinity comes through clearly. The divinity claims are at the root of the testimonies in 5:31-37, and those claims are built on the strong foundation of the five-slot dialogue (vv. 1-18; cf. Sloyan, 1988: 77-84; Neyrey, 2007: 101-5). In vv. 30-47, the fivefold testimony advances as if it were developed as a synagogue debate: God has testified on Jesus' behalf, so also has John the Baptist, as well as, the works that Jesus is doing, and Scripture, and Moses who wrote about Jesus (cf. Brodie, 1993: 250-6).[1357] The fivefold testimony, here, can be considered as a defensive documentation for the believing community for dialoguing with the unbelieving.[1358] The five-slot dialogue and the fivefold testimony, thus, communicate well with the reading community. Barrett (1978: 257) says that, "In vv. 19-30 the main theme is solemnly, constantly, almost wearisomely, repeated. As v. 17 foreshadowed, there is complete unity of action between the Father and the Son, and complete dependence of the Son on the Father".[1359] This unity of the Father and of the Son is delineated by the help of keywords. Stibbe (1993: 80) states that, "Various keywords reappear: works, life (eternal), sending, believing, the hour, truth, sight, glory, love, seeking. The most important thematic words relate to the trial motif. There is large cluster of words rooted in κρίσις in vv. 19-30 (cf. 22, 24, 27, 29, 30), and an equally large number rooted in μαρτυρία in vv. 31-47 (cf. 31, 32,

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[1354] Painter (1993: 226) states that, "The discourse as a whole is in two main parts: *first*, the works of the Father and the Son, 5:17, 19-30 and *second*, the function of the witnesses, 5:31-47". Cf. Carson, 1991: 259-66; Dodd, 1960: 328-32; Milne, 1993: 100-2; Painter, 1993: 235-41; Blomberg, 2001: 115-8; Brown, 1966: 227-30.

[1355] To keep the gospel's geography neater, some have argued that chaps. 5 and 6 have been transposed, but this approach does not take into account what John simply assumes, namely major chronological as well as geographical gaps (e.g., 7:2; 10:22; 11:55). While such transposition is conceivable for pages in a codex, it is difficult to conceive such an accident for the earliest versions, on scrolls; and no manuscript attest the alleged transposition. Cf. Keener, 2003: 634; Beasley-Murray, 1987: xliii.

[1356] Stibbe (1993: 79) states that, "In 5:31-40, Jesus now brings in four witnesses for the defence, witnesses who will confirm his testimony". Cf. Köstenberger, 2004: 190-5; Dodd, 1960: 328-32; Carson, 1991: 259-66; Brown, 1966: 227-30; Blomberg, 2001: 115-8; Milne, 1993: 100-2; Beasley-Murray, 1987: 75-81; Moloney, 1998: 185-90.

[1357] Talbert (1992: 130) says that, "Scripture, like the Baptist, Jesus' works, and the Father, bears witness to Jesus. Jesus' testimony to himself (vv. 19-30) does not stand alone but is corroborated by multiple reliable and trustworthy witnesses". Cf. Brown, 2009: 345; Carson, 1991: 259-66; Painter, 1993: 235-41; Köstenberger, 2004: 190-5.

[1358] Hays (1996: 153-4) says that, "The community's spiritual union with Jesus is so profound that the experiences of the community need not be sharply distinguished from the events of Jesus' life; the past and the present can be superimposed upon one another as a 'two-level drama', so that the story of Jesus becomes the story of the community and vice versa".

[1359] See Carson, 1991: 247-9; Brown, 1966: 216-21; Köstenberger, 2004: 183-95; Moloney, 1998: 176-81.

33, 34, 36, 37, 39)". In sum, the action, dialogue, and monologue sequence of the ultimately reveals Jesus' relationship with the Father and vice versa.

7.4. Meso-Analysis

The above analysis of dialogues and their interconnection with the monologue enables us t way micro-dialogues function within the episode.[1360] This further informs us about the sequence and the plot development of the story (cf. Hägerland, 2003: 309-22; Barry, 1 51).[1361] The first slot has a *question-response-command* utterance format that leads to a (vv. 6b-9).[1362] The content of the dialogue, i.e., Jesus' power to make human life 'well', is foundation theme for the rest of the episode. The second slot has a *command-response-* utterance sequence that develops as a consequence of the miraculous event (vv. 9-13).[13 the content of the second slot centres on a Sabbath-controversy, it motivates the reader to more knowledge about the performer of the miracle.[1364] In the third slot, the *affirmation-co result* frame of the utterance unit works within an *action-implicit dialogue-subsequen* narratorial framework (vv. 14-15). The informative utterance of the fourth slot works w *action-implicit dialogue-resultant action* framework (vv. 15-18).[1365] While the main conte dialogue is the identity of the healer, just as in the third slot it persuades the reader to whole. While Jesus' healing on the Sabbath is the leading factor for the controversy in third, and fourth slots, his controversial pronouncement to the Jews in the fifth slot (v. 1 the drama to progress (see Table 47). The implicit dialogue in the fifth slot is introduced in illustrate that the work of Jesus is in par with the work of the Father. It directs John's toward the source of Jesus' authority (see Diagram 33).

[1360] Dodd (1963: 316) says that, "As the Synoptic dialogues often lead up to a series of further saying developing the same kindred themes, so in John a dialogue constantly introduces a discourse delivered b monologue".

[1361] Kitto (1956: v-vi; cf. Beacham, 1993: 114-5) says that, "The art of drama does not consist simply of language is only one—though the most important—of its means of saying things. Others, obviously, are th juxtaposition of situations and persons, the 'timing' of events, gestures, tone, visual effects, many other suc Sedgewick (1948) discusses that irony is one of the important dramatic features. See Hitchcock, 1907: 266-7 1930: 292-305; Lee, 1954: 173-6; Flanagan, 1981: 264-70; Connick, 1948: 159-69.

[1362] The dialogue between Jesus and the invalid in vv. 6-9a comes to a close by describing about the heal man. Cf. Barrett, 1978: 254; Stibbe, 1993: 73-80; Painter, 1993: 213-27; Malina and Rohrbaugh, 1998: 11 1991: 243-4; Blomberg, 2001: 108-18; Newman and Nida, 1980: 146-7; Beasley-Murray, 1987: 74.

[1363] While the first slot begins with a *question*, the second slot ends with a *question*. While the first slot e *command*, the second slot begins with a *command*. But in both cases a *response* is placed at the centre.

[1364] The joint efforts of both the interlocutors and the narrator help the story to maintain its quality of persu reader. Cf. Stibbe, 1993: 73-80 Stibbe, 1993: 73-80; Newman and Nida, 1980: 147-9; Painter, 199 Blomberg, 2001: 108-18; Carson, 1991: 244-5; Beasley-Murray, 1987: 74; Barrett, 1978: 254-5.

[1365] The implicit nature of the dialogue here begins and ends with charactorial actions (i.e., the action of Jesu for the man and the man's 'going away' to report the news; vv. 14a and 15). Cf. Carson, 1991: 245-6; Bar 255; Beasley-Murray, 1987: 74; Stibbe, 1993: 73-80; Malina and Rohrbaugh, 1998: 112; Newman and N 149-50; Blomberg, 2001: 108-18; Painter, 1993: 213-27.

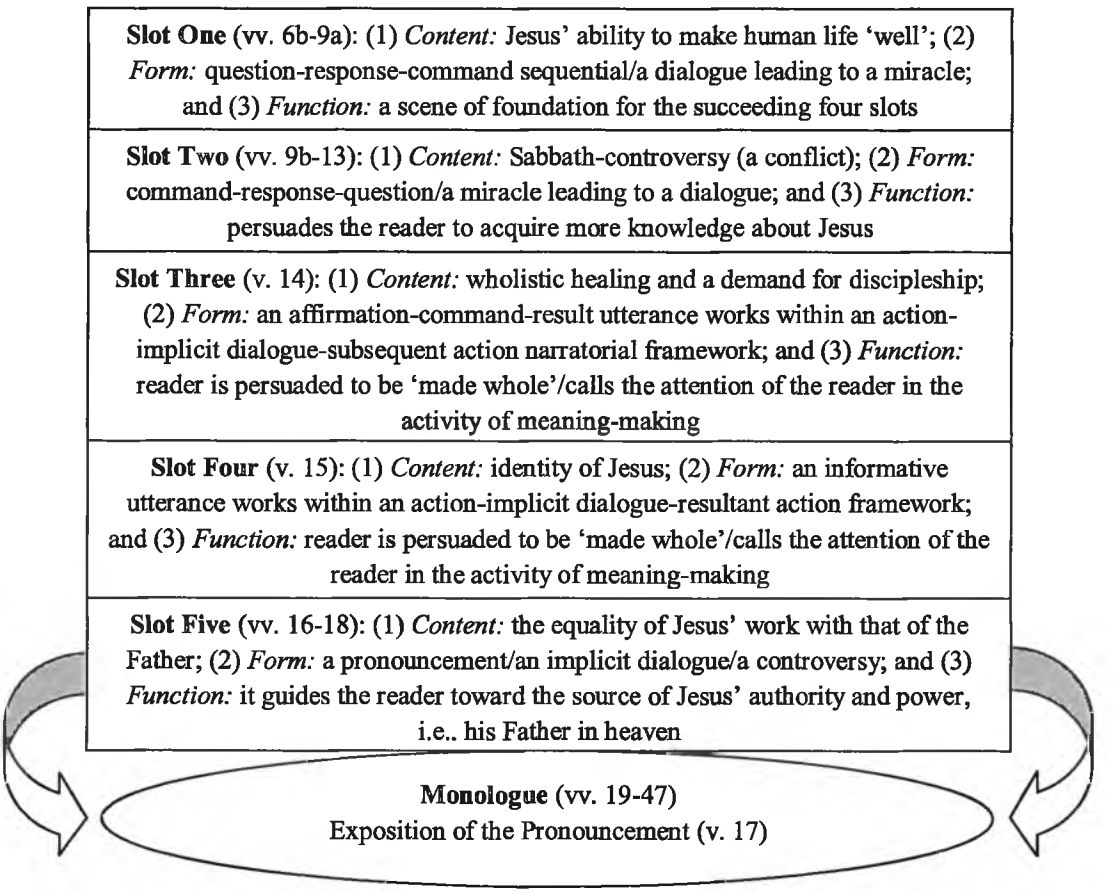

Diagram 33: Slot development within the episode

The episode is controversial in nature; but its structure is reader-friendly. The five-slot development of the dialogue (vv. 1-18) and the last slot's function as a catalyst for the monologue are dramatic (vv. 19-47). Witherington (1995: 134) opines that, "It appears that this text falls into a pattern we have already recognized: (1) an event (vv. 1-9b) is followed by (2) a dialogue (9b-18), which in turn is followed by (3) a discourse/commentary, the latter of which can be divided into two parts (vv. 19-30 and 31-47)".[1366] Thus the overall episode maintains an *action-controversy-monologue* format (see Diagram 33).[1367]

In chap. 5, the narrator inaugurates a new series of dialogues after the 'Cana-to-Cana' episodes (i.e., chaps. 2-4; cf. Neyrey, 2007: 104; Resseguie, 2005: 127, 210).[1368] Bennema (2009: 40) says that, "With Jesus' return to Jerusalem in 5:1, the situation changes rapidly. From John 5 there is a

[1366] Also see Sloyan, 1988: 81-4; cf. Womack, 2011: 29, 36, 52-6; Quast, 1991/1996: 41-7.

[1367] The episode begins in the form of an action-oriented dialogue. The first slot of dialogue results into a miracle. The miracle leads the reader through a controversy (i.e., in the succeeding four slots, vv. 9b-18). The five-slot dialogue, finally, leads the reader toward a monologue (vv. 19-47). Cf. Beasley-Murray, 1987: 74-81; Painter, 1993: 213-52; Carson, 1991: 243-67; Blomberg, 2001: 108-18; Stibbe, 1993: 73-80; Barrett, 1978: 254-70.

[1368] The growing opposition of the Jews against Jesus is more evident after chap. 5. Cf. Barrett, 1978: 254-70; Carson, 1991: 243-67; Stibbe, 1993: 73-80; Newman and Nida, 1980: 146-73; Painter, 1993: 213-52.

dramatic increase in the opposition, until the end of Jesus' ministry in John 12 and eventu death in John 18-19".[1369] In chap. 5, a dramatic protagonist-and-antagonist conflict be develop and the protagonist takes full control by turning the dialogue into a monologue (cf. 1993: 75-6; Culpepper, 1983: 137-8).[1370] As in the case of the previous episodes, the conne the dialogues to the monologues is again obvious within the narrative framework (cf. 1:19-21).[1371] The traits of the Jews reveal that they are an imprudent group, characterised unbelief, hostility, opposition, strategies for persecution, and plans to kill the saviour the The healed man's identity is complex, showing multiple traits including obedience, defiance, cooperation, ignorance, ambiguity, unresponsiveness, and disloyalty (cf. 1991/1996: 41-7).[1372] The portrait of Jesus as a dialogic, vibrant and miraculous figure cat attention of the reader (cf. Stibbe, 1993: 75-6). The behavioural patterns of the character John's talent for representing their inward natures to his community, presenting the st 'performative act' (cf. Van der Watt, 2010: 139-67).[1373]

Even though the invalid's ostracised situation is one of the important emphases of the n the plot structure focuses more on the conflict between Jesus and the Jews.[1374] The functions as a foil character for the advancement of the conflict. Culpepper (1983: 91; cf and Broek, 1992: 36) says that, "John 5 brings a fresh development. The conflict ove identity intensifies sharply. The Jews become important for the first time, and the basi conflict is explained. The issue is the locus of revelation—Jesus or the Law? Those who absolute authority of Torah claim that Jesus has violated the Sabbath and co blasphemy".[1375] The narrative has the qualities of readability, deep impressions, p influence, and both backward and forward looking tendencies.[1376] Johannine dialog

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[1369] Bennema (2009: 39) says, "prior to John 5, Jesus faces little opposition from . . . . The only conflict betv is mentioned in 2:13-22, where 'the Jews' are offended by what Jesus did in, and said about, the temple".

[1370] The episode in chap. 5 is one of the catalysts for unfolding the dialogues between Jesus and the Jews late

[1371] The *metanarratorial* and *metalinguistic* patterns of the story within the extended gospel reveal the charac language, mannerisms, position in the story, the author's perspectives about them, and the characters pe among themselves.

[1372] Bennema (2009: 106-7; cf. Bultmann, 1971: 329) says that, "The character of the invalid is m complicated and ambiguous than most scholars have recognized. There is, however, one tool left to assist us up our minds. As most scholars have recognised, John wants his readers to compare the response of the n pool in John 5 with that of the man born blind in John 9". Cf. Painter, 1993: 213-52; Carson, 1991: 243-67; and Nida, 1980: 146-73; Stibbe, 1993: 73-80; Beasley-Murray, 1987: 74-81; Barrett, 1978: 254.

[1373] The author's masterplan for recreating the narrative by the help of active voice utterance units in order community context, structural framework (of dialogues intertwined with narratorials and monologues), narr of telling the story innovatively, and the story's performative function within the immediate and larger co resultant features.

[1374] For more details about the Johannine Jews, refer to Von Wahlde, 33-60. Cf. Beasley-Murray, 1987: 74-8 1993: 213-52; Carson, 1991: 243-67; Malina and Rohrbaugh, 1998: 111-24; Stibbe, 1993: 73-80.

[1375] According to Brown, "The Gospel of John emerged from and reflects the struggles of a mixed (hybrid) c of Jews, Gentiles and Samaritans who were striving to accommodate to their theological positions". See Pair 213-52; Blomberg, 2001: 108-18; Stibbe, 1993: 73-80; Koester, Brown, and Martyn, 1991: 55.

[1376] Blount (1995: viii) seems right when he says that, "Texts do not have 'meaning'. Instead, they have potential'. Interpreters access this potential interpersonally, that is, contextually. The context of the interpre

reproductions of constant interactions, encounters, conflicts, and 'accommodative and disruptive' tendencies within the Johannine community.[1377] The Johannine community was a marginal group expelled from the synagogue (cf. 16:2) and had to deal with the issues of (1) their relationship to Judaism, (2) questions of self-identity, (3) minority status, and (4) oppression.[1378] The narrative in chap. 5 is recounted sequentially between chaps. 4 and 6 through the employment of the expression μετὰ ταῦτα (5:1 and 6:1).[1379] After relaying a Samaritan narrative (4:1-42) and a Galilean narrative (4:43-54), the chronicler directs the attention of the reader to a Judean incident (5:1-47).[1380] According to Bennema (2009: 100), "leaving the royal official and the section 'from Can to Cana' (John 2-4) behind, we enter another major section, John 5-12, where Jesus faces increasing opposition from the religious leaders in Judaea and Jerusalem".[1381] As the first episode in the new series of events, 5:1-47 begins to describe the account by way of conflict. John maintains sequence among the episodes by using narratorial tactics like *repetitive usages* (i.e., "take up your mat and walk", vv. 8, 11, and 12; and "made well", vv. 6b, 11a, 14a, 15) in order to maintain alignment among the dialogic slots.[1382]

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him/her towards particular slices of that meaning potential. Other interpreters who see another 'meaning' in the text need not, therefore, necessarily be in error regarding their conclusions". While the characters of the story involve in dialogue, the reader is involving in a dialogue with the narrator in order to construct meaning at another level. Cf. Barrett, 1978: 254-70; Blomberg, 2001: 108-18; Painter, 1993: 213-52; Stibbe, 1993: 73-80.

[1377] 'Accommodation' simply means adopting (appropriation) of certain dominant cultural and religious ideas (here by John) to a certain extent. 'Disruption' means to confront and abrogate those ideas.

[1378] For more details about the production of the Johannine community, refer to Conway, 2002: 479-95. Cf. Kysar, 1992: 912-31; Stibbe, 1993: 73-80; Carson, 1991: 243-67; Malina and Rohrbaugh, 1998: 111-24; Blomberg, 2001: 108-18; Beasley-Murray, 1987: 74-81; Painter, 1993: 213-52; Barrett, 1978: 254-70.

[1379] Chaps. 5 and 6, as Guthrie (1961, rev. 1990: 331) says that, "are thought to be better if transposed, as in chaps. 4 and 6 Jesus is in Galilee, whereas in chap. 5 he is in Jerusalem". Talbert (1992: 121) says that, "John 5 is a large thought unit whose beginning is signalled by 5:1 ("After this . . . Jesus went up") and whose ending is indicated by 6:1 ("After this Jesus went away"). Its organisation is similar to that already seen in John 2:13-3:21 (symbolic act of Jesus, followed by dialogue, followed by monologue)".

[1380] Stibbe (1993: 73) states that, "The circle is not perfect, because some sort of journey towards Jerusalem is implied in 5:1 and away from Jerusalem in 10:40-42". Stibbe (1993: 73) further says that, "In section 1, Jesus travels in a circular movement from Cana through Jerusalem and back to Cana (2:1-4:54). Now in section 2, Jesus undertakes a circular journey from Jerusalem, through Galilee, back to Jerusalem. This itinerary is established through the narrative settings specified by the narrator". The narrator's role is obvious in vv. 1-6a, 9, 13, 15-16, and 18. He uses formulas in order to quote the characters in vv. 6b, 7a, 8a, 10a, 11a, 12a, 14a, 17a, and 19a. Usual formulaic verbs like λέγει (v. 6b, 8a), ἀπεκρίθη (v. 7a, 11a; also ἀπεκρίνατο, vv. 17 and 19), ἔλεγον (v. 10a; also ἔλεγεν, v. 19), ἠρώτησαν (v. 12a), εἶπεν (v. 14a), and ἀνήγγειλεν (v. 15a) reappear in the episode. The narrator makes a chain of *Samaritan, Galilean, Judean* events, and then proceeds with another Galilean narrative (6:1-15).

[1381] According to Keener (2003: 630), "A geographical *inclusio* mentioning Galilee explicitly brackets the entire unit (4:43, 54)".Cf. Stibbe, 1993: 73-80; Dodd, 1960: 319-32; Barrett, 1978: 249-70; Dodd, 1963: 174-80.

[1382] The word 'dualism' has been variously used in the history of theology and philosophy, but the basic conception is that of a distinction between two principles as independent of one another and in some instances opposed to one another. See Ladd, 1975: 232-233. Some of the literary devices used in the larger framework of the episode are: *synonymous parallelism* (vv. 17; cf. 21); and *Amen, Amen statements* (v. 19; cf. 24, and 25). The monologue section (i.e., vv. 19-47) has narratorial devices such as *already . . . not yet eschatology* (already, v. 24/ already . . . not yet, v. 25); *dualism* (i.e., "death and life"; v. 24); *antithetical parallelism* (v. 29); *proverbial statement* (v. 31); and *intertextual references* (vv. 45-47).The miracle-disputation-monologue sequence of the episode shows the narratorial incorporation of multiple literary genres. Cf. Bailey and Vander Broek, 1992: 175.

Slot No.	Genre Tenets	Overarching Tenet/s
Slot # 1 (5:1-9)	***Content***: Jesus' ability to make human life "well" // ***Form***: *Question-response-command* sequential // ***Function***: It persuades the reader to be made well. It functions as a scene of foundation for the successive slots.	A *question-response-comman* dialogue is sign-oriented. The t dialogue is the time of miracle.
Slot # 2 (5:10-13)	***Content***: A controversy based on a healing on a Sabbath day // ***Form***: *Command-response-question* sequential // ***Function***: It persuades the reader to acquire more knowledge about Jesus	A *command-response-questio* dialogue as a consequence of a miracle. The miracle/action of slot leads to a controversy
Slot # 3 (5:14)	***Content***: wholistic healing (i.e., both physical and 'forgiveness of sin') and a demand for discipleship of the man // ***Form***: an *affirmation-command-resultant* utterance works within an *action-implicit dialogue-subsequent action* narratorial framework // ***Function***: reader is persuaded to be 'made whole'/calls the attention of the reader in the activity of meaning-making	An implicit dialogue within th narratorial framework
Slot # 4 (5:15)	***Content***: Identity of Jesus // ***Form***: An informative utterance works within an *action-implicit dialogue-resultant action* framework // ***Function***: The reader is persuaded to be 'made whole'/calls the attention of the reader in meaning-making	An implicit dialogue within th narratorial framework
Slot # 5 (5:16-18)	***Content***: The equality of Jesus' work with that of the Father // ***Form***: An implicit dialogue/a controversy // ***Function***: It guides the reader toward the source of Jesus' authority and power, i.e., his Father in heaven	An implicit dialogue that leads monologue

Table 47: The summary of the dialogue of the seventh episode

Episode Eight

From Sign-Centered Dialogues[1383] to Question-and-Answer Dialogues (6:1-71)

8.1. The Setting and the Dialogue Text

John chap. 6 begins with the customary Johannine expression μετὰ ταῦτα (cf. 5:1; 7:1) and is filled with dramatic movements and resultant dialogues (cf. Elam, 1980: 135-210; Talbert, 1992: 131).[1384] According to Chatman (1978: 138-9), "The setting 'sets the character off' in the usual figurative sense of the expression; it is the place and collection of objects 'against which' his actions and passions appropriately emerge". As Chatman says, in John 6 the actions and passions of the characters emerge on the basis of the settings of the story. The entire story can be divided into three slots on the basis of the change of settings.[1385] The first slot (i.e., the feeding of the five

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[1383] Generally, discourse is understood as a speech, a dialogue, a chat: it is one of the many tools of communication. Perhaps when we talk of the 'discourses' in John it is fitting to look at it as 'a unit of language greater than a sentence'. John's discourses have a certain theological thrust; the idea of 'greater than a sentence' becomes an important character. This linguistic character (of discourse) can be witnessed as different from the synoptics and highlight the literal expertise of the Johannine writer.

[1384] Dodd (1960: 333) states that, "The introductory sentences, 6:1-3, bring together motives which belong to the common substance of the Gospel tradition: a journey across the Sea of Galilee, the pressure of the crowd, the repute of Jesus as a healer, his withdrawal to τὸ ὄρος with his disciples". Chapter six records two signs, the feeding of the multitude (vv. 1-15), and the walking on the lake, 16-21; a narratorial, connected with a search for Jesus, 22-24; a larger dialogical discourse on a demand for a sign from heaven and the Bread of Life, 25-59; and finally two little dialogues, one with defecting disciples, 60-65; and the other with the Twelve, 66-71. See 3:22; 5:1, 14; 6:1; 7:1; 13:7; 19:38; 21:1, in all eight times. The slightly more specific μετὰ τοῦτο is used four times in 2:12; 11:7, 11; 19:28. Painter (1993: 253) states that, "John 6 was intended as a self-contained unit is clearly signalled by the evangelist, who has commenced chapters 5, 6, and 7 with μετὰ ταῦτα, a formula that marks a new beginning". Cf. Newman and Nida, 1980: 175; Carson, 1991: 267.

[1385] Many modern scholars have suggested that the present location of chap. 6 creates geographical difficulties that can only be resolved by rearranging chaps. 4-7. If 6:1-71 is placed immediately after 4:43-54 Jesus' presence in Galilee is explained. The following events of chaps. 5, 7, 9, and 10 all take place in Jerusalem. This suggestion, which has no support from textual traditions, focuses too strongly on geography. Moloney says that, "The issue that determines the order of events in John 5-10 is the celebration of the feasts of 'the Jews' (cf. 5:1)". Moloney (1998: 193) further describes that, "the first introductory section describes the presence of Jesus (v. 1), the disciples (v. 3), and a multitude (v. 2) on the mountain (v. 3) and on the other side of the Sea of Galilee (v. 1) and the feast of 'the Jews', the Passover, approaches". Köstenberger (2004: 196) opines that, "The pattern of narration of chap. 6 is similar to chap. 5: Jesus' sign is followed by an extended discourse elaborating on the significance of the event (with the walking on the water incident serving as an interlude). The scene is the eastern shore of the Sea of Galilee; the time is spring, shortly before the Jewish Passover". Blomberg (2001: 119) says that, "Verse 4 is John's unique addition and explains his inclusion of an event that otherwise does not fit his pattern in these chapters of focusing on Jesus in Judea: Passover typology is present even if Jesus is not attending the festival at this moment".The three slots can be outlined as follows: vv. 1-15, 16-21, and 22-71. Talbert (1992: 131) has a different division: *first*, vv. 1-26, held together by an inclusion (the other side of the sea, vv. 1, 25); *second*, vv. 27-59, held together by an inclusion (Capernaum, vv. 24, 59); and (3) vv. 60-71. Keener (2003: 1: 663-99), on the other hand, divides the section into four: *first*, Jesus feeds a Multitude (6:1-15);

thousand, vv. 1-15) takes place on the other side (πέραν) of the sea of Galilee (cf. Beutle 119-22).[1386] Jesus the protagonist of the story goes (ἀπῆλθεν) to the other side of the sea anc crowd follows (ἠκολούθει) him because they saw signs (τὰ σημεῖα) that he was doing for (vv. 1-2a; cf. Carson, 1991: 267-8).[1387] The narrator of the episode reports about his goi the mountain (ἀνῆλθεν . . . τὸ ὄρος)[1388] and sitting down with his disciples (v. 3; ἐκάθ happens during the approaching Passover festival season (ἦν δὲ ἐγγὺς τὸ πάσχ *topographical* (i.e., the mountain and the sea) and *religious* (i.e., approaching Passover setting of the story is well established at the outset of the narrative (cf. Resseguie, 2005: 113-4; Chatman, 1978: 138-45).[1389] The dialogue begins as Jesus looked up and saw (ἐπάρ ὀφθαλμοὺς καὶ θεασάμενος) a large crowd coming (ἔρχεται) toward him (see Table 48) these details, as Chatman (1978: 141) says, "contribute to the mood of the narrative". T interlocutors of the first slot are Jesus, Philip and Andrew. The slot ends in v. 15 as the describes Jesus' realisation that the crowd is about to come, take him by force and make h This resulted in Jesus' withdrawal to the mountains by himself.

The second slot (vv. 16-21) begins as the narrator talks about the evening (ὀψία) event noticeable absence of Jesus.[1391] The narrator reports that the disciples went down to the s the mountain), got into a boat, and started across the sea to Capernaum. The descrip overshadowing darkness (σκοτία), the rough sea and the strong wind (θάλασσα ἀνέμου πνέοντος διεγείρετο) sharpen the acuteness of the setting (cf. Beutler, 1997: 119; Carso 273-6). The disciples row about three or four miles, their witness of Jesus walking on the the succeeding terror are brought to the fascinated attention of the reader. The second slot 16-21) is mostly structured in the form of a narrative: *first*, a terrific scene of ὀψία, θάλασσαν, πέραν τῆς θαλάσσης, σκοτία, ἥ τε θάλασσα ἀνέμου μεγάλου πνέοντος δι περιπατοῦντα ἐπὶ τῆς θαλάσσης, and ἐφοβήθησαν as the background (vv. 16-19); *secon*

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second, Theophany on the Waters (6:16-21); *third*, The Manna Discourse (6:22-58); and *fourth*, Res Meaning (6:59-71). Moloney (1998: 193) is of the opinion that, "Matching 5:1, the expression μετὰ τ introduces a new place (v. 1: the Sea of Galilee, which is the Sea of Tiberias), a new set of characte multitude; v. 3: the disciples), and a change of time (v. 4: the Passover)". Cf. Brown, 1966: 232; Ridderbos, Stibbe, 1993: 80-4; Moloney, 1998: 197-201.

[1386] The story of feeding the five thousand begins as Jesus again leaves (ἀπῆλθεν) Judea for Galilee for a thir

[1387] Jesus withdraws from his conflict in Jerusalem (chap. 5) and begins another kind of reaction in Galilee Keener (2003: 1: 664) says that, "The 'other side' of the lake (6:1) contrasts with Jesus' usual Galilean loca west side of the lake (e.g., 2:1, 12; 4:45-46), though the exact location is uncertain".

[1388] Moloney (1998: 193) says, "the use of the definite article 'the mountain' (εἰς τὸ ὄρος) may be a first hin is adopting a position parallel to Moses who received the Law on a mountain (cf. Exo 19:20; 14:1-2)".

[1389] Bultmann (1971: 211) considered it as a *geographical setting*.

[1390] The descriptions about the great deal of grass (ἦν χόρτος πολὺς) and a crowd of five thousand in all (τὸ ὡς πεντακισχίλιοι) add more details to the narrative (cf. Newman and Nida, 1980: 180-1; Carson, 1991 Chatman (1978: 139) says, "These hordes, though human, are obviously not characters; they are parts of setting . . . ." This is true when we talk about the 5000 in all people in the background of the story here.

[1391] Beutler (1997: 119) says that, "Important . . . is the chronological reference in v. 16. It locates the follow according to absolute chronology: it is 'at nightfall'. That 'darkness had fallen' in v. 17 does not ad particular to this setting. There are no more temporal references until v. 22".

talk to the petrified disciples (v. 20); and *third*, the unexpected method of reaching shore (v. 21; cf. Carson, 1991: 273-6). The disciples begin their journey at one end of the sea and end up on the other end; but the event of Jesus' walk coupled with his verbal interaction occurs on the sea itself. The implied dialogic[1392] tendency of the narrative can be discerned from the reactions of the characters: *first*, the disciples' struggles in the boat; *second*, their frightened reaction to seeing someone walking on the water; *third*, their desire to have Jesus in the boat; and *fourth*, after their surprising reach to the shore. All these abbreviating tendencies prompt the reader to think about the possibilities of dialogues (see Table 48). Moreover, all the above details well describe the *topographical setting* of the story (cf. Resseguie, 2005: 87, 97-8).

The development of the third slot is based on the three sub-slots (cf. vv. 22-59, 60-65, and 66-71; see Carson, 1991: 276-304). The first sub-slot (vv. 22-59) is introduced by way of a detailed narratorial note which begins with the expression 'the next day' (Τῇ ἐπαύριον/vv. 22-25a). While Jesus' absence is noticed at the beginning of the second slot, here the absence of both Jesus and his disciples is the focus. The narrator describes the absence of Jesus and the disciples, the crowd's movement from the mountain, the coming of the boats from Tiberias, the crowd's journey by the boat to Capernaum looking for Jesus, and their dialogue with Jesus on the opposite side of the sea. The whole dialogue of the first sub-slot, as the narrator reports, takes place in the synagogue at Capernaum (v. 59; cf. Beutler, 1997: 120-1; Carson, 1991: 299-300). The second sub-slot seemingly develops in the same setting; but the interlocutors are Jesus and his larger group of disciples (vv. 60-65).[1393] In the third sub-slot, the narrator invites the attention of the reader toward a dialogue between Jesus and the Twelve (vv. 66-71; see Table 48). In short, the *topographical* (i.e., Sea of Galilee) and *architectural* (i.e., the Synagogue) setting of the third slot provides dramatic effect to the dialogues (cf. Chatman, 1978: 138-45; see Table 48).

Slots	**Episode 8: John 6:1-71(See the notes on each slots)**
Slot # 1[1394]	*Jesus* (to Philip): Πόθεν ἀγοράσωμεν ἄρτους ἵνα φάγωσιν οὗτοι; *Philip*: Διακοσίων δηναρίων ἄρτοι οὐκ ἀρκοῦσιν αὐτοῖς ἵνα ἕκαστος βραχύ [τι] λάβῃ *Andrew*: Ἔστιν παιδάριον ὧδε ὃς ἔχει πέντε ἄρτους κριθίνους καὶ δύο ὀψάρια· ἀλλὰ ταῦτα τί ἐστιν εἰς τοσούτους; *Jesus*: Ποιήσατε τοὺς ἀνθρώπους ἀναπεσεῖν *Jesus*: Συναγάγετε τὰ περισσεύσαντα κλάσματα, ἵνα μή τι ἀπόληται *People*: Οὗτός ἐστιν ἀληθῶς ὁ προφήτης ὁ ἐρχόμενος εἰς τὸν κόσμον

[1392] An 'implied dialogue' is a derivation of the larger abbreviated dialogues. Here the author leaves to the readers to understand about the possibilities of dialogues happened during a course of time.

[1393] Beutler (1997: 119) says that, "We come next to temporal references with the two formulas of introduction in vv. 60 and 66. With the concluding remark in v. 59, the discourse on the Bread of Life has come to an end. The following participle, connecting with οὖν refers to the discourse and reports the reaction of many of the listeners. In a similar way in v. 66 we hear about a new reaction from the disciples of Jesus to the words of Jesus caused by the previous critical reaction".

[1394] Slot # 1 is mostly composed out of narratives and utterance units are scattered all through the slot. Readers can also notice implicit dialogical tendencies within the slot.

Slot # 2[1395]	*Jesus*: Ἐγώ εἰμι, μὴ φοβεῖσθε
Slot # 3[1396]	*Sub-Slot # 3.1* *Crowd*: Ῥαββί, πότε ὧδε γέγονας; *Jesus*: Ἀμὴν ἀμὴν λέγω ὑμῖν, ζητεῖτέ με οὐχ ὅτι εἴδετε σημεῖα, ἀλλ' ὅτι ἐφάγετε ἐκ ἄρτων καὶ ἐχορτάσθητε. ἐργάζεσθε μὴ τὴν βρῶσιν τὴν ἀπολλυμένην ἀλλὰ τὴν βρῶσι μένουσαν εἰς ζωὴν αἰώνιον, ἣν ὁ υἱὸς τοῦ ἀνθρώπου ὑμῖν δώσει· τοῦτον γὰρ ὁ πατ ἐσφράγισεν ὁ θεός. *Crowd*: Τί ποιῶμεν ἵνα ἐργαζώμεθα τὰ ἔργα τοῦ θεοῦ; *Jesus*: Τοῦτό ἐστιν τὸ ἔργον τοῦ θεοῦ, ἵνα πιστεύητε εἰς ὃν ἀπέστειλεν ἐκεῖνος *Crowd*: Τί οὖν ποιεῖς σὺ σημεῖον, ἵνα ἴδωμεν καὶ πιστεύσωμέν σοι; τί ἐργάζῃ; οἱ π ἡμῶν τὸ μάννα ἔφαγον ἐν τῇ ἐρήμῳ, καθώς ἐστιν γεγραμμένον, *Ἄρτον ἐκ τοῦ οὐρα ἔδωκεν αὐτοῖς φαγεῖν* *Jesus*: Ἀμὴν ἀμὴν λέγω ὑμῖν, οὐ Μωϋσῆς δέδωκεν ὑμῖν τὸν ἄρτον ἐκ τοῦ οὐρανοῦ, πατήρ μου δίδωσιν ὑμῖν τὸν ἄρτον ἐκ τοῦ οὐρανοῦ τὸν ἀληθινόν· ὁ γὰρ ἄρτος τοῦ ἐστιν ὁ καταβαίνων ἐκ τοῦ οὐρανοῦ καὶ ζωὴν διδοὺς τῷ κόσμῳ *Crowd*: Κύριε, πάντοτε δὸς ἡμῖν τὸν ἄρτον τοῦτον *Jesus*: εἶπεν αὐτοῖς ὁ Ἰησοῦς, Ἐγώ εἰμι ὁ ἄρτος τῆς ζωῆς· ὁ ἐρχόμενος πρὸς ἐμὲ οὐ πεινάσῃ, καὶ ὁ πιστεύων εἰς ἐμὲ οὐ μὴ διψήσει πώποτε . . . τοῦτο γάρ ἐστιν τὸ θέλη πατρός μου, ἵνα πᾶς ὁ θεωρῶν τὸν υἱὸν καὶ πιστεύων εἰς αὐτὸν ἔχῃ ζωὴν αἰώνιον, ἀναστήσω αὐτὸν ἐγὼ [ἐν] τῇ ἐσχάτῃ ἡμέρᾳ *Jesus' saying is quoted here:* Ἐγώ εἰμι ὁ ἄρτος ὁ καταβὰς ἐκ τοῦ οὐρανοῦ (v. 41) *Crowd*: Οὐχ οὗτός ἐστιν Ἰησοῦς ὁ υἱὸς Ἰωσήφ, οὗ ἡμεῖς οἴδαμεν τὸν πατέρα καὶ τὴ μητέρα; πῶς νῦν λέγει ὅτι Ἐκ τοῦ οὐρανοῦ καταβέβηκα; *Jesus*: Μὴ γογγύζετε μετ' ἀλλήλων.οὐδεὶς δύναται ἐλθεῖν πρός με ἐὰν μὴ ὁ πατὴρ ὁ με ἑλκύσῃ αὐτόν, κἀγὼ ἀναστήσω αὐτὸν ἐν τῇ ἐσχάτῃ ἡμέρᾳ . . . ἐγώ εἰμι ὁ ἄρτος ὁ ἐκ τοῦ οὐρανοῦ καταβάς· ἐάν τις φάγῃ ἐκ τούτου τοῦ ἄρτου ζήσει εἰς τὸν αἰῶνα, κα ἄρτος δὲ ὃν ἐγὼ δώσω ἡ σάρξ μού ἐστιν ὑπὲρ τῆς τοῦ κόσμου ζωῆς *Crowd*: Πῶς δύναται οὗτος ἡμῖν δοῦναι τὴν σάρκα [αὐτοῦ] φαγεῖν; *Jesus*: Ἀμὴν ἀμὴν λέγω ὑμῖν, ἐὰν μὴ φάγητε τὴν σάρκα τοῦ υἱοῦ τοῦ ἀνθρώπου καὶ αὐτοῦ τὸ αἷμα, οὐκ ἔχετε ζωὴν ἐν ἑαυτοῖς . . . οὗτός ἐστιν ὁ ἄρτος ὁ ἐξ οὐρανοῦ κατ καθὼς ἔφαγον οἱ πατέρες καὶ ἀπέθανον· ὁ τρώγων τοῦτον τὸν ἄρτον ζήσει εἰς τὸν *Sub-Slot # 3.2* *Disciples*: Σκληρός ἐστιν ὁ λόγος οὗτος· τίς δύναται αὐτοῦ ἀκούειν; *Jesus:* Τοῦτο ὑμᾶς σκανδαλίζει; ἐὰν οὖν θεωρῆτε τὸν υἱὸν τοῦ ἀνθρώπου ἀναβαίνον ἦν τὸ πρότερον; τὸ πνεῦμά ἐστιν τὸ ζῳοποιοῦν, ἡ σὰρξ οὐκ ὠφελεῖ οὐδέν· τὰ ῥήματ λελάληκα ὑμῖν πνεῦμά ἐστιν καὶ ζωή ἐστιν. ἀλλ' εἰσὶν ἐξ ὑμῶν τινες οἳ οὐ πιστεύ *Jesus*: Διὰ τοῦτο εἴρηκα ὑμῖν ὅτι οὐδεὶς δύναται ἐλθεῖν πρός με ἐὰν μὴ ᾖ δεδομένο ἐκ τοῦ πατρός *Sub-Slot # 3.3* *Jesus* (to the twelve): Μὴ καὶ ὑμεῖς θέλετε ὑπάγειν; *Simon Peter*: Κύριε, πρὸς τίνα ἀπελευσόμεθα; ῥήματα ζωῆς αἰωνίου ἔχεις, καὶ ἡμεῖ πεπιστεύκαμεν καὶ ἐγνώκαμεν ὅτι σὺ εἶ ὁ ἅγιος τοῦ θεοῦ *Jesus*: Οὐκ ἐγὼ ὑμᾶς τοὺς δώδεκα ἐξελεξάμην; καὶ ἐξ ὑμῶν εἷς διάβολός ἐστιν

Table 48: The dialogue text of 6:1-71

[1395] Slot # 2 has only one active voice statement. But, as in the case of the first slot, readers can noti dialogical tendencies within the slot.

[1396] Slot # 3 is mostly composed out of back and forth dialogue between Jesus and his interlocutors at th *first*, between Jesus and the Jews; *second*, Jesus and the disciples; and *third*, Jesus and the Twelve.

8.2. Micro-Analysis

8.2.1. Slot One (6:1-15)

The content of the first slot develops in the following way. The dialogue begins at v. 5b with Jesus questioning his disciples, i.e., "where are we to buy bread for these people to eat?" (πόθεν ἀγοράσωμεν ἄρτους ἵνα φάγωσιν οὗτοι;).[1397] The narrator indicates that Jesus' question is not merely in search of their 'answer', but to 'test' (Gk. πειράζων) them (cf. Wallace, 1996: 586; Talbert, 1992: 132).[1398] The expression αὐτὸς γὰρ ᾔδει τί ἔμελλεν ποιεῖν marks Jesus' preconception about the forthcoming miracle. The construction ἔμελλεν ποιεῖν is an attempt by the narrator to delineate the determination of the protagonist to fulfill a task. While the protagonist utters the dramatic statement, the narrator adds flavour through his narratorial statements (see vv. 5b-6; cf. Windisch, 1993: 41).[1399] Painter (1993: 253) observes as follows:

> In the feeding story (6:1-15) there is a dialogue between Jesus and his disciples. Three sayings of Jesus to the disciples are introduced (6:5, 10, 12) and two sayings of the disciples to Jesus (6:7, 8). Jesus initiated the dialogue to test Philip, who fails the test. But Andrew, who is again introduced as the brother of Simon Peter (6:8 and see 1:40) to remind the reader of the initial quest of Andrew, shows a glimmer of comprehension. Those (οἱ ἄνθρωποι) who saw the sign also make a confession *about* Jesus.

The responses of Philip and Andrew (vv. 7 and 9) fill the vacuum that was created after Jesus' testing question (v. 5b). Two ideologies are at conflict here, divine and human (cf. Smith, 1999: 147). The response of Philip in v. 7 (i.e., Διακοσίων δηναρίων ἄρτοι οὐκ ἀρκοῦσιν αὐτοῖς ἵνα ἕκαστος βραχύ [τι] λάβῃ) indicates of the limits of human perception over against the perspective of Jesus (also see 3:3, 6; 9:40-41; cf. Talbert, 1992: 132).[1400] Andrew's introduction of the παιδάριον and the boy's πέντε ἄρτους κριθίνους καὶ δύο ὀψάρια indicate human limitation before divine power and resources (v. 9).[1401] While Andrew's question ἀλλὰ ταῦτα τί ἐστιν εἰς

[1397] Dodd (1960: 333-4) observes that, "With verse 5 the narrative of the Feeding of the Multitude properly begins. It is told with little substantial variation from the synoptic versions, either in the dialogue or in the action, though with no great degree of similarity". Blomberg (2001: 118-9) says that, "Only isolated words appear the same in the Greek of John *vis-à-vis* the Synoptics and then seldom in identical inflectional forms".

[1398] Bernard (1929: 1: 175) comments that, "John thinks it necessary to explain *why* Jesus asked Philip where bread could be brought, because he hesitates to represent Him as asking a question which would suggest His ignorance of the answer. But the true humanity of Jesus is not realized, if it is assumed that He never asked questions about the simple matters of every day". Cf. Dodd, 1963: 199-206; Blomberg, 2001: 118-20; Painter, 1993: 253-9; Beasley-Murray, 1987: 88-9; Barrett, 1978: 271-8; Newman and Nida, 1980: 178-9; Carson, 1991: 267-73.

[1399] Moloney (1998: 199) says that, "This aside (i.e., 'for he himself knew what he would do') is a key to the interpretation of the miracle story and the subsequent discourse. In typically Johannine fashion Jesus 'knew' (ᾔδει), and is thus in control of everything that is happening. The verb is the pluperfect form of *oida* ('to know'), and has an imperfect meaning: Jesus' knowing is ongoing". Cf. Painter, 1993: 253-9; Barrett, 1978: 271-8; Carson, 1991: 267-73; Blomberg, 2001: 118-20; Beasley-Murray, 1987: 88-9; Newman and Nida, 1980: 178-9; Malina and Rohrbaugh, 1998: 125-7; Dodd, 1960: 333-5; Dodd, 1963: 199-206.

[1400] Wallace (1996: 122) says about the expression διακοσίων δηναρίων as follows: "English idiom would render this 'two hundred denarii worth of bread'. This is an unusual instance of the gen. of price related to the noun (cf. also Rev 6:6)".

[1401] Carson (1991: 269) says that, "Only John specifies Philip (v. 5) and Andrew (v. 8); the synoptics speak rather vaguely of 'the disciples'. Many have taken this as a sign of lateness, a piece of over-specification added by an author

τοσούτους suggests a complete impossibility (v. 9b), Jesus' response ποιήσατε τοὺς ἀνθ
ἀναπεσεῖν (v. 10a) broaches an imperative of suspense (cf. Talbert, 1992: 132; Smith, 199
Jesus' command to the disciples in v. 10a and the subsequent initiative of the disciples in
guide the reader to conjecture further about a dialogue. The slot develops as Jesus sh
concern (v. 5b), Philip opines from a human point of view (v. 7b), Andrew adds a p
solution (v. 9; cf. Keener, 2003: 1: 665), and Jesus initiates revelation through another sign
11; cf. Bultmann, 1971: 213; see Table 49).

John 6:1-15	**Overview**
v.1:Μετὰ ταῦτα ἀπῆλθεν ὁ Ἰησοῦς πέραν τῆς θαλάσσης τῆς Γαλιλαίας τῆς Τιβεριάδος. v.2:ἠκολούθει δὲ αὐτῷ ὄχλος πολύς, ὅτι ἐθεώρουν τὰ σημεῖα ἃ ἐποίει ἐπὶ τῶν ἀσθενούντων. v.3:ἀνῆλθεν δὲ εἰς τὸ ὄρος Ἰησοῦς καὶ ἐκεῖ ἐκάθητο μετὰ τῶν μαθητῶν αὐτοῦ. v.4:ἦν δὲ ἐγγὺς τὸ πάσχα, ἡ ἑορτὴ τῶν Ἰουδαίων. v.5:ἐπάρας οὖν τοὺς ὀφθαλμοὺς ὁ Ἰησοῦς καὶ θεασάμενος ὅτι πολὺς ὄχλος ἔρχεται πρὸς αὐτὸν λέγει πρὸς Φίλιππον, **Πόθεν ἀγοράσωμεν ἄρτους ἵνα φάγωσιν οὗτοι;** v.6:τοῦτο δὲ ἔλεγεν πειράζων αὐτόν· αὐτὸς γὰρ ἤδει τί ἔμελλεν ποιεῖν. v.7:ἀπεκρίθη αὐτῷ [ὁ] Φίλιππος, **Διακοσίων δηναρίων ἄρτοι οὐκ ἀρκοῦσιν αὐτοῖς ἵνα ἕκαστος βραχύ [τι] λάβῃ.** v.8:λέγει αὐτῷ εἷς ἐκ τῶν μαθητῶν αὐτοῦ, Ἀνδρέας ὁ ἀδελφὸς Σίμωνος Πέτρου, v.9:**Ἔστιν παιδάριον ὧδε ὃς ἔχει πέντε ἄρτους κριθίνους καὶ δύο ὀψάρια· ἀλλὰ ταῦτα τί ἐστιν εἰς τοσούτους;** v.10:εἶπεν ὁ Ἰησοῦς, **Ποιήσατε τοὺς ἀνθρώπους ἀναπεσεῖν.** ἦν δὲ χόρτος πολὺς ἐν τῷ τόπῳ. ἀνέπεσαν οὖν οἱ ἄνδρες τὸν ἀριθμὸν ὡς πεντακισχίλιοι. v.11:ἔλαβεν οὖν τοὺς ἄρτους ὁ Ἰησοῦς καὶ εὐχαριστήσας διέδωκεν τοῖς ἀνακειμένοις ὁμοίως καὶ ἐκ τῶν ὀψαρίων ὅσον ἤθελον. v.12:ὡς δὲ ἐνεπλήσθησαν, λέγει τοῖς μαθηταῖς αὐτοῦ, **Συναγάγετε τὰ περισσεύσαντα κλάσματα, ἵνα μή τι ἀπόληται.** v.13:συνήγαγον οὖν καὶ ἐγέμισαν δώδεκα κοφίνους κλασμάτων ἐκ τῶν πέντε ἄρτων τῶν κριθίνων ἃ ἐπερίσσευσαν τοῖς βεβρωκόσιν. v.14:Οἱ οὖν ἄνθρωποι ἰδόντες ὃ ἐποίησεν σημεῖον ἔλεγον ὅτι Οὗτός ἐστιν ἀληθῶς ὁ προφήτης ὁ ἐρχόμενος εἰς τὸν κόσμον. v.15:Ἰησοῦς οὖν γνοὺς ὅτι μέλλουσιν ἔρχεσθαι καὶ ἁρπάζειν αὐτὸν ἵνα ποιήσωσιν βασιλέα, ἀνεχώρησεν πάλιν εἰς τὸ ὄρος αὐτὸς μόνος.	(1) The dialogue in vv is comprised of six ut units (vv. 5b, 7b, 9, 1 14b); out of the six ut units three are of Jesu 5b, 10a, 12b), one is ((v. 7b), one is of And 9) and one is of the p 14b); (2) The six utterance develop in three level four utterances are be meal (vv. 5b, 7b, 9, 1 fifth one is after the n 12b), and the last one the rhetorical effect o sign (v. 14b); (3) The narratives of episode are: *pure nar* (vv. 1-5a, 6, 10b-11, 15) and *formula narr* (vv. 5b, 7a, 8, 10a, 1

Table 49: The dialogue of 6:1-15 within the narratorial framework

After a narrative break and record of the central event in vv. 10b-12a, i.e., the miraculous of 5000 people, the dialogue resumes at v. 12b (cf. Wallace, 1996: 204; Chatman, 1978 The utterance in v. 12b is followed by a response from the disciples. Jesus tells them Συ τὰ περισσεύσαντα κλάσματα, ἵνα μή τι ἀπόληται, but the narrator supplements the s describing an action in v. 13. The imperative word συναγάγετε takes the lead in the

for verisimilitude". Cf. Dodd, 1960: 333-5; Barrett, 1978: 271-8; Beasley-Murray, 1987: 88-9; Newman 1980: 178-83; Carson, 1991: 267-73; Blomberg, 2001: 118-20.

unit.[1402] The expression οὖν καὶ connects the action of the disciples (v. 13) with the saying of Jesus (v. 12b).[1403] The *utterance* and the *responsive action* at the second level of the slot sustain the requirements of an implicit dialogue. The event/miracle (v. 11) is placed between two imperative statements of Jesus to the disciples (cf. vv. 10a and 12). Although the setting and characters remain same, the previous (vv. 5b-10a) and latter (v. 12) conversations keep the factor of 'time distance',[1404] i.e., one is before the meal (vv. 5b-10a) and the other is after the meal (vv. 12b-13). The final utterance (see v. 14b) of the first slot becomes a community conversation as the spectators acknowledge Jesus as "the prophet who is to come into the world" (ὁ προφήτης ὁ ἐρχόμενος εἰς τὸν κόσμον).[1405] The revelatory aspect of the dialogue is brought to the notice of the reader through this last utterance of the slot (cf. v. 14b; cf. Ridderbos, 1987/1997: 215-6; Smith, 1999: 148-9). The adverbial expression ἀληθῶς (cf. Matthew 14:33; John 4:42; 17:8; Acts 12:11) verifies the certainty of the 'people who saw the sign'. As the narrative develops through the movements of Jesus, his disciples and the multitude of people, the reader of the story can infer about multifarious dialogic interactions implied and abbreviated within the narratorial framework (cf. Windisch, 1993: 41). But the three level development of the dialogue is obvious and reveals Jesus' role as the prophet who is to come into the world (cf. Bultmann, 1971: 213).

The form of the first slot (6:1-15) can be assessed as follows.[1406] The general outline[1407] of the slot is: *first*, an extended setting (introducing Jesus and the location, 6:1-3; time, 6:4; and the crowd,

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[1402] Morris (1995: 305) opines that, "The thought of plentiful supply is continued in the reference to their having 'had enough to eat' (cf. Mark 6:42). But though there was abundance there was no waste, for Jesus commanded that they gather up the pieces left over". Milligan and Moulton (1898; quoted in Morris, 1995: 305) thinks that the reason for this was "to bring out the preciousness of the food which Jesus had given". Cf. Dodd, 1963: 199-206; Beasley-Murray, 1987: 88-9; Barrett, 1978: 271-8; Malina and Rohrbaugh, 1998: 125-7; Carson, 1991: 267-73; Blomberg, 2001: 118-20; Newman and Nida, 1980: 178-83; Dodd, 1960: 333-5; Painter, 1993: 253-9.

[1403] See the 'genitive of content' in v. 13 (i.e., κλασμάτων, cf. Wallace, 1996: 94; Maniparampil, 2004: 251).

[1404] 'Time distance', here, is the time distance between two events, making them to sit down and gathering the left over. There is no mention in the text how much time they have used for eating. In that case the dialogue breaks at v. 10a and begins a new one at v. 12.

[1405] Köstenberger (2004: 203; cf. Witherington, 1995: 152) says that, "This refers to Deut 18:15-18, which also featured significantly in the messianic expectations at Qumran (cf. 4QTest 5-8; 1QS 9:11). Jesus' multiplication of barley loaves is reminiscent of the miracle performed by Elijah's follower Elisha (2 Kings 4:42-44). In I Kings 19, a parallel is drawn between Elijah and Moses (cf. Exo 24:18; 34:28)". Cf. Dodd, 1960: 333-5; Blomberg, 2001: 118-20; Newman and Nida, 1980: 178-83; Barrett, 1978: 271-8; Carson, 1991: 267-73; Beasley-Murray, 1987: 88-9; Malina and Rohrbaugh, 1998: 125-7; Painter, 1993: 253-9; Dodd, 1963: 199-206.

[1406] Stibbe (1993: 82) observes: The feeding of the five thousand (6:1-15), the walking on the sea (6:16-21) and the miraculous catch of fish (21:1-14) stress that their context is Lake Galilee (Tiberias, 6:1; 21:1), they all happen close to or on the sea, and in at least two cases have close parallels (6:11; 21:13). Cf. Matthew 14:13-21; 15:29-38; Mark 6:31-44; 8:1-19; Luke 9:10-17; cf. Hayes and Holladay, 2007: 97-8; Smith, 1999: 146-7. For a more detailed study about John and its relationship with the synoptics, refer to Denaux, 1992; Lindars, 1992: 105-12.

[1407] Jesus moves after a Jerusalem event in chap. 5 to a Galilee event in chap. 6. The story is arranged in the following fashion: Context of the sign (vv. 1-5a); a dialogue between Jesus and his disciples on meeting the need of the people (vv. 5b-9); the action of Jesus (vv. 10-11); its sequel in gathering the fragments left over, which confirmed the greatness of the miracle (vv. 12-13); the effect of the event on the crowd (vv. 14-15); and the evening incident (vv. 16-21; cf. Beutler, 1997: 119-20; Beasley-Murray, 1987: 85).

6:5a);[1408] *second*, an explicit dialogue: among Jesus, Philip and Andrew, vv. 5b-10a;[1409] miraculous event, vv.10b-11 (cf. Kennedy, 1984: 14-5; Keener, 2003: 1: 667-8);[1410] *fo* implicit dialogue, v. 12; *fifth*, the aftermath of the sign and the dialogue, v. 13; *sixth*, an dialogue, v. 14; and *seventh*, a closing narratorial, v. 15 (cf. Stibbe, 1991: 22; De Boer, 19 48; see Diagram 34).[1411] The slot as a whole has a *narrative*, *dialogue*, *narrative*, *dialogue* (cf. Denning-Bolle, 1992: 69-84).[1412] Within this coherent structural framework, the plots[1413] the story by developing from suspense to surprise.[1414]

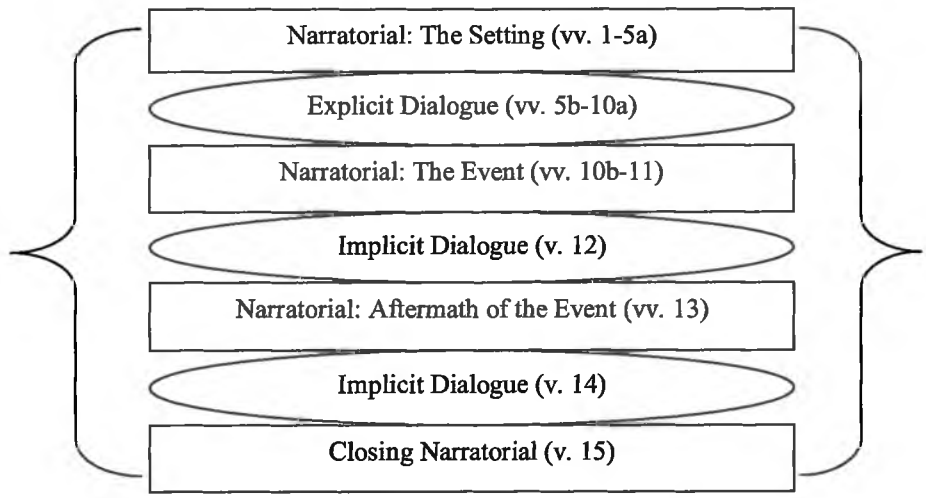

Diagram 34: The development of utterances and narratives

The slot has three levels of dialogue sequentially arranged by the help of narratives; *first* Jesus, Philip and Andrew (vv. 5b-10a),[1415] *second*, between Jesus and the disciples in ge

[1408] In this extended setting section, the narrator introduces the protagonist (i.e., Jesus), the time, and the lar of 5000 people of the story. Cf. Blomberg, 2001: 118-20; Carson, 1991: 267-9; Painter, 1993: 253-9.
[1409] It develops in a 'triangular dialogue' way as Jesus, Philip, and Andrew are in the scene. But in r perspectives are in conflict, divine (of Jesus) and human (of the disciples). Cf. Blomberg, 2001: 118.
[1410] For more details about the origin and development of the *Sēmeia Hypothesis*, refer to Van Belle, 1994.
[1411] The extended narrative maintains the following sequence: setting details (vv. 1-5a), dialogue proper (v miracle (vv. 10b-11), implicit dialogue (v. 12), gathering (vv. 13-14a), and community affirmation (v. Carson, 1991: 267-73; Painter, 1993: 253-9; Beasley-Murray, 1987: 85-9; Blomberg, 2001: 118-20.
[1412] Irudaya (2003: 708; cf. Booth, 1996: 113; Taylor, 1984: 33-41; Lindars, 1981: 83-101; Kermode, 1986: that, "The use of speech in the Fourth Gospel is abundant. Discourses and dialogues are a special stylistic John. It has been tabulated that the evangelist has recorded 6387 words of Jesus in addition to 2335 words totaling 8722 words of speech. Fifty-six per cent of the entire Gospel is in the form of speech".
[1413] De Klerk and Schnell (1987: 13-4) opine that, "'Plot' usually refers to the structure of events in a story various important narrative elements are polarized and strive for equilibrium".
[1414] While the introduction of massive crowd in a deserted place, Jesus' concern about them, the disciples' meet their needs, the availability of five loaves and two fish, and Jesus' command to make them sit bring s the reader's mind, the miraculous feeding, the gathering of left over, and the people's utterance in v. surprising moments.
[1415] The first slot of dialogue can be considered as an intentional initiative of Jesus as the narrator says tl himself knew what he was going to do" (v. 6; αὐτὸς γὰρ ᾔδει τί ἔμελλεν ποιεῖν).

12b), and *third*, as a community dialogue (v. 14b; see Diagram 34).[1416] While Jesus uses utterance genres like *question of test* (v. 5b; cf. Bennema, 2009: 49) and *order/command* (vv. 7, 9, 12b; cf. Ridderbos, 1987/1997: 210-2), his interlocutors use *answer of calculation* (v. 7), *response about availability* (v. 9; cf. Keener, 2003: 1: 665 calls them human solutions), and *exclamation* or *community whispering* (v. 14b; cf. Quast, 1991/1996: 49-50; Talbert, 1992: 131-2).[1417] At the explicit dialogue level (vv.5b-10a), the conversation[1418] maintains a sequence of *question of test*, *answers of impossibility*, and *an action of possibility* (see vv. 5b-10a; see Table 50).[1419] The overall framework of the dialogue is test- (v. 6) and fulfillment-oriented (v. 14b), belief-generating (v. 14b) and revelatory as it reveals Jesus' glory.

Utterance	Form	Content
Jesus	Question of test	Where are we to buy bread for these people to eat?
Philip	Answer of calculation/impossibility	Six months wages would not buy enough bread for each of them to get a little
Andrew	Response about availability/human solution/impossibility	A boy has five barley loaves and two fish. That is not sufficient for the large group of people
Jesus	Order/command	Make the people sit down
Jesus	Order/command	Gather up the fragments left over, so that nothing may be lost
People	Exclamation, community whispering	Jesus is indeed the prophet who is to come into the world

Table 50:'Form' and 'Content' of utterance units in John 6:1-15

As indicated above, the dialogue develops through three levels: *first*, in a triangular fashion among Jesus, Philip and Andrew (vv. 5b-10a); *second*, between Jesus and the disciples extended level (v. 12); and *final*, to a broader community level (v. 14). The peculiar Johannine development of dialogue from an 'inner circle' to an 'outer circle' is obvious here.[1420] The dramatic development

[1416] The development of the dialogues within the framework of the narrative is once again a reality here. Cf. Beasley-Murray, 1987: 85-9; Carson, 1991: 267-73; Barrett, 1978: 271-8; Painter, 1993: 253-9.

[1417] These diverse utterance units of the characters are contextually-inclined. Cf. Carson, 1991: 267-70; Newman and Nida, 1980: 175-83; Barrett, 1978: 271-8; Painter, 1993: 253-9; Blomberg, 2001: 118-20. Anderon (2008: 109-11) considers the following three theological dialogisms within the gospel seriously: first, *the dialectical thinking of the Evangelist*; second, *Johannine agency scheme*; and third, *the divine-human dialogue*.

[1418] Stibbe (1993: 82) observes a fivefold design of 6:1-15, as follows: A (vv. 1-4): Jesus goes to a mountain to minister to the crowd; B (vv. 5-9): The lack: 'How can we feed so many with so little?'; C (vv. 10-11): The Eucharistic actions; B' (vv. 12-13): The provision: 'enough left over for twelve baskets'; and A' (vv. 14-15): Jesus goes to a mountain to escape from the crowds.

[1419] Keener (2003: 1: 665; cf. Bennema, 2009: 49-50) says that, "Although John later informs us that Judas held the money bag (12:6; 13:29), Jesus directs his question to Philip (6:5), perhaps testing one of those who has already made a profession of faith in him (1:43-46; 6:6). Jesus' signs in the gospel test the response of those who witness them, and here Jesus tests the faith of his disciples in advance". Cf. Beasley-Murray, 1987: 85-9; Blomberg, 2001: 118-20; Carson, 1991: 267-70; Painter, 1993: 253-9; Barrett, 1978: 271-8; Newman and Nida, 1980: 178-80.

[1420] In another sense, the dialogue begins in a smaller circle, develops to an extended circle, and concludes as a community interaction (cf. Robertson, 1932: 100). For more details about "Stylistic Forces in the Narrative", refer to Falk, 1971: 42-50; Nichols, 1971: 130-41.

of the story is featured through these charactorial developments (cf. Bowles, 2010 Hägerland, 2003: 309-22).[1421] These structural and stylistic features reveal the way the narr the characters together 'perform' the story before the reader (cf. Schaeffer, 1988: 387-95).

There are other noticeable structural features within the slot. A *mountain to mountain incl* developed in the first slot as Jesus appears on a mountain (i.e., ἀνῆλθεν δὲ εἰς τὸ ὄρος beginning and withdrew again to the mountain (i.e., ἀνεχώρησεν πάλιν εἰς τὸ ὄρος αὐτὸς by the end (cf. vv. 3, 15; cf. Dodd, 1960: 333).[1422] The three-level dialogue is inserted wi inclusion.[1423] The silence of the disciples is a noticeable factor after the miracle. The mi event (vv. 10b-11) is placed at the centre between the two imperative statements of Je ποιήσατε τοὺς ἀνθρώπους ἀναπεσεῖν, v. 10a; and συναγάγετε τὰ περισσεύσαντα κλάσματα, τι ἀπόληται, v. 12b). This structure forms an *inclusion within the inclusion* in the na framework of the story (see Diagram 35). The *sacramental language* of the miracle r (ἔλαβεν οὖν τοὺς ἄρτους . . . εὐχαριστήσας διέδωκεν . . . ; v. 11) speaks aloud about t character of both Jesus and the Johannine community (cf. Strachan, 1941: 179; Witkam 44).[1424] As usual, the narrator is telling the event by the help of narratorial devices and th *effects*.[1425] Moreover, John's incorporation of a 'Moses like prophet' typology (vv. 14- mountain imagery calls the readers' attention for a Moses and Jesus *intertextual resoun* Hylen, 2005: 43-6; Strachan, 1941: 180-1).[1426]

[1421] Visotzky (2005: 92; cf. Tan, 1993: 28-51) considers John's Gospel as a four –level drama: first, the *first* story of Jesus, his ministry, and his crucifixion; second, the *second level* is the story of John's own communi they were, expressed through the first level but peeping through on its own here and there; third, the *thi* John's Gospel drama is that of the received text of the NT, and its interpretations and uses throughout th centuries; and fourth, on the *fourth level*, *we* (the readers) are the players in the drama.

[1422] Keener (2003: 1: 664) says that, "John's mention of the 'mountain' in v. 3 could reflect a minor allu Moses tradition that will dominate the following discourse, especially given the repetition of the mountai Cf. Newman and Nida, 1980: 175-83; Dodd, 1960: 333; Painter, 1993: 253-9; Blomberg, 2001: 118-20; Bar 271-8; Beasley-Murray, 1987: 85-9; Carson, 1991: 267-73.

[1423] Keener (2003: 1: 664) says that, "John's mention of the 'mountain' in v. 3 could reflect a minor allu Moses tradition that will dominate the following discourse, especially given the repetition of the mountain in

[1424] Maniparampil (2004: 251; cf. Witherington, 1995: 152) says that, "The blessing over the bread reminds of Eucharistic blessing". Cf. Carson, 1991: 267-70; Beasley-Murray, 1987: 85-9; Painter, 1993: 253-9; 2001: 118-20; Barrett, 1978: 271-8; Newman and Nida, 1980: 175-83.

[1425] Verses 1b and 6 are *explanatory notes*; the first one is to explain a name and the second one to correct misapprehension.See Stibbe, 1993: 83-4; Painter, 1993: 253-9; Barrett, 1978: 271-8.

[1426] *Resounding* the OT stories in his writings can be considered as a peculiar dialogic tendency of the autho Murray (1987: 88) states that, "The statement as to the nearness of the Passover (v. 4), the identification of J prophet who should come (cf. Deut 18:15), and the discussion on the bread from heaven within the discour 33) combine to indicate that the feeding miracle is understood as falling within the fulfillment of the hope c Exodus". Moloney (1998: 199) states that, "There are parallels between the disciples' response to Jes subsequent miracle and the story of Elisha's feeding of the one hundred men in 2 Kings. 4:42-44". Simil (1993: 81; cf. Lierman, 2004; Moo, 1984: 3-49; Witkamp, 1990: 46; Motyer, 1997: 123-4) remarks tha Moses is the *sensus plenior* of the Jesus story, just as Jesus is the *sensus plenior* of the Moses sto (1991/1996: 49) says that, "The mention of the Passover in verse 4 strengthens associations with the Exodu way language, meaning and context interact within narrative texts (cf. Van Dijk, 1976: 26-39; Van Dijk, 19 Horn, 1992: 3: 260-6).

Diagram 35 shows an outer parenthesis (i.e., a mountain inclusion, vv. 3 and 15), dialogue development (one before the meal and one after the meal, vv.5b-10a and 12b-14), an inner parenthesis (inclusion; Jesus' two imperatives before and after the meal, vv. 10a, 12b), and the actual event at the centre (vv. 10b-11).

John's story of feeding the multitude has parallels in the other NT writings. Blomberg (2001: 118-20) says that, "Here we come for the first time since chap. 1 to an entire passage that has undisputed parallels in the Synoptic Gospels, indeed in all three of them". John 6 in fact contains an interesting series of parallels, some merely conceptual, to a sequence of events that spans Mark 6-8: the feeding of the five thousand, walking on the water, a request for a sign, discourse about bread, Peter's confession, and Jesus' anticipation of the passion (cf. Nicol, 1972: 32-3, 74).[1427] The narrative as a whole is a *miracle novellen*[1428] shaped by the help of a three level dialogue interlocked within the narrative (cf. Womack, 2011: 38-81; Stibbe, 1994: 79). In short, the dialogic slot has the following overarching structural formats: *first*, it has a *dialogue* (vv. 5b-10a),[1429] *action* (vv. 10b-11) *and dialogue* (vv. 12, 14)[1430] sequence; and *second*, it develops from *suspense to surprise* (cf. Majercik, 1992: 2: 185-8).[1431]

The dialogue sections in John are introduced in diverse ways as follows: *first*, the interlocutors of Jesus come up with their questions or concerns and Jesus responds to them one after another (2:1-11; 3:1-21; 4:46-54); *second*, Jesus approaches his interlocutors with certain questions or concerns and from there the dialogue progresses (1:43-51; 4:1-26; 5:1-18); and *third*, Jesus predestines the event and on that basis he raises questions to his interlocutors (6:1-15).[1432] In 6:1-15, the dialogue

[1427] Make a comparison between the structural frameworks of Mark and John. Cf. Blomberg, 2001: 118; Beasley-Murray, 1987: 85-9; Carson, 1991: 267-9; Brown, 1966: 238; Barrett, 1978: 271-8.

[1428] According to Moloney (1998: 197), "Differently from the two Cana miracles (2:1-12; 4:43-54), the traditional form of a miracle story is found here". Nicol (1972: 32) says that, "Vv. 2-9b . . . have the basic form of a synoptic miracle story".

[1429] It has a *question of test*, *answers of impossibility* and *action of possibility* sequence.

[1430] Both the *dialogue with the disciples* after the event (v. 12b) and the *community dialogue* (v. 14b).

[1431] See more about the usage of the literary devices and rhetorical devices, Hayes and Holladay, 2007: 98-9.

[1432] John 6:1-15 is mostly functioning within the framework of a third category dialogue. Cf. Morris, 1995: 300-6; Brown, 1966: 232-50; Dodd, 1960: 333-45; Beasley-Murray, 1987: 85-8; Stibbe, 1993: 80-4; Moloney, 1998: 197-201; Barrett, 1978: 271-8; Köstenberger, 2004: 199-204; Newman and Nida, 1980: 175-83.

progresses as Jesus seeks the psyche of his disciples (vv. 5b-6). The dialogue is initiated by a testing question addressed to Philip (v. 5b).[1433] The question was intended to know ab faith concerns and the integrity of his disciple. Philip's answer with a connotation of 'c impossibility' (v. 7) leads another interlocutor, i.e., Andrew, to come up with a 'l possibility' (v. 9).[1434] Jesus' statement in v. 10a, i.e., ποιήσατε τοὺς ἀνθρώπους ἀναπεσεῖν understood as a mark of 'possibility'. Neyrey (2007: 118) concludes his commentary passage by stating that, "thus a 'severe' problem is solved, 'proof' of which is given impressive surplus".[1435] Jesus' statement toward the end of the 'feeding event' (cf. v. 12) considered as a confirmation of 'beyond possibility' (v. 12; cf. Resseguie, 2001: 102-5; W 1990: 43-51). As Jesus' dialogue moves from utterance to action, the disciples/crowds exp the presence of the saviour (cf. Kennedy, 1984: 14-5).

There are seams of dialogues function in vv. 1-15: *first*, dialogues between Jesus and his c (one *explicit*, vv. 5b-10a; and one *implicit*, v. 12), which reveal the identity of Jesus; *se community dialogue* (v. 14), which makes the reader aware about the impact of Jesus' wo deeds outside the circle of disciples; *third*, the *inter-textual dialogue*, which confi fulfillment aspects;[1436] and *fourth*, the *narrator and reader dialogue*, which marks a continuing impact of Jesus' story in the life of the reader (cf. Press, 2007: 59). The int nature of the Johannine narratives communicates with the heart of the reader. John's a speak from heart to heart generates greater dialogical results. The narrator uses *inte resounding*[1437] as one of the more noticeable literary tenets all through chapter six (cf. K 1984: 14; Resseguie, 2001: 104-6).[1438] The use of natural and geographical surroundings

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[1433] The narratorial note in v. 6 points out two things: *first*, Jesus' question to Philip (v. 5b) was intended to and *second*, While asking the question Jesus *knew what he was going to do* in advance. Cf. Beasley-Murray, 8; Stibbe, 1993: 80-4; Köstenberger, 2004: 199-204; Brown, 1966: 232-50; Moloney, 1998: 197-201.

[1434] See Num 11:13 (cf. Brown, 1966: 233; Moloney, 1998: 197; Burge, 2000: 193). Köstenberger (2004: that, "There are several other parallels between John 6 and Num 11: the grumbling of the people (Num 6:41, 43); the description of the manna (Num 11:7-9; John 6:31); the reference to the eating of meat/[Je (Num 11:13; John 6:51); and the striking disproportion between the existing need and the available resou 11:22; John 6:7-9)". Köstenberger (2004: 201) further states that, "In the wilderness, Moses asked God question: 'Where can I get meat for all these people?'".

[1435] The details about the surplus in vv. 13 and the people's utterance in v. 14 are rhetorical in effect. Cf Murray, 1987: 85-8; Stibbe, 1993: 80-4; Dodd, 1960: 333-45; Newman and Nida, 1980: 175-83; Brown, 196 Barrett, 1978: 271-8; Köstenberger, 2004: 199-204; Morris, 1995: 300-4; Carson, 1991: 267-73.

[1436] The text reminds us about the story of Moses in Mount Sinai and the feeding of the people of Israel in th

[1437] *Resounding* is the adjectival usage of the verb *resound*, which means "to fill a place with sound", "to be sound", "(of a sound) very loud and continuing for a long time". In the study, the usage is employed to tel impact of other texts on the thinking of the author. It is not employed by way of a mere intertextuality; rath an *echo-language*. A reader of John chap. 6 automatically brought into the scene of the OT stories. Se comparison between synoptics and John in presenting the narrative, Dodd, 1963: 200-11; Painter, 19 Blomberg, 2001: 118-20. Blomberg (2001: 120; cf. Ridderbos, 1997: 211) states that, "Only John phrases Je to Philip as a question (v. 5) and clarifies that this was a 'test' (v. 6). John agrees with Matthew and Luke ag in phrasing Philip's response as a statement (v. 7). All this 'is a clear illustration of how details can b tradition but function differently depending on the context'".

[1438] Köstenberger (2004: 202) points out that, "The reference to the large number of those present unde greatness of Jesus' miracle". Neyrey (2007: 116) states that, "The notice of Passover (6:4) urges the audien

with the involvement of the flesh and blood characters and their dialogues makes the narrative realistic in effect.[1439] The development of the narrative from a context of scarcity (vv. 5b-9) to a context of abundance (vv. 10-13) is presented with dialogical effects.[1440] Witkamp (1990: 50) views the story as a catechetical and didactic one.[1441] He (1990: 50) explains further that, "The writer wants to get at something. He wants us to see that the miracle of the bread is no mere miracle, but that Jesus deliberately acted to reveal himself and his gifts, as well as, to disclose his concern for the people given to him".[1442] The narrator's abbreviating tendencies are attempts to make the dialogues and narratives as succinct as possible. The narrative segments and their sequential development dramatise the entire story (cf. Funk, 1988: ix-xii, 1-58; Elam, 1980: 135-91).[1443] In the story, Jesus reveals his identity through dialogues and actions and that further helps the narrator to develop the plot (cf. Stibbe, 1994: 32-53; Chatman, 1978: 143).[1444] The portrayal of Jesus through a *dialogue* (vv. 5b-10a), a *sign* (vv. 10b-11) and a subsequent *dialogue* (vv. 12-14) persuades the reader to be a dialoguing and practicing follower (cf. Vorster, 2009: 505-78; Court, 1997: 73-86). The performative function of the story is reflected through its language, dialogue and action.[1445]

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of Moses, Manna, and the Exodus as the relevant background for the current events". Stibbe (1993: 81) observes that, ". . . the narrator is using Moses as a hermeneutical key to our understanding . . . ." Cf. Moloney, 1998: 197-201; Brown, 1966: 232-50; Morris, 1995: 300-4; Ridderbos, 1997: 212; Talbert, 1992: 132.

[1439] The ecologically intertwined stage of the narrative brings immediate effects to the aspirations of the reader. In the story, the naturally-intertwined Galilean context is the platform for the flesh and blood characters to move, act and dialogue. Cf. Brown, 1966: 232-50; Stibbe, 1993: 80-4; Köstenberger, 2004: 199-204.

[1440] The setting, plot, characterisation, central act, and the dialogue are patterned to contrast between the human scarcity and God's richness. Cf. Resseguie, 2001: 102-3; Morris, 1995: 305; Brown, 1966: 232-50; Köstenberger, 2004: 199-204; Newman and Nida, 1980: 175-83; Moloney, 1998: 197-201; Dodd, 1960: 333-45.

[1441] Witkamp (1990: 50) says that, "The narrative of the multiplication of the loaves and the fishes appears to be presented as catechesis. Jesus acts like a teacher who wants his pupils to advance in understanding and challenges them to do so. We could also say that there is a didactic motive in the composition".

[1442] Newheart (1996: 48) says that, "In reading a narrative, a reader responds emotionally to the characters, images, plot, and rhetoric of the narrative. The reader is afraid when the protagonist enters into a dangerous situation, angry when the antagonist threatens the protagonist, and glad when the protagonist emerges triumphant. In psychological terms, these emotional responses are a result of the flow of libido, or psychic energy, in the unconscious".

[1443] Lee (2004: 181) says that, ". . . the Bible is a dramatic narrative rather than simply a descriptive narrative". For more details about the dramatic development of John, refer to Hitchcock, 1923/1993: 15-24.

[1444] De Klerk and Schnell (1987: 14-5; cf. Templeton, 1999: 53-65; Moore, 1989: 14-5) say that, "The story of John is an excellent example of a revelational plot. The main concern is with Jesus' true identity and significance, which are revealed through the action". Lee (2004: 179) says that, ". . . the soul of a story, as Aristotle had once said, is the plot. The Bible is above all else a series of events configured around a plot".

[1445] When discussing about Plato's dialogues, Press (2007: 60) says that, "The dialogues contain not only informational or assertive sentences and passages, but also exhibitive and performative ones". What Press says here about Platonic dialogues is also true with the Johannine dialogues. Cf. Geller, 1982: 3-40; Elam, 1980: 135.

8.2.2. Slot Two (6:16-21)

In vv. 16-21, the content of the dialogue is mostly implicit. Here, the narrator introdu another setting.[1446] The Johannine trend of communication in 'active voice' forms is well- as can be seen in v. 20 (i.e., 'εγώ εἰμι, μὴ φοβεῖσθε).[1447] Jesus' activities like περιπατοῦντα θαλάσσης and ἐγγὺς τοῦ πλοίου γινόμενον lead the disciples into a 'terrified' (Gk. ἐφοβ situation and that compels Jesus for his very utterance (cf. Bultmann, 1971: 214-6; Strachai 181-2).[1448] The narrator of the story prompts the reader to presume a dialogue among the d concerning the unidentified person who was walking on the water (see Table 51).[1449] M (1998: 203; cf. Culpepper, 1983: 117; Neyrey, 2007: 119) states that, "It is as Lord th comes across the waters, reveals himself to the disciples with the formula 'I am' ('εγώ εἰ tells them not to fear (v. 20)".[1450] Though the setting changes in v. 16, the first two slots r the same interlocutors until the narrative gives way to another slot of dialogue between Je the crowd/Jews in vv. 25-71.[1451]

John 6:16-21	Overview
v.16:Ὡς δὲ ὀψία ἐγένετο κατέβησαν οἱ μαθηταὶ αὐτοῦ ἐπὶ τὴν θάλασσαν v.17:καὶ ἐμβάντες εἰς πλοῖον ἤρχοντο πέραν τῆς θαλάσσης εἰς Καφαρναούμ. καὶ σκοτία ἤδη ἐγεγόνει καὶ οὔπω ἐληλύθει πρὸς αὐτοὺς ὁ Ἰησοῦς, v.18:ἥ τε θάλασσα ἀνέμου μεγάλου πνέοντος διεγείρετο.	(1) The dialogue in vv. 16-21 is implicit as it sustains o utterance unit (v. 20). But, a reader can notice inference dialogues when "they saw Jesus walking on the water a terrified" (i.e., among themselves), when "they wanted him into the boat" (i.e., between them and Jesus), and v "they reached the land" (i.e., among themselves/betwee and Jesus; vv. 19, 21a);

[1446] Moloney (1998: 202) breaks the pericope into four sections as follows: *first*, setting the scene and the (vv. 16-17); *second*, the problem of the storm is reported (v. 18); *third*, Jesus comes to the disciples across t waters (vv. 19-20); and *fourth*, the aftermath of the miracle (v. 21).

[1447] Burge (1992: 354-5) says that, "More difficult are passages where Jesus says 'I am' and we are left unce are to supply a predicate or if the phrase is being used for self-identification. In John 6:20 the frightened dis comforted when Jesus says, 'εγώ εἰμι, do not be afraid'. He may mean, 'It is I'". For the position adop interpretation, see Feuillet, 1966: 19-21; Robertson, 1932: 102; Schnackenburg, 1968-1982: 2:27; Molor 204; Painter, 1993: 266; Carson, 1991: 275-6; Newman and Nida, 1980: 186-7; Dodd, 1960: 345. There may recalling of the Exodus tradition concerning the crossing of the Reed Sea found in Psalm 77:18-19 (cf. Bro 255-6; but see the observations of Schnackenburg, 1968-1982: 2: 29-30).

[1448] Köstenberger (2004: 205; cf. Beutler, 1997: 120; Talbert, 1992: 133; Giblin, 1983: 96-103; Stibbe, Wallace, 1996: 585) is of the opinion that, "The fear of the disciples is concomitant with the sight they beh fear appropriate for seeing the divine or supernatural". Cf. Dodd, 1963: 196-9; Brown, 1966: 251-6.

[1449] Carson (1991: 275; cf. Köstenberger, 2004: 204) describes about the Sea of Galilee as follows: "The Sea lies about six hundred feet below sea level. Cool air from the south-eastern tablelands can rush in to displace moist air over the lake, churning up the water in a violent squall".

[1450] Neyrey (2007: 118; cf. Brant, 2004: 172; Wallace, 1996: 724) says that, "More than the synoptics, Joh the event as a theophany—that is, the revelation of a heavenly figure ('they were frightened')—not t mentioned in Mark and Matthew. Unlike the synoptic accounts, the disciples are mute here, so that Jesus alo 'It is I; do not be afraid' (6:20)". In the context of the disciples who are in fear after the crucifixion, Jesus al to them and takes the fear away and wishes them peace, the opposite of fear. Cf. Matthew 14:26; Luke 1:1 Ridderbos, 1997: 217; Brown, 1966: 251-6; Dodd, 1960: 345; Painter, 1993: 266.

[1451] But the disciples act as on-lookers during the dialogue between Jesus and the crowd/Jews in vv. 25-59.

v.19:ἐληλακότες οὖν ὡς σταδίους εἴκοσι πέντε ἢ τριάκοντα θεωροῦσιν τὸν Ἰησοῦν περιπατοῦντα ἐπὶ τῆς θαλάσσης καὶ ἐγγὺς τοῦ πλοίου γινόμενον, καὶ ἐφοβήθησαν. v.20:ὁ δὲ λέγει αὐτοῖς, Ἐγώ εἰμι, μὴ φοβεῖσθε. v.21:ἤθελον οὖν λαβεῖν αὐτὸν εἰς τὸ πλοῖον, καὶ εὐθέως ἐγένετο τὸ πλοῖον ἐπὶ τῆς γῆς εἰς ἣν ὑπῆγον.	(2) The terrified situation of the disciples (v. 19b), Jesus' utterance to them (v. 20), their immediate reaction (v. 21a), and their miraculous reaching to the shore (v. 21b) make the possibilities of implicit dialogical seams; (3) The text is mostly comprised of narratives (vv. 16-19, 21). The single utterance unit (v. 20) is introduced by way of a formula narrative (v. 20a)

Table 51: The dialogue of 6:16-21 within the narratorial framework

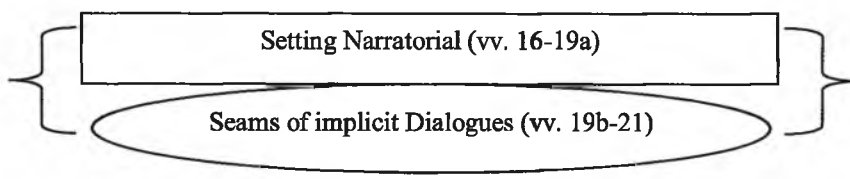

Diagram 36: The development of utterances and narratives

The short pericope at vv. 16-21 begins and develops as a narratorial (vv. 16-19a). This includes the disciples' terrified situation (v. 19b), Jesus' response to them in an active voice form (v. 20), their desire to take Jesus into the boat (v. 21a), their sudden reaching land and the amazement (v. 21b). The second half (i.e., vv. 19b-21) particularly awakens the attention of the readers (cf. Nicol, 1972: 58-9; see Diagram 36).[1452] Painter (1993: 254) is of the opinion that, "In the narrative of the sea-crossing (6:16-21) only one saying of Jesus is introduced though the story is told from the perspective of the disciples".[1453] Although Painter emphasises that the story was written from the perspective of the disciples, their involvement as speakers is implicit within the text.[1454] The reader of the story can make better sense of the narrative by way of conjecturing and inserting the possible seams of dialogues within the text.

[1452] Though John's usual trend is to describe narratives by way of charactorial dialogues, in 6:16-21 the narratorial technique of abbreviation is rightly at view. The narrative makes more sense when one interlocks the pericope with synoptic parallels.

[1453] Painter (1993: 254) further says that, "The specific reference about their fear (6:19) and their failure to speak to Jesus further manifests their lack of comprehension".

[1454] In John's narratives, usually the stories are told from the perspective of Jesus the protagonist and the narrator concentrates both on his utterances and actions. In vv. 16-21, the story is told from the disciples' perspective and hence the narrator avoids their utterances.

Matthew 14:28-33 extends the incident into another level, as a dialogue between Jesus and Pete
Peter: Κύριε, εἰ σὺ εἶ, κέλευσόν με ἐλθεῖν πρός σε ἐπὶ τὰ ὕδατα
Jesus: Ἐλθέ
Peter: Κύριε, σῶσόν με
Jesus: Ὀλιγόπιστε, εἰς τί ἐδίστασας;
Other Disciples: Ἀληθῶς θεοῦ υἱὸς εἶ

Table 52: The dialogue extension in Matthew 14:28-33

An interlocked reading of Mark, Matthew and John (John 6:16-21; cf. Mark 6:45-52; M 14:22-36) leads the reader to contemplate the implicit dialogical seams within the peric Resseguie, 2005: 54).[1455] While Mark records that "they thought it was a ghost and cr (6:49-50), Matthew reports that "they were terrified, saying, 'It is a ghost!' (Φάντασμά ἐστ they cried out in fear" (14:26-27).[1456] Moreover, in Matthew, a further dialogue is int between Jesus and Peter (14: 28-33; see Table 52). According to Morris (1995: 307; cf. W 1990: 52-3), "Matthew speaks of Peter's attempt to walk on the water, a detail not found of the other two accounts (i.e., Mark and John)". John's Gospel records neither utteranc disciples (i.e., Φάντασμά ἐστιν) nor the subsequent dialogue between Jesus and Peter (cf 1991/1996: 52-3; Robertson, 1932: 101-2).[1457] Johannine abbreviating tendencies and the concluding the narrative call the attention of the reader.[1458]

The first miracle narrative (vv. 1-15) is described with more clarity than the second (cf. vv cf. Dodd, 1963: 196-9; Kennedy, 1984: 15). John's narratives are basically structured in of dialogues between the narrator and the reader; but dialogues between characters n narratives action/movement oriented, vibrant, implicit and revelatory.[1459] Moloney (1998: Ball, 1996: 181-3) states concerning vv. 16-21 the following: "The narrative had reached a which the characters in the story were separated (vv. 15-16). Jesus and the disciples

[1455] Witkamp (1990: 44; cf. Dodd, 1963: 197) says that, ". . . we find that both (i.e., John and Mark) give th Jesus, Ἐγώ εἰμι, μὴ φοβεῖσθε, identically, but beyond this the only words in common are those for boa across, sea, wind, and row, with the indispensable περιπατεῖν ἐπὶ τῆς θαλάσσης, and without these it is diffi how the story could be told at all".

[1456] Witkamp (1990: 52) further says that, "In Mark the walking on the sea is essentially a miracle-story. I closes with an expression of amazement. In John there is no such comment. Moreover, the entire *pattern* is c is the pattern of a post-resurrection narrative and not that of a miracle-story. In these narratives the recogni risen Christ, appearing to his bereaved disciples, is invariably emphasised".

[1457] While Mark records the utterance of the disciples in 'passive voice form', Matthew records that in 'a form'. But John does not include the utterance in any of the above forms.

[1458] In Luke, the water-crossing narrative is not at all included. Painter (1993: 256) observes that, "Both M Mark go on (with minor variations) to indicate that the disciples did this while Jesus dismissed the crowd. T from John, where it is Jesus who withdrew from the crowd. The destination of John and Mark also dif variations in wording are more serious obstacles to a theory of synoptic dependence in the light of these obs Dodd (1963: 197) is of the view that, "The form or pattern of the pericope differs markedly in the two gosp because in John the story is told consistently from the point of view of the disciples, while in Mark it is tc though not consistently, from the point of view of Jesus".

[1459] Cf. Brown, 1966: 251-6; Dodd, 1963: 196-9; Moloney, 1998: 202-4; Keener, 2003: 671-4; Beasley-Mu 89-90; Morris, 1995: 307-10; Köstenberger, 2004: 204-5.

reunited (v. 20). The reunion is marked by Jesus' coming to the disciples as Lord, revealing himself as I am, and being received by them (v. 21)".[1460] The narrator's expressive form *from separation to reunion* has a dialogical value in the passage (cf. Resseguie, 2001: 100-2).[1461] The table below helps us to review both the explicit and implicit utterances within the slot (see Table 53).[1462] While the disciples' utterances show their *fearfulness*, *expression of desire* and *question*,[1463] the single utterance of Jesus is an attempt to *comfort* and a *revelation* of his personal identity. These implicit forms of utterances on the part of the disciples supplement the very utterance of Jesus in v. 20 (see Table 53).

Utterance	Form	Content
Disciples	Utterance out of fear/cry out of fear	Like "It is a ghost!" (v. 19b)
Jesus	Utterance in order to comfort	"It is I, do not be afraid" (v. 20)
Disciples	Invitation/expressing desire	Possibly like "Lord get into the boat" (v. 21a)
Disciples	Question	Possibly like "Lord, how we reached the land?" (v. 21b)

Table 53:'Form' and 'Content' of utterance units in John 6:16-21

While Morris (1995: 309-10) sees "a hint of deity",[1464] Köstenberger (2004: 205) finds "overtones of epiphany" in Jesus' words and actions.[1465] The words of Jesus transform the disciples' disposition from 'terrified' in the situation to a time of 'gladness' (cf. Ball, 1996: 181-5; Neyrey, 2007: 119).[1466] In short, the narratorial and its implicit dialogue develop within a *separation to reunion*,[1467] *elusive to revelatory*, and *non-recognition to recognition* framework (cf. Stibbe, 1993:

[1460] Moloney (1998: 203) further says that, "The false messianic hopes of the crowds (vv. 14-15) have been corrected by Jesus' self-revelation (v. 20), and the disciples are willing recipients of that revelation (v. 21)".

[1461] Neyrey (2007: 118) says that, ". . . Jesus and the disciples are dramatically separated, with Jesus alone on a mountain and the disciples in a boat on the sea. Yet they are mysteriously reunited hours later when Jesus intentionally comes to them, collapsing distance and difficulty".

[1462] Brant (2004: 109) says that, "Back-to-back lines of narrative and Jesus' direct speech report that the disciples were afraid when they saw Jesus walking on the water (6:19-20)". Köstenberger (2004: 204) is of the opinion that, "When they see Jesus approaching, walking on the water, they are gripped by fear, at first failing to recognise him".

[1463] Bultmann (1971: 216) sees a 'miracle within a miracle' when he says, ". . . the miracle of landing is added to the miracle of the walking on the lake".

[1464] Morris (1995: 310; cf. Kermode, 1987: 443, 453) notes that, "ἐγώ εἰμι is often the style of deity, especially in the Greek Old Testament. Undoubtedly such a meaning is conveyed in some places in this Gospel (e.g., 8:58). But here it is primarily a means of self-identification".

[1465] Culpepper (1983: 91; cf. O'Day, 1997: 159) says that, "The walking on the water may not involve the stilling of the storm at all. Its significance, which is hardly developed, lies in its re-enactment of the exodus and its character as an epiphany". Keener (2003: 1: 671-75) entitles this section as a "Theophany on the Waters". "I am" is God's name in the OT; see Exo 3:14; also see Beasley-Murray, 1987: 89-90; Newman and Nida, 1980: 186-7; Witherington, 1995: 153; Painter, 1993: 266; Dodd, 1963: 196-9; Barrett, 1978: 281; Blomberg, 2001: 122; Burge, 2000: 193-5; Carson, 1991: 275-6; Brown, 1966: 254-6.

[1466] Jesus' saying in v. 20 determines the story's internal dialogical thread. It is coupled with one of Jesus' ἐγώ εἰμι sayings. The dialogical effect of Jesus' utterance upon the disciples has to be taken up seriously. John, here, uses dialogue not merely as a passive vocal delivery, but as an effective means of transformation.

[1467] John's dialogical interest is obvious through the insertion of Jesus' saying ἐγώ εἰμι, μὴ φοβεῖσθε (v. 20). The expressions at the beginning of the passage, like κατέβησαν οἱ μαθηταὶ αὐτοῦ ἐπὶ τὴν θάλασσαν, ἐμβάντες εἰς πλοῖον, and ἤρχοντο πέραν τῆς θαλάσσης εἰς Καφαρναούμ (vv. 16-17), clearly mark the longing of the disciples to be reunited

84-5). Moreover, the implicit dialogues emerge out of the circumstance of Jesus' walking water. In that sense, the action/sign performance of Jesus leads to seams of dialogues (ac 19a; seams of dialogues, vv. 19b, 20, 21a, 21b). And if the reader cogitates on t miraculously reaching land and conjectures about a dialogue either among the disciples or t them and Jesus as an aftermath, then the entire slot has an *action* (v. 19a), *dialogues* (vv. 21a), *action* (v. 21b), and *dialogue* (v. 21b) sequence.

The Johannine trend of abbreviating the narratives (especially the events and the dialogue) again demonstrated in vv. 16-21. Throughout the above discussed literary dynamics the shares with the reader several functional aspects of the slot. In section 6:1-21, a reader can following sequence of events and dialogues: *first*, a dialogue between Jesus and his discip Philip and Andrew; vv. 5b-10a); *second*, the multiplication of the bread by Jesus (vv. 1 *third*, further dialogues (i.e., one with the disciples and the other at the community level; 14b); *fourth*, Jesus' walking on the water (v. 19a); *fifth*, seams of implied dialogues an authoritative position as the 'εγώ εἰμι (vv. 19b, 20, 21a); *sixth*, the miraculous reaching of to the land (v. 21b); and *seventh*, an implied dialogue either among the disciples or betwe and the disciples (v. 21b).[1468] The reader of the story can observe, firstly a *dialogue*, *act dialogues* sequence (vv. 1-15) and then an *action*, *dialogues*, *action*, and *dialogue* seque 16-21; cf. Nicol, 1972: 58-9) of events.[1469] The interaction of actions and implicit and dialogues functions both rhetorically and performatively between the text and the rea events and the dialogues in 6:1-21 further guide the reader toward an extended dialogue Jesus and the crowd in 6:25-59.[1470] O'Day (1997: 159) is of the estimation that "the narra theological function of John 6:15-21 becomes even clearer when read in the light of Joh The power that enables Jesus to feed the multitudes is not the power of either a prophet o Rather, it is the power of the one who walks across the sea. That is, it is the power of C story of Jesus walking on the water thus functions in the FG as a narrative embodimer

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with Jesus. Their longing reaches its fulfillment when ἤθελον λαβεῖν αὐτὸν εἰς τὸ πλοῖον (i.e., 'then they take him into the boat'; v. 21). Neyrey (2007: 118-19; cf. John 6: 21) says that, "All four gospels narrate this in such a way that two elements are emphasised, namely separation and reunion . . . . It may be a small p John 'they wanted to receive him into the boat'".

[1468] Ball (1996: 181; cf. Heil, 1981: 79) says that, "It is true that this'εγώ εἰμι saying concerns Jesus' id much as the disciples do not recognise that it is Jesus who is approaching them". See Köstenberger, 20 Carson, 1991: 275-6; Keener, 2003: 671-4; Newman and Nida, 1980: 186-7; Painter, 1993: 266; Dodd, 19 Dodd, 1960: 345; Morris, 1995: 307-10; Brown, 1966: 251-6; Beasley-Murray, 1987: 89-90.

[1469] Strachan (1941: 182; cf. Nicol, 1972: 34) says, "John sees a symbolic meaning in the conjunction (i.e., not afraid'), and makes it contribute to the teaching of the discourse that follows, on the Bread of Life". (1990: 51; also refer to 55-6) says, ". . . it must be the'εγώ εἰμιin v. 20 that is the centre of the narrative" (1977: 129) has the opinion that the purpose of the narrative is Jesus' self-revelation to his disciples, *only* to

[1470] Also to the dialogues between Jesus and the disciples (i.e., vv. 60-65, 66-71). For more details, refer 2003: 1: 675-99. Cf. Bailey and Broek, 1992: 175; Morris, 1995: 307-10; Dodd, 1963: 196-9; Brown, 19 Carson, 1991: 275-6; Köstenberger, 2004: 204-5; Moloney, 1998: 202-4.

Gospel's Christology".[1471] The narrator of the story takes the emotions of the interlocutors into serious consideration for the purpose of persuading the reader.[1472] While the content of the dialogue is to reveal Jesus' identity as the "I Am", the form used to convey the message is an *action*, *dialogues*, *action*, and *dialogue* framework. It functions both as a narrative embodiment of John's Christology and as a persuasive unit for the reader to reckon with.

8.2.3. Slot Three (6:22-71)

The latter part of chap. 6 (vv. 22-71) encompasses a large slot with at least three sub-slots of dialogues. They are: *first*, Jesus' discourse with the crowd/Jews[1473] structured in the form of a dialogue (vv. 22-59; cf. Von Wahlde, NTS: 33-60); *second*, his dialogue with the disciples (vv. 60-66); and *third*, his dialogue with the Twelve (vv. 67-70).[1474] Dodd (1963: 196) is of the opinion that, "The sixth chapter of the Gospel according to John has for its centerpiece a long dialogue on the theme the *Bread of Life*, to which the evangelist has appended a note that it took place in the synagogue at Capernaum (6:25-59; cf. Keener, 2003: 675-6). Two shorter dialogues are added, each with brief introductory and explanatory notes (vv. 60-65, 66-71)".[1475] The narrative section in vv. 22-24 serves as a *conclusion* to the previous section (i.e., vv. 1-21) and as an *introduction* to the latter (i.e., vv. 25-71).

[1471] O'Day (1997: 159) further says that, "Just as John 10:30 provides a verbal summary of the gospel's central claim about God and Jesus, John 6:15-21 offers a narrative summary of the same claim. The theophany narrative is emblematic of the theological reality in which the entire Gospel is grounded".

[1472] Windisch (1993: 41) says that, in John 6 "the narrative that precedes the sermon concerns a completely synoptic subject, the miracle of the loaves with the subsequent walking on the water. A comparison shows that John indeed had the synoptic accounts in front of him, but that he offers an independent presentation as a whole, which—and this is again absolutely Johannine—is marked by a rather richer dramatic shape".

[1473] Though the first sub-slot (vv. 25-59) begins as a dialogue between the crowd and Jesus, a shift can be noticed in the latter part of the section (vv. 41-59), where the Jews are taking initiative for dialogue (cf. vv. 41 and 52) through their 'complaint' and 'dispute'. Bartholomä (2010: 109; cf. Counet, 2000: 217) opines that, "A second, broader group of people to which Jesus turns in John's Gospel are either designated as 'the Jews', 'the Pharisees', or 'the crowd'". A bifurcation of the dialogue only on the basis of the change of titles ('the crowd' in v. 24 and 'the Jews' in v. 41) of the interlocutors may not be a right choice. The entire section has to be treated as a whole and the interlocutors are to be considered as different strata of people gathered.

[1474] The component parts of the dialogue (cf. vv. 25-58) maintain all the qualities of an *at a stretch* discourse. On the basis its function, the discourse section can be divided in the following ways: Schurmann (1958: 244-5) is content with two divisions, vv. 26-51, 52-58; Leon-Dufour (1958: 507-9) also recognises two sections, but makes them 35-47, 48-58 since they manifest a clear parallelism. Leenhardt (1959: 1-13; cf. Beasley-Murray, 1987: 85-6) proposes a highly ingenious division of three: the true Bread of heaven, 22-35; the true subjects and the true messianic King, 36-47; the departure and return of the Son of Man, 48-71. The entire section can be sub-divided as follows: *first*, *Conclusion and Introduction* narratorial (vv. 22-24); *second*, A *question-and-answer* dialogue between Jesus and the crowd (vv. 25-40); *third*, A dialogue of murmuring among the crowd (vv. 41-42); *fourth*, Jesus' response to the complaint (vv. 43-51); *fifth*, A dialogue of dispute among the crowd (v. 52); *sixth*, Jesus' response to the dispute (vv. 53-58); *seventh*, A narratorial inclusion with v. 24 (v. 59); *eighth*, Dialogue between Jesus and the disciples (vv. 60-65); *ninth*, A narratorial about the turning back of the disciples (v. 66); *tenth*, Jesus' dialogue with the Twelve (vv. 67-70); and *eleventh*, The final narratorial (v. 71).

[1475] Anderson (1997: 7) is of the opinion that, "John 6 must be considered a basically unitive composition, and it was probably added to a later edition of the gospel's composition".

8.2.3.1. Sub-Slot One (6:22-59)[1476]

This narrative section (vv. 22-24) provides detailed information about the setting of the th and that further separates vv. 25-71 from the previous slots (i.e., vv. 1-15, 16- Schnackenburg, 1980: 2: 32-3).[1477] According to Moloney (1998: 205), "Jesus (vv. 22, disciples (vv. 22, 24), and 'the people who remained on the other side', who had eaten th (vv. 22, 23) are being brought together again".[1478] The setting of vv. 25-71 is more prob synagogue in Capernaum: *first*, the first sub-slot is narrated within a *Capernaum inclusion* and 59; cf. Ridderbos, 1987/1997: 220-1);[1479] and *second*, the relational nature of the la sub-slots (vv. 60-66, 67-71) with the former sub-slot (vv. 25-59).[1480] The subject-matter of 59 is integrally connected to the "Feeding of the Five Thousand" event; but cannot be cor as a single narrative event because of the change of the setting (cf. vv. 1-15, 16-21, 22-59). setting of the narrative moves from one side of the Sea of Galilee to the other side (read 8.1).[1482]

[1476] Keener (2003: 675-99) divides the section (i.e., vv. 22-71) into two parts: *first*, the Manna Discourse (v and *second*, Response and Meaning (vv. 59-71). Lee's (1994: 132-33) structuring also looks almost Keener's: Scene 1 (vv. 1-15); Scene 2 (vv. 16-21); Scene 3 (vv. 22-59); and Scene 4 (vv. 60-71).

[1477] The setting is temporal (as the conversation happens accidentally), geographical (as it desc environmentally oriented surroundings of the two sides of the Sea of Galilee), and architectural (as the happens in the synagogue setting).

[1478] Moloney (1998: 205; cf. Lee, 1994: 126-60) further says, "'the people who remained on the other sid those who 'ate the bread after the Lord had given thanks' (v. 23), are aware that Jesus and the disciples l separated". Brown (1966: 261) says, "The place where they found him was Capernaum (vv. 24, 59), on the n of the lake, slightly west. The description in this verse seems to favour localising the multiplication on the rather than at Tiberias on the west shore; however, it is not impossible that 'across the sea' could cover a jou Tiberias to Capernaum". Köstenberger (2004: 206) discusses that, "The phrase 'where they had eaten the 6:23 resumes the feeding narrative of 6:1-14. The sequence of the ensuing events can be constructed, albeit difficulty. Apparently, the crowd, which had been fed on 'the other side' (6:1), had remained there during the 6:16-24. Next, 'some boats from Tiberias' ended up where the crowd was. Finally, the multitude and the pe boats decided to head back to Capernaum across the northern quarter of the lake".

[1479] Scholars like Kysar (1986: 96; cf. Keener, 2003: 675) think that 6:35-50 and 6:51-59 are duplicates fr tradition. Cf. Carson, 1991: 282-3; Blomberg, 2001: 122; Barrett, 1978: 285; Painter, 1993: 278; Dodd, 1960

[1480] Tiberias (6:23) was one of two Hellenistic cities in Galilee and was perhaps ten miles (a few hours' v Capernaum; Herod Antipas had it built as a royal administrative city. Stibbe (1993: 87; cf. Ryken, 1979: 8 that, "In John 6, we see the protagonist in three settings: the mountain (6:3-15), the sea (6:16-21), and the (6:59). In literature, these three settings are used as archetypes. The mountain top (like the fertile valley or archetype of ideal heavenly experience. The sea is a chthonic (underworldly) archetype; it is associated v with monsters, with evil. The synagogue (a sacred building) is an archetype of humanity's quest for Newman and Nida, 1980: 188-90; Keener, 2003: 675; Barrett, 1978: 285; Blomberg, 2001: 122; Painter, Carson, 1991: 282-3. Beasley-Murray (1987: 87) says that, "The setting of the chapter is variously indicated side of the Sea of Galilee/Tiberias', vv. 3 and 15; the hill country (*τὸ ὄρος*), but close to the lake, v. 15; Cap 24; and more specifically the synagogue in Capernaum, v. 59".

[1481] Ridderbos (1987/1997: 219) says, "This lengthy discourse (vv. 26-59)—which can also be called dialogue—in the synagogue at Capernaum (v. 59) is one of the most controversial topics in the study of Gospel".

[1482] The movement of Jesus from the one side of the sea to the other is rhetorical as it communicates certain the reader, with regard to his/her faith and understanding. Jesus' action of 'breaking the bread' on the one sea (vv. 1-15) and his exposition about the 'bread from heaven' on the other side (vv. 25-59) are persu

The section vv. 25b to 29 presents two questions by the crowd (vv. 25b, 28b) and two responses of Jesus (vv. 26b-27, 29b) in the following order:[1483] *first*, the crowd's question to Jesus (v. 25b);[1484] *second*, Jesus' response beginning with the usual Ἀμὴν ἀμὴν λέγω ὑμῖν formula (vv. 26-27; cf. Maniparampil, 2004: 254; Namita, 2000: 125);[1485] *third*, a second question of the crowd concerning the requirement for doing the works of God (v. 28; cf. Smith, 1999: 152; Kurichianil, 2010: 34-6); and *fourth*, Jesus' clarification about the need to believe in him (v. 29; cf. Schnackenburg, 1980: 2: 39).[1486] At the outset, Jesus is again addressed as "Rabbi" (cf. 1:38b, 49; 3:2; 4:31).[1487] The Johannine trend of diverting the topic of discussion from 'casual' to 'spiritual' is obvious at the initial stage of the dialogue.[1488] While the crowd approaches Jesus with a casual question (i.e., Ῥαββί, πότε ὧδε γέγονας; v. 25), Jesus responds by telling them about the status of their minds (v. 26)[1489] and continues the discussion in his own way (cf. v. 27; cf. Smith, 1999: 151-2).[1490] The words of Jesus, i.e., Ἀμὴν ἀμὴν λέγω ὑμῖν, are revelatory as he reveals the intention behind the crowd's search for him (cf. Schnackenburg, 1980: 2: 35), and also, as he reveals his authenticity as a good teacher.[1491] He makes it plain that their search is not because they saw signs (ζητεῖτέ με οὐχ ὅτι εἴδετε σημεῖα) but because they ate the loaves (ἀλλ' ὅτι ἐφάγετε ἐκ τῶν ἄρτων καὶ ἐχορτάσθητε, v. 26).[1492] The followers, here, are critiqued as people prone to seek the

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narrator's indication about the same audience in both cases is intentional as the story develops (i.e., from one action to a discourse) sequentially before the reader.

[1483] Painter (1993: 254) states that, "In the dialogue between Jesus and the crowd (6:22-35) there are four sayings of the crowd to Jesus (6:25, 28, 30, 34) and four *responses* by Jesus to the crowd (6:26, 29, 32, 35). This makes clear the initiative of the crowd and the responsive nature of Jesus' sayings".

[1484] Witherington (1995: 155) says, "The dialogue with the crowd begins with a question about the time of Jesus' arrival at Capernaum. Jesus does not respond to their spoken question, but rather to what he knows is on their heart."

[1485] For more details about the 'being' and 'becoming' aspects in the Greco-Roman world and its influence on the Johannine literature, refer to Kermode, 1986: 3-16. The 'becoming' nature of the crowd is vividly portrayed by saying, Ἀμὴν ἀμὴν λέγω ὑμῖν, ζητεῖτέ με οὐχ ὅτι εἴδετε σημεῖα, ἀλλ' ὅτι ἐφάγετε ἐκ τῶν ἄρτων καὶ ἐχορτάσθητε (i.e., "Very truly, I tell you, you are looking for me, not because you saw signs, but because you ate your fill of the loaves").

[1486] Keener (2003: 677) states that, "Jewish tradition never isolated works from faith. Yet in contrast to their tradition (in which faith was often one work among many), Jesus defines the work essential for eternal life as faith in him (6:29); this proves to be the one work they are willing to do (6:30; cf. 6:41, 52, 66)". Cf. Painter, 1993: 270; Barrett, 1978: 285-8; Blomberg, 2001: 123; Dodd, 1960: 335-7; Carson, 1991: 283-5.

[1487] Jesus' role as a teacher is affirmed through this addressing at the outset of this discourse.

[1488] The crowd comes with 'casual' or 'physical' or 'from below' concerns and Jesus confronts them with 'spiritual' or 'from above' concerns.

[1489] Wallace (1996: 405) points out about the usage of 'categorical plural' in v. 26. He says, "The reason that the plural is used is that it more easily yields itself to a *generic* notion: The force of this usage, it seems, is to focus more on the *action* than on the actor. This is not to say that the actor is unimportant; rather, the actor is important only in generic sense: 'This is the kind of person who does this'".

[1490] Jesus' responses from a 'spiritual' and 'from above' point of view intend to correct his interlocutors toward a transformed lifestyle. Witherington (1995: 155) says, "John 6:27 provides us with another Son of Man saying. It is a Son of Man that Jesus provides the more enduring food, and it is on the Son of Man that God has set his seal—a probable allusion to the discussion in John 1:32, and perhaps 1:51 and 3:13 as well".

[1491] Here Jesus reveals the hidden agenda of his followers.

[1492] Keener (2003: 676) says that, "Their questions show that they repeatedly understand Jesus on a merely natural level because their quest is for merely natural bread (6:26). That is, they ignore the miracles' value as 'signs' pointing to Jesus' identity, wanting instead free food (6:26)". Cf. Carson, 1991: 283; Barrett, 1978: 286; Newman and Nida, 1980: 193; Blomberg, 2001: 122-3; Dodd, 1960: 335-7; Painter, 1993: 269.

needs of their common lives (cf. Ridderbos, 1987/1997: 223-4). Jesus also distinguishes b the physical food that they seek after (ἐργάζεσθε μὴ τὴν βρῶσιν τὴν ἀπολλυμένην) and t that endures for eternal life (τὴν βρῶσιν τὴν μένουσαν εἰς ζωὴν αἰώνιον).[1493] The crowd's question (Τί ποιῶμεν ἵνα ἐργαζώμεθα τὰ ἔργα τοῦ θεοῦ;) is derived from Jesus' response cf. v. 27; cf. Maniparampil, 2004: 254).[1494] He responds to them by saying that 'the work is 'believing in him whom God has sent' (Τοῦτό ἐστιν τὸ ἔργον τοῦ θεοῦ, ἵνα πιστεύητε ἀπέστειλεν ἐκεῖνος, v. 29; cf. Witherington, 1995: 155; Namita, 2000: 125).[1495] Thus Jesus the unknowing condition of his audience by both explicit and implicit expressions (v. 29; se 54).[1496]

John 6:22-59	**Overview**
v.22:Τῇ ἐπαύριον ὁ ὄχλος ὁ ἑστηκὼς πέραν τῆς θαλάσσης εἶδον ὅτι πλοιάριον ἄλλο οὐκ ἦν ἐκεῖ εἰ μὴ ἓν καὶ ὅτι οὐ συνεισῆλθεν τοῖς μαθηταῖς αὐτοῦ ὁ Ἰησοῦς εἰς τὸ πλοῖον ἀλλὰ μόνοι οἱ μαθηταὶ αὐτοῦ ἀπῆλθον·	(1) The dia vv. 25-58 i comprised twelve utte units (vv. 2 27, 28b, 29 31, 32b-33 35b-40, 42 51, 52b, 53 out of the t utterance u are of the crowd/Jew 25b, 28b, 3 34b, 42b, 5 six are of J 26b-27, 29 33, 35b-40 53b-58);
v.23:ἄλλα ἦλθεν πλοιά[ρια] ἐκ Τιβεριάδος ἐγγὺς τοῦ τόπου ὅπου ἔφαγον τὸν ἄρτον εὐχαριστήσαντος τοῦ κυρίου.	
v.24:ὅτε οὖν εἶδεν ὁ ὄχλος ὅτι Ἰησοῦς οὐκ ἔστιν ἐκεῖ οὐδὲ οἱ μαθηταὶ αὐτοῦ, ἐνέβησαν αὐτοὶ εἰς τὰ πλοιάρια καὶ ἦλθον εἰς Καφαρναοὺμ ζητοῦντες τὸν Ἰησοῦν.	
v.25:καὶ εὑρόντες αὐτὸν πέραν τῆς θαλάσσης εἶπον αὐτῷ, Ῥαββί, πότε ὧδε γέγονας;	
v.26:ἀπεκρίθη αὐτοῖς ὁ Ἰησοῦς καὶ εἶπεν, Ἀμὴν ἀμὴν λέγω ὑμῖν, ζητεῖτέ με οὐχ ὅτι εἴδετε σημεῖα, ἀλλ' ὅτι ἐφάγετε ἐκ τῶν ἄρτων καὶ ἐχορτάσθητε.	
v.27:ἐργάζεσθε μὴ τὴν βρῶσιν τὴν ἀπολλυμένην ἀλλὰ τὴν βρῶσιν τὴν μένουσαν εἰς ζωὴν αἰώνιον, ἣν ὁ υἱὸς τοῦ ἀνθρώπου ὑμῖν δώσει· τοῦτον γὰρ ὁ πατὴρ ἐσφράγισεν ὁ θεός.	
v.28:εἶπον οὖν πρὸς αὐτόν, Τί ποιῶμεν ἵνα ἐργαζώμεθα τὰ ἔργα τοῦ θεοῦ;	
v.29:ἀπεκρίθη [ὁ] Ἰησοῦς καὶ εἶπεν αὐτοῖς, Τοῦτό ἐστιν τὸ ἔργον τοῦ θεοῦ, ἵνα πιστεύητε εἰς ὃν ἀπέστειλεν ἐκεῖνος.	
v.30:εἶπον οὖν αὐτῷ, Τί οὖν ποιεῖς σὺ σημεῖον, ἵνα ἴδωμεν καὶ πιστεύσωμέν σοι; τί ἐργάζῃ;	
v.31:οἱ πατέρες ἡμῶν τὸ μάννα ἔφαγον ἐν τῇ ἐρήμῳ, καθώς ἐστιν γεγραμμένον, Ἄρτον ἐκ τοῦ οὐρανοῦ ἔδωκεν αὐτοῖς φαγεῖν.	
v.32:εἶπεν οὖν αὐτοῖς ὁ Ἰησοῦς, Ἀμὴν ἀμὴν λέγω ὑμῖν, οὐ Μωϋσῆς δέδωκεν ὑμῖν τὸν ἄρτον ἐκ τοῦ οὐρανοῦ, ἀλλ' ὁ πατήρ μου δίδωσιν ὑμῖν τὸν ἄρτον ἐκ τοῦ οὐρανοῦ τὸν ἀληθινόν·	(2) The six questions crowd/Jew six respon Jesus deve
v.33:ὁ γὰρ ἄρτος τοῦ θεοῦ ἐστιν ὁ καταβαίνων ἐκ τοῦ οὐρανοῦ καὶ ζωὴν διδοὺς τῷ κόσμῳ.	
v.34:Εἶπον οὖν πρὸς αὐτόν, Κύριε, πάντοτε δὸς ἡμῖν τὸν ἄρτον τοῦτον.	
vv.35-40:εἶπεν αὐτοῖς ὁ Ἰησοῦς, Ἐγώ εἰμι ὁ ἄρτος τῆς ζωῆς· ὁ ἐρχόμενος πρὸς ἐμὲ οὐ μὴ πεινάσῃ, καὶ ὁ πιστεύων εἰς ἐμὲ οὐ μὴ διψήσει πώποτε .... τοῦτο γάρ ἐστιν τὸ θέλημα	

[1493] Which the Son of Man, on whom God the Father has set his seal, provides (cf. Bartholomä, 2010: 114).
[1494] Painter (1993: 270) is of the view that, "The theme of working (6:27) is thematically related to linguistically linked to working the works of God (6:28), which is probably to be understood in the sense of this is redefined by Jesus in terms of believing in the one sent by God, 6:29". Cf. Barrett, 1978: 286-7; D 335-7; Newman and Nida, 1980: 194; Beasley-Murray, 1987: 91; Carson, 1991: 284-5.
[1495] Neyrey (2007: 121) says that, ". . . he picks up their request to know what it is to 'do the works of G answers it with the same type of material that they have just ignored in 6:27-28, namely acknowledgement the Son of Man, who is 'sealed' by God and 'whom He has sent'". Cf. Newman and Nida, 1980: 195; Ba 287-8; Carson, 1991: 285; Dodd, 1960: 335-7.
[1496] While discussing with the crowd/Jews, Jesus intends to reveal their unknowing and misunderstanding na

τοῦ πατρός μου, ἵνα πᾶς ὁ θεωρῶν τὸν υἱὸν καὶ πιστεύων εἰς αὐτὸν ἔχῃ ζωὴν αἰώνιον, καὶ ἀναστήσω αὐτὸν ἐγὼ [ἐν] τῇ ἐσχάτῃ ἡμέρᾳ. v.41:Ἐγόγγυζον οὖν οἱ Ἰουδαῖοι περὶ αὐτοῦ ὅτι εἶπεν, Ἐγώ εἰμι ὁ ἄρτος ὁ καταβὰς ἐκ τοῦ οὐρανοῦ, v.42:καὶ ἔλεγον, Οὐχ οὗτός ἐστιν Ἰησοῦς ὁ υἱὸς Ἰωσήφ, οὗ ἡμεῖς οἴδαμεν τὸν πατέρα καὶ τὴν μητέρα; πῶς νῦν λέγει ὅτι Ἐκ τοῦ οὐρανοῦ καταβέβηκα; vv.43-51:ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτοῖς, Μὴ γογγύζετε μετ' ἀλλήλων ....ἐγώ εἰμι ὁ ἄρτος ὁ ζῶν ὁ ἐκ τοῦ οὐρανοῦ καταβάς· ἐάν τις φάγῃ ἐκ τούτου τοῦ ἄρτου ζήσει εἰς τὸν αἰῶνα, καὶ ὁ ἄρτος δὲ ὃν ἐγὼ δώσω ἡ σάρξ μού ἐστιν ὑπὲρ τῆς τοῦ κόσμου ζωῆς. v.52:Ἐμάχοντο οὖν πρὸς ἀλλήλους οἱ Ἰουδαῖοι λέγοντες, Πῶς δύναται οὗτος ἡμῖν δοῦναι τὴν σάρκα [αὐτοῦ] φαγεῖν; vv.53-58:εἶπεν οὖν αὐτοῖς ὁ Ἰησοῦς, Ἀμὴν ἀμὴν λέγω ὑμῖν, ἐὰν μὴ φάγητε τὴν σάρκα τοῦ υἱοῦ τοῦ ἀνθρώπου καὶ πίητε αὐτοῦ τὸ αἷμα, οὐκ ἔχετε ζωὴν ἐν ἑαυτοῖς ....οὗτός ἐστιν ὁ ἄρτος ὁ ἐξ οὐρανοῦ καταβάς, οὐ καθὼς ἔφαγον οἱ πατέρες καὶ ἀπέθανον· ὁ τρώγων τοῦτον τὸν ἄρτον ζήσει εἰς τὸν αἰῶνα. v.59:Ταῦτα εἶπεν ἐν συναγωγῇ διδάσκων ἐν Καφαρναούμ.	tri-tier fashion (vv. 25-29, 30-40, 41-48); (3) The narratives of the slot are: *pure narrative* (vv. 22-25a, 41, 59) and *formula narratives* (vv. 25a, 26a, 28a, 29a, 30a, 32a, 34a, 35a, 42a, 43a, 52a, 53a).

Table 54: The dialogue of 6:22-59 within the narratorial framework

The section in vv. 30-40 again is formatted by two questions from the crowd (vv. 30-31, 34) and two responses from Jesus (vv. 32-33, 35-40; cf. Bartholomä, 2010: 109-10).[1497] In v. 30, the crowd raises two queries (i.e., Τί οὖν ποιεῖς σὺ σημεῖον, ἵνα ἴδωμεν καὶ πιστεύσωμέν σοι; τί ἐργάζῃ;) using scriptural evidences.[1498] They stated, "our ancestors ate the manna in the wilderness" (οἱ πατέρες ἡμῶν τὸ μάννα ἔφαγον ἐν τῇ ἐρήμῳ, cf. v. 31; cf. Wallace, 1996: 649; Hylen, 2005: 43-6). The Jewish tendency of "sign-seeking" (cf. v. 30) is severely criticised by Jesus through another Ἀμὴν ἀμὴν λέγω ὑμῖν formula saying (vv. 32-33; cf. Smith, 1999: 152).[1499] At the outset of the dialogue, Jesus makes it clear that performing the works of God means believing in him (vv. 28-29) and thus draws the attention of his interlocutors toward himself (cf. Maniparampil, 2004: 254-5; Namita, 2000: 125).[1500] When his interlocutors quote from the OT and defend their position (v. 31b: Exo 16:4; Num 11:8; Neh 9:15; Psalm 78:24-25), Jesus quotes Isa 54:13 (cf. v. 45) in order to counter their argument (cf. Witherington, 1995: 156; Gench, 2007: 42-3).[1501] Culpepper (1983: 91-2; Watson, 2013: 304-15) is of the view that, "The evangelist shows how the Jews'

[1497] Painter (1997: 75) is of the opinion that, "It is notable that in the narrative description: in 6:22-35 there are two references to the crowd (6:22, 24); in 6:41-59 there are two references to the Jews (6:41, 52); in 6:60-66 there are two to the disciples (6:60, 66); and in 6:67-71 there are two references to the Twelve (6:67, 71). This balance does not seem to be accidental".

[1498] Though the response of the crowd in v. 34 is not a question, it has all the features of a question. The following trends are important to notify: *first*, the general trend of the crowd to raise questions one after another and Jesus' subsequent responses; and *second*, Jesus' response in vv. 35-40 is similar to answering a question. Cf. Beasley-Murray, 1987: 91-2; Carson, 1991: 285-95; Dodd, 1960: 335-7; Blomberg, 2001: 122-6; Barrett, 1978: 288-98.

[1499] Bartholomä (2010: 121) observes that, "The following designations of Jesus as the true 'bread of God' and as 'the one who comes down from heaven' in John 6:33a is semantically unparalleled in the synoptics". Wallace (1996: 582) mentions about the usage of 'perfect of allegory' in 6:32, δέδωκεν. He (1996: 581-2) says that, "The perfect tense can be used to refer to an OT event in such a way that the event is viewed in terms of its allegorical or applicational value. This usage is rare, though the author of Hebrews is particularly fond of it".

[1500] In John's narrative, the main emphasis is upon the reaction of *the Jews* to the teaching in which Jesus unfolded the significance of his mighty work.

[1501] Smalley (1978: 110; cf. Bartholomä, 2010: 110-2; Menken, 1996: 47-65, 67-77) sees the *manna* of chap. 6 parallel to Exo 16:4. See Borgen, 1965: 143-5; Blomberg, 2001: 122-6; Painter, 1993: 278-80; Dodd, 1960: 335-40.

refusal to believe reveals that in fact they have not understood the Torah, Moses, or the
The misunderstanding motif in John extends equally to Jesus' words and the Torah".[15
makes it explicit that his Father provides the true bread from heaven (v. 32b) and
describing the 'bread from heaven' (v. 33; cf. Schnackenburg, 1980: 2: 42-3; Ric
1987/1997: 228).[1503] The crowd's response in v. 34 is not fashioned in the form of a
(Κύριε, πάντοτε δὸς ἡμῖν τὸν ἄρτον τοῦτον); but has the force of a question.[1504] Jesus' u
in vv. 35-40 begins with a self-revelatory statement, Ἐγώ εἰμι ὁ ἄρτος τῆς ζωῆς (v.
Maritz and Van Belle, 2006: 333-52; Gench, 2007: 42-3),[1505] and that further establis
eternal relationship with the Father (cf. vv. 35-40; cf. Ball, 1996: 77-9; Kermode, 1987:
He reveals that those who come to him will never be hungry (v. 35b; cf. 4:34) and th
believe in him will never be thirsty (v. 35b; cf. 4:10; see Bultmann, 1971: 219).[1507] Jesus
discloses, *first*, the crowd's unbelieving nature (v. 36), *second*, the eternal guarantee of life
believing (v. 37; cf. Namita, 2000: 125; Witherington, 1995: 158),[1508] *third*, his mission as
one from above (v. 38), *fourth*, the Father's will to protect all those who come to him (v.
and *fifth*, the connection between believing and eternal life (cf. Smith, 1999:
Schnackenburg, 1980: 2: 45-8). Thus the dialogue reveals the contrasting world-views of J
the crowd (v. 40; see Table 54).[1510]

[1502] Malina and Rohrbaugh (1998: 129) further say that, "While in chap. 4 the issue was water that either te
or permanently relieves thirst, here the issue is food that perishes or that endures to eternal life". Smith (1
says that, "The crowd might have here countered, 'Of course, it was not Moses but God who gave the manna
from heaven'. At most, Moses gave directions, and his role was important. The crucial point, howeve
wilderness manna is not the true bread from heaven". For a most detailed study about Moses in the NT
Lierman, 2004.

[1503] Malina and Rohrbaugh (1998: 129; cf. Schnackenburg, 1980: 2: 40-2) say that, "As usual, questions
origins lead to a dialogue in which questions put to him are not directly answered, his comments are misu
and he responds with an explanatory monologue. The dialogue here closely parallels the one in chap. 4"
(1996: 274) sees an article-substantive-καὶ-substantive (TSKS) connection in v. 33. See here: ὁ+ καταβαίνω
διδοὺς. He (1996: 270) says that, "In Greek, when two nouns are connected by καὶ and the article precede
first noun, there is close connection between the two. That connection always indicates at least some sort of
higher level, it may connote *equality*". Cf. Dodd, 1960: 335-7; Barrett, 1978: 290-1; Blomberg, 2001: 12
1991: 287; Beasley-Murray, 1987: 91-2. See the text: ὁ γὰρ ἄρτος τοῦ θεοῦ ἐστιν ὁ καταβαίνων ἐκ τοῦ οὐ
ζωὴν διδοὺς τῷ κόσμῳ (v. 33).

[1504] Jesus' response in vv. 35-40 is fashioned in the form of an answer to a question (cf. vv. 26-27, 29, 32-33

[1505] Robertson (1932: 107; cf. Maritz and Van Belle, 2006: 333-52) states that, "He is the bread of life in tw
has life in itself, the living bread (51), and it gives life to others like the water of life, the tree of life". See D
337-8; Blomberg, 2001: 124; Carson, 1991: 288-9; Newman and Nida, 1980: 198; Barrett, 1978: 291-2.

[1506] Lee (1994: 135-6; cf. Schnackenburg, 1980: 2: 41; Witherington, 1995: 156-7) says that, "Jesus' self-re
the Ἐγώ εἰμι saying of v. 35 is the narrative and theological centre of the scene, and indeed of the entire
Gench (2007: 43) opines that, "By identifying himself as 'the bread of life' comes down from heaven, Jesu
be the gift of God and the basis for all life".

[1507] Some of these expressions are very similar to the ones already narrated in chap. 4.

[1508] Wallace (1996: 468-9) observes the use of 'emphatic negation subjunctive' in v. 37. He (1996: 468)
"Emphatic negation is indicated by οὐ μὴ plus the aorist subjunctive or, less frequently, οὐ μὴ plus
indicative (e.g., Matthew 26:35; Mark 13:31; John 4:14; 6:35). This is the strongest way to negate so
Greek".

[1509] See the substantival use in v. 39. Wallace (1996: 621) says that, "This is an instance of a substantiva
functioning as a subjective gen. ('this is what the one who sent me wills')".

[1510] Kysar (1997: 179) says that, ". . . an essentially christological passage has impact on the issue of faith. C
cannot stand in isolation from the human response to claims made for Christ's identity. Not accidentally o
weaves the thread of faith into the fabric of Jesus' identity, for explication of that identity is whole cloth on

In vv. 41-59, another pair of questions arises from the Jews (vv. 42 and 52) and a pair corresponding responses by Jesus (vv. 43-51 and 53-58) are reported (cf. Ridderbos, 1987/1997: 231-44; Bartholomä, 2010: 109-10). Painter (1993: 278) is of the view that, "6:41-59 reflects the struggle between the Johannine Christians and the synagogue. For this context 'the Jews' is the appropriate term of reference. They do not represent the Galilean crowd which had followed and subsequently come seeking Jesus. They are the Jews of the synagogue". In v. 41, the narrator quotes a saying of Jesus (i.e., Ἐγώ εἰμι ὁ ἄρτος ὁ καταβὰς ἐκ τοῦ οὐρανοῦ, cf. vv. 35 and 38) as a reason for the Jewish grumbling (ἐγόγγυζον) among themselves (cf. Ball, 1996: 77-9; Kysar, 1997: 169).[1511] The Jews grumble among themselves and pose a question about the identity of Jesus (v. 42a; Οὐχ οὗτός ἐστιν Ἰησοῦς ὁ υἱὸς Ἰωσήφ, οὗ ἡμεῖς οἴδαμεν τὸν πατέρα καὶ τὴν μητέρα;, cf. Sproston, 1985: 77-97). They also advance a question by quoting Jesus' own utterance in v. 42b (Ἐκ τοῦ οὐρανοῦ καταβέβηκα). In his response to the Jews in vv. 43-51, Jesus emphasises his relationship with the Father (cf. Smith, 1999: 156-7; Schnackenburg, 1980: 2: 50-7).[1512]

Crowds'/Jews' Questions	Jesus' Answers
v. 25b (4 words)	vv. 26-27 (46 words)
v. 28 (8 words)	v. 29 (12 words)
vv. 30-31 (31 words)	vv. 32-33 (42 words)
v. 34 (7 words)	vv. 35-40 (121 words)
v. 42 (23 words)	vv. 43-51 (144 words)
v. 52 (9 words)	vv. 53-58 (115 words)
Total: 82 words	**Total: 480 words**[1513]

Table 55: The word count of the utterances of Jesus and the Jews in 6:22-59

Jesus makes his points again clear by stating the following: people are brought to him by the Father (v. 44),[1514] those who have heard and learned from the Father come to him (v. 45), only he has seen the Father (v. 46),[1515] and Ἀμὴν ἀμὴν λέγω ὑμῖν statement: those who believe have eternal life and that he is the bread of life (vv. 47-48). He goes on to make a comparison between the forefathers who ate the bread and eventually died versus those who eat the bread from heaven and live (vv. 49-50), and finally declares that his flesh is the living bread (v. 51; cf. Bartholomä,

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inclusion of belief in that which transcends human experience". Cf. Barrett, 1978: 294-5; Blomberg, 2001: 125; Dodd, 1960: 337-8; Carson, 1991: 288-92; Newman and Nida, 1980: 201; Painter, 1993: 271-7.

[1511] Culpepper (1983: 92; cf. Talbert, 1992: 137; Gench, 2007: 41) points out that, "At first the 'Jews' murmur' (6:41). Later the narrator tells us they quarrel with one another (6:52). They ask the question which becomes typical of earthly, literal, superficial understanding: 'how?'" See 3:4, 9; 4:9; 6:42, 52; 7:15; 8:33; 9:10, 15, 16, 19, 21, 26; 12:34; 15:5. Cf. Barrett, 1978: 295; Dodd, 1960: 337-8; Painter, 1993: 279; Blomberg, 2001: 125.

[1512] Maritz and Van Belle (2006: 340) say that, "The bread from the dessert cannot prevent death (6:49-50, 58), while the bread from heaven that the Father gives, gives life (6:33, 35, 50). To receive the vitality of this bread, this bread must be eaten (6:50, 51, 58)". Cf. Barrett, 1978: 295-8; Newman and Nida, 1980: 203-6; Carson, 1991: 293-5; Dodd, 1960: 337-8; Beasley-Murray, 1987: 93-4; Blomberg, 2001: 125-6.

[1513] Bartholomä (2010: 109) says that, "The Bread of Life Discourse contains 480 words of Jesus, which makes it the fourth longest cohesive speech in the Gospel of John".

[1514] The genitive of agency in v. 45 indicates the personal agent (here, God) by whom the action in view is accomplished (cf. Wallace, 1996: 126).

[1515] Witherington (1995: 159; cf. Namita, 2000: 125) states that, "At v. 46 Jesus makes the claim that he has seen God, implying his origins in heaven".

2010: 127; Wallace, 1996: 347; see Table 54).[1516] The final question of the crowd and response are reported in vv. 52-58 (cf. Ridderbos, 1987/1997: 239-44).[1517] The crowd among themselves by raising another question, Πῶς δύναται οὗτος ἡμῖν δοῦναι τὴν [αὐτοῦ] φαγεῖν; (v. 52b; cf. Menken, 1997: 183-204; Hakola, 2005: 158-76). In vv. 53-5 begins another Ἀμὴν ἀμὴν λέγω ὑμῖν declaration and speaks in figurative language ab glorious Son of Man (cf. Bultmann, 1971: 224; Ridderbos, 1987/1997: 235).[1518] He points eternal life is assured to people only by way of eating the flesh and drinking the blood of of Man (cf. Barrett, 1982: 37-49, 84-97; Lindars, 1992: 33-50, 153-66).[1519] His 'abiding la delineates the relational aspects among the Father, Son and the believer (vv. 56-57; cf. 1999: 159; Robertson, 1932: 112-3). Thus the antithetical nature of the dialogue is further r as the protagonist and his interlocutors discuss their concerns from two diverse world vie Table 55).[1520]

The form of the dialogue (i.e., vv. 25b-58)[1521] can be assessed on the basis of the dynamisms within the text (cf. Chandler, 2002/2007: 189).[1522] An extended *inclusion* is between v. 24 and v. 59 by placing the name Capernaum at the beginning and end of the r and by establishing the idea *from separation to reunion* (cf. vv. 22-24; cf. Quast, 19

[1516] Bultmann (1971: 221) opines that, "The reference to faith here as 'coming to Jesus' gives the theme of its organic place within the dialogue, and vv. 36-40 would doubtless most appropriately follow on vv. 41-4 and Van Belle (2006: 339) say that, "The identification of Jesus with the bread is defined more precisely: t the genitive of ζωή (τῆς ζωῆς 6:35, 48) and twice with participles (ὁ ἄρτος ὁ καταβὰς ἐκ τοῦ οὐρανοῦ 6:41, preceded with ὁ ζῶν)". Cf. Painter, 1993: 278-80; Newman and Nida, 1980: 206; Blomberg, 2001: 125- 1991: 295; Barrett, 1978: 297-8; Beasley-Murray, 1987: 93-4; Dodd, 1960: 337-8.

[1517] Lee (1994: 129-30) sees a problem within the internal structure of John 6, especially by raising the que vv. 52-59 (or 51b/c-58) belong in the discourse".

[1518] He declares that he is the bread of life and his peculiarity in relation to the manna. Lee (1994: 127) says theme of John 6 is that Jesus is the true bread from heaven who offers life through his self-giving. For believ be found only in 'feeding' on him".

[1519] Keener (2003: 690; cf. Menken, 1997: 183-204; Counet, 2000: 203-38; Barrett, 1982: 37-49) says th context of the entire gospel, John's Eucharistic language . . . applies directly to Jesus' death; the way one through faith and the Spirit (6:27-29, 35, 63). John's words invite his audience to look to Christ's death merely those symbols which point to his death". Cf. Painter, 1993: 278-80; Dodd, 1960: 339-40.

[1520] The table better explains the way Jesus' responses control the situation while his interlocutors' questi peripheral. While the crowds/Jews use 82 words, Jesus uses 480 words all through the conversation. Bor 100; cf. Beutler, 1997: 122-7) opines about the development of the slot as follows: "This section, Joh consists of a dialogue between 'they', that is, the crowd (vv. 28, 30, 34) and Jesus (vv. 29, 32, 35) which reactions among the Jews (vv. 41, 52) followed by comments and answers given by Jesus (vv. 43, 53)". E (2010: 109) observes that, "The 911 words included in these two discourses (i.e., 6:22-59 and 8:12-59) com 14 percent of all dominical words reported in the Fourth Gospel (about 6,500). They amount to 19.4 perce Jesus' words in the extended discourses and dialogues (about 4,700) and to more than a third of thos addressed to the Jewish public (37.3 percent of about 2,450)".

[1521] Meeks (1972: 58-9; cf. Namita, 2000: 124-5) outlines the discourse progression of the first sub-slot of follows: *first*, "Work for the food that remains for eternal life, which the Son of Man gives" (vv. 27, 5 "Work" means "believe" in the one whom God has sent (v. 29; cf. 36-40; 45-47); *third*, the "food" that the S gives is "bread which descends from heaven" (vv. 31-33, which God, not Moses, gives); *fourth*, that bread with the Son of Man himself, for he *is* ὁ καταβὰς ἐκ τοῦ οὐρανοῦ--as we learned in chap. 3 (vv. 35, 38, 4 the "murmuring" of the Jews produce an even more pointed statement: the bread of life is the very flesh of Man (vv. 51b-58).

[1522] For the specific features of Johannine dialogues, refer to Hartenstein, 2007: 214-7; Zink, 1996: 125-40.

53).[1523] The extended narrative places the third dialogic slot (i.e., vv. 22-71) in closer affinity with the previous sign slots (vv. 1-15, 16-21).[1524] In the gospel, bringing together and reuniting are important aspects for developing dialogic interactions. Dodd (1960: 333-45; cf. Elam, 1980: 135-207) sees the entire narrative from a dramatic point of view.[1525] The 'entry' and 'exit' of the characters on stage are pictured with dramatic and dialogic intentions.[1526] The dramatic techniques used in the episode, like the shattering of Moses-centeredness (v. 32; cf. Hylen, 2005: 43-52),[1527] calling the attention of the crowd to the protagonist (vv. 35-40) and believing-unbelieving conflict (v. 28-29, 36, 40) generate suspense in the reader (cf. Kurichianil, 2010: 34-6). The vertical focus (ὁ καταβαίνων ἐκ τοῦ οὐρανοῦ; vv. 33, 38, 41, 42, 50, 51, 58) of the narrative reveals the unusual nature of the dialogue.[1528] The dialogue in vv. 25-59 distinguishes a sharp conflict between two worldviews, 'the world from above' and 'the world from below' (cf. Ridderbos, 1987/1997: 228). The attempt of Jesus' interlocutors to unveil his human origin does not achieve any result (vv. 41-42). Bailey and Broek (1992: 172) comment that, "The speech in John reveals a speaker explicitly aware of his divine nature and mission . . . that this discourse, cast as the revelatory speech of Jesus as divine Son, reflects the confessional and homiletical language of the Johannine community".[1529] The first part of the discourse (vv. 32-48) is a midrashic paraphrase on the words of scripture (i.e., Ἄρτον ἐκ τοῦ οὐρανοῦ ἔδωκεν αὐτοῖς).[1530] The latter part (vv. 49-58) continues to use expressions similar to the previous one, but denotes attention to a midrashic commentary particularly on the word φαγεῖν (cf. Quast, 1991/1996: 55; Van der Watt, 2007b, 186-200).[1531] The

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[1523] The expression ἦλθον εἰς Καφαρναοὺμ ζητοῦντες τὸν Ἰησοῦν (v. 24) is strategically positioned in order to narrate the idea *from separation to reunion*.

[1524] The operation or performance of 6:22-71 is peculiar in several respects. It is mostly a discourse or a speech of Jesus arranged in the form of a tri-tier dialogue. In v. 22-24 the narrator describes about their entry in the first sub-slot. Though there is no mention about their exit, the abrupt closing of the first sub-slot and the beginning of the next (vv. 59, 60) can mean the dramatic existence of the characters. While the second sub-slot ends with an exit of the characters in v. 66, the third sub-slot begins suddenly (v. 67).

[1525] For ideas about the dramatic development of 6:25-59, refer to Brant, 2004: 149-58. Also see Hitchcock, 1923/1993: 15-24; Windisch, 1993: 25-64; Muilenburg, 1993: 65-76; Macrae, 1993: 103-13.

[1526] While talking about Johannine dialogues, Brant (2004: 149-50; cf. Hitchcock, 1923/1993: 15-24) opines that, "Various verbal gestures, the broad speech patterns that organise and dramatise the conflict, and short, discreet speech-acts fit together to form the dialogues of the gospel. Besides following the development of ideas within the dialogues, one can follow the action constituted by the speech: the thrust of an offensive line and the parry of defensive reply, displays of vulnerability and control, and the gestures that signify engagement and those that indicate retreat".

[1527] Cf. Malina and Rohrbaugh, 1998: 130-1; Wead, 1970: 84; Köstenberger, 2004: 208-12. According to Glasson (1963: 45), "The sixth chapter of John supplies one of the clearest examples of the importance of the wilderness imagery, and it need not detain us long. After the feeding of the five thousand we are in effect told that the people recognised in Jesus the second Moses".

[1528] Bailey and Broek (1992: 172) say that, "Johannine discourse sections display a more sustained and unified character, presenting extended dialogues and monologues as literary wholes".

[1529] Wead (1970: 83) points out that, "The irony of the question regarding the parents of Jesus points us to the heavenly origin". Cf. Morris, 1995: 328; Carson, 1991: 292; Moloney, 1998: 217-9; Barrett, 1978: 295.

[1530] In v. 51, Jesus again claims that he is the living bread that came down from heaven (cf. vv. 35, 48, 50). This is linguistically emphatic and the response of the crowd/Jews advances the process of dialogue. This we also see in ancient dialogues, especially of Plato, on the rhetorical technique of *dialogia* and the role of the interlocutors (cf. Press, 2007).

[1531] The interpretation that follows regards the discourse as a homiletic midrash on a text provided to Jesus by his interlocutors in v. 31 (i.e., Ἄρτον ἐκ τοῦ οὐρανοῦ ἔδωκεν αὐτοῖς φαγεῖν). Cf. Moloney, 1998: 207; Borgen, 1965: 28-57; Malina and Rohrbaugh, 1998: 135-6. Anderson (1996: 133) views 6:5-58 as an apologetical piece which is meant to counter the emerging institutional sacramentalism of the mainstream church (cf. Malina and Rohrbaugh, 1998: 135-6). Thus the specific portrayal of the narrative reveals a phenomenon of linguistic hybridity.

discourse, thus, is formed by a repeated play of words. The narrator of the episode take initiative to prove the vertical focus of the dialogue[1532] and at the same time he sust horizontal features.

The repeated show of crowd's εἶπον (vv. 25, 28, 30, 34) and Jesus' εἶπεν (vv. 26, 29, reveals the expansive dialogic nature of the section.[1533] At first glance vv. 22-59 look 'common-talk'; but a careful look at the questioning nature of the crowd (at vv. 25, 28 and Jesus' answers (Gk. ἀπεκρίθη; vv. 26 and 29) suggest the *question and answer* format. M (1998: 207) rightly says that, "The rhythm of question and answer determines its shap continuous process of *challenge and riposte* begins with the crowd's first *claim* in the fc question (v. 25b), then Jesus' *challenge* (v. 26) and finally, the crowd's weakest of *riposte* cf. Neyrey, 2007: 121-30). These kinds of claims/questions, challenges and ripostes are co phenomena within the question and answer dialogue.[1534] The *question and answer* establishes arguments through metaphorical language (cf. Bultmann, 1971: 224-7).[153 narrative, the will of the Father is at the centre of Jesus' arguments (vv. 38-40). Another i feature of the sub-slot is the use of multiple layers of literary sub-forms. Mlakuzhyil (finds several *literary criteria*,[1536] *dramatic techniques*,[1537] and *structural patterns*[1538] w larger body of the gospel, and vv. 22-71 is not an exception. In this sub-slot (vv. 25- narrator uses several literary devices and forms in order to narrate the episode effectiv Table 56). He employs *synonymous parallelism* (vv. 35, 55; cf. Malina and Rohrbaug 134), *antithetical parallelism* (v. 27), *agency language* (v. 27; cf. Witherington, 199 *misunderstanding* (vv. 34; cf. Ridderbos, 1987/1997: 239; Schnackenburg, 1980: 2:

[1532] I.e., one between the world 'from above' and the world 'from below'.

[1533] Dodd (1960: 334) is of the opinion that, "It (6:25-59) takes the form of a sustained dialogue between Jes crowd who, having partaken of the feast of loaves and fishes, having followed him from the spot where t took place". Dodd (1960: 335; cf. Keener, 2003: 680) further says that, "The dialogue is here based upon w Jewish beliefs, or speculations, about Manna".

[1534] While vv. 22-40 serves as part of a *quest story*, vv. 41-59 serves as part of a *rejection story*. Painter (199 cf. Talbert, 1992: 124-42; Maritz and Van Belle, 2006: 334-41) considers vv. 22-40 as part of the larger un and vv. 41-59 as part of the larger unit vv. 41-71.

[1535] Wead (1970: 83) explains that, "The discourse on the bread of life is built upon the elaborate use of met metaphors of the passage are used without the assistance of any parabolic forms. The passages involv development of the metaphors". Cf. Borgen, 1965; Morris, 1995: 333-7; Brown, 1960: 263, 272-5.

[1536] Introductions, inclusions, conclusions, transitions, characteristic vocabulary, chronological and ge indications, liturgical feasts, bridge-passages, hook-words, techniques of repetition, change of literary ger narrative, dialogue, and discourse.

[1537] Change of *dramatis personae* or scenes, techniques of alternating scenes or seven scenes or diptych double-stage action or vanishing characters, or law of stage duality, sequence of action-dialogue-discours development of the plot, and dramatic pattern.

[1538] Parallelism, chiasmus, concentric structure, and spiral structure. Talbert (1992: 135-6; cf. Blomberg, sees not only an inclusio but also an elaborate chiasmus, accounting for the structure of all of verses 35- (1965; cf. Blomberg, 2001: 127) has demonstrated that the bulk of material in vv. 31-58 forms a unity fol Jewish rhetorical and literary form known as a *proem Midrash*.

[1539] Bultmann (1971: 221-2; Smith, 1999: 153; Resseguie, 2001: 41-51; Duke, 1985: 145-7) states that, "Τί Τί ποιῶμεν κτλ., which is out of place after v. 27, could come from a dialogue whose key-word was th

Eucharistic language (εὐχαριστήσαντος τοῦ κυρίου; v. 23, 52-8; cf. Meeks, 1972: 44-72; Quast, 1991/1996: 55),[1540] *recollection language* (bread discourse is closely knitted together with the sign at vv. 1-15),[1541] *bread symbolism* (cf. Strachan, 1941: 186-96; Culpepper, 1983: 196-7),[1542] *contrasting language* (between τὸ μάννα and the "αρτον ἐκ τοῦ οὐρανοῦ; vv. 27, 32-3, 49-51, 58),[1543] *irony* (cf. vv. 35, 42; cf. Duke, 1985: 48, 54, 64-5, 69; Chatman, 1978: 229),[1544] *repetitive language*,[1545] *Ἀμὴν ἀμὴν λέγω ὑμῖν formula* (vv. 32, 47, 53; cf. Blomberg, 2001: 123-4), *shock effect* (vv. 52-9),[1546] and *Ἐγώ εἰμι sayings* (vv. 35, 41, 48, 51; cf. Ball, 1996: 77-80, 156-8; Namita, 2000: 39-41).[1547] He uses all this in order to present the dialogical discourse aesthetically to the reader (see Table 56). Through all these means the reader is further informed about the characters and their movements.

Utterance	Form	Content
Crowd	A question out of surprise	When did Jesus come to the other side of the sea?
Jesus	Veracity statement, revealing the hidden agenda of his	The intention of people's search is not because of seeing the sign but because of eating and filling of loaves;

θεοῦ; and the question has the characteristically Johannine ring of misunderstanding or failure to understand". Cf. Culpepper, 1983: 92; Brown, 1960: 267; Morris, 1995: 330; Köstenberger, 2004: 208-13.

[1540] Culpepper (1983: 197; cf. Harrill, 2008: 133-58; Van der Watt, 2007b, 186-200; Keener, 2003: 690; Gench, 2007: 43; Lindars, 1981: 89; Lindars, 1992: 51-66; Morris, 1995: 311-2; contra Bultmann, 1971: 234-9; Barrett, 1982: 80-97) says that, "The Eucharistic overtones of 6:51-58 are universally recognised. Just as the bread is not physical bread, and the life it sustains is eternal life, so the possibility must be considered that the eating of the bread in a sacramental observance points to a profound appropriation of Jesus, the doing of the will of the one who sent him, and his death".

[1541] Resseguie (2005: 52-54) considers it as 'type-scenes'. He (2005: 53-54) says that, "John places the feeding miracle on a mountain and follows it with a 'bread of life' discourse (John 6:1-15, 26-59). A variation of the type-scene also occurs in the book of Revelation".

[1542] Culpepper (1983: 199; cf. Beardslee, 1970: 11; Ramsey, 1957: 123-4; Keener, 2003: 680; Barrett, 1982: 65-79; Hakola, 2005: 166-9; Lee, 1994: 126-60) says that, ". . . the misunderstandings, ironies, and symbolism of the Fourth Gospel highlights its 'deformation of language'. Images, concepts, and symbols common in its milieu are de-familiarised, given new meaning, and used idiosyncratically". Namita (2000: 125) says that, "The dialogue takes them [i.e., the crowd/Jews] to the revelation of a mystery beyond the earthly presence of Jesus in flesh".

[1543] Ridderbos (1987/1997: 224; also see 235; Barrett, 1982: 98-115; Hakola, 2005: 163-5) opines that, "Over against . . . intense focus on the food that perishes (cf. Isa 55:2; as elsewhere on earthly riches, cf. Matthew 6:19 onward), Jesus now poses as an absolute contrast—and hence in the manner of *mašāl*—labour for the bread that endures to eternal life". Cf. Köstenberger, 2004: 207; Blomberg, 2001: 123; Brown, 1960: 265; Wead, 1970: 83.

[1544] Stibbe (1993: 88; cf. Sproston, 1985: 77-97) is of the opinion that, "The tragic irony is this: that even though these Jews study the Scriptures of Moses, they have not recognized the one about whom Moses was really writing. As a result, when they hear the revelatory teaching of Jesus in this story, all they can do is murmur and grumble like their ancestors of old". Duke (1985: 65) comments that, "It is often noted that 6:42 echoes a remark about Jesus found in the other three gospels. Only in John, however, is this objection dressed in irony" (cf. Luke 4:22; Mark 6:33; Matthew 13:55).

[1545] I.e., ἀναστήσω αὐτὸν ἐγὼ [ἐν] τῇ ἐσχάτῃ ἡμέρᾳ, vv. 39, 40, 44, 54; καταβέβηκα ἀπὸ τοῦ οὐρανοῦ, vv. 33, 38, 41, 42, 50, 51, 58; cf. Wead, 1970: 85.

[1546] The utterance about the eating of Jesus' flesh created a 'shock effect' in the minds of the crowd/Jews. The shock element was also a well-known rhetorical effect used in ancient times. For instance, the Sophist writings of Philostratus, *Vit. Soph.* 2.29.621.

[1547] Schnackenburg (1980: 2: 43; cf. Gench, 2007: 41-3; Witherington, 1995: 156-7) says that, "Jesus now speaks the decisive word which tears the veil away from the bread of God he means: 'I am the bread of life'. This 'I am' collects together all the force of Jesus' claim to divine authority". For more details about the usage of diverse linguistic phenomena, refer to Louw, 1992: 17-30. Cf. Blomberg, 2001: 124; Wead, 1970: 86; Beasley-Murray, 1987: 92; Dodd, 1963: 198-9.

	interlocutors and also the Son of Man, and a contrast	warns them that they do not work for the food th perishes but for the food that endures for eternal which the Son of Man can give them; God the Fa has set his seal on the Son of Man
Crowd	A question out of perplexity	What must they do to perform the works of God'
Jesus	Belief statement, statement for resolving the perplexity, and a belief-statement	The work of God is believing in him whom Fath sent
Crowd	Questions, intertextual utterance	What sign Jesus is going to give them so that the believe? What Jesus is performing? As written ir scriptures their ancestors ate the manna in the wilderness
Jesus	Veracity statement, revelation, clarification, double meaning	It was not Moses who gave them the bread from but the heavenly Father who gives the true bread heaven; Bread of God is that which comes down heaven and gives life to the world
Crowd	Request, misunderstanding	Give us this bread always
Jesus	Self-revelation, clarification, belief-statement, metaphor, repetition	Jesus is the bread of life; those who come to Jesu never be hungry and those who believe in him w never be thirsty; Jesus points out: crowd's unbel nature (v. 36), the way he protects those who are brought to him by the Father (v. 37), his mission one who was sent by the Father 'from above' (v. Father's will to protect all who come to Jesus an raising up on the last day (v. 39), and Father's w all who see the Son and believe in him may have life (v. 40)
Crowd (Jews)	Memory statement (v. 41b), identity question, surprise question	This is Jesus, the son of Joseph, whose father an mother we know. He says: "I have come down f heaven"
Jesus	Order, inter-textuality, repetition, veracity statement, self-revelatory utterance, contrast	People are brought to Jesus by the Father (v. 44 who have heard and learned from the Father cor Jesus (v. 45); only Jesus has seen the Father (v. veracity statement: those who believe have eter and that Jesus is the bread of life (vv. 47-48); comparison between the bread the forefathers at died and those who eat the bread from heaven a (vv. 49-50); and Jesus declares that his flesh is t bread (v. 51)
Crowd (Jews)	A surprise question, misunderstanding	How can Jesus give the people his flesh to eat?
Jesus	Veracity statement, mysterious/metaphorical sayings, mystical utterance, contrast, inter-textuality	Eternal life is assured to people only by way of the flesh and drinking the blood of the Son of M a Father-Son-believer interlocking is introduced of "abiding" character (vv. 56-57).

Table 56:'Form' and 'Content' of utterance units in John 6:22-59

While the dialogues so far are mostly with individuals (1:35-2:11; 3:1-21; 4:1-26; 4:46-54; 5:1-15; 6:1-14),[1548] hereafter the narrator includes some of the important group dialogues (6:25-8:59; cf. Namita, 2000: 124-5).[1549] The phenomenon of inter-textuality is one of the striking features of the dialogue (cf. Culpepper, 1983: 196).[1550] According to Borgen (1965: 28-58; cf. Hägerland, 2003: 319-20; Culpepper, 1983: 196), John 6:31-58 is a homily introduced by the scripture quotation in 6:31.[1551] This is followed by a two-part explication in 6:32-48 and 6:49-57, in which central concepts of the quotation recur and are interpreted, and a concluding summary in 6:58, which again echoes the introduction.[1552] Though vv. 31-58 has all the characteristics of a *homily* (or discourse), its overall development is in the form of a *question and answer dialogue* (cf. Ellis, 1984: 7). Stibbe (1993: 85) states that, "The form of the speech material is one favoured by John throughout the gospel. It is essentially the interrogation-response form . . . . Within this basic form, John has also made use of the homiletic techniques of first-century rabbinic Judaism".[1553] Though the first sub-slot shows tenets of various sub-forms and literary devices, the *question and answer* development of the dialogue is the overarching tenet. All other forms[1554] are in one or other way intertwined within the *question and answer* format of the sub-slot.

The dialogue in vv. 22-59 functions at several levels (cf. Collins, 1986: 6-7). The impromptu beginning of the dialogue in v. 25b compliments a natural look for the slot. The dialogue develops in an architectural and religious setting as the narrator describes the synagogue context (vv. 24, 59) and the approaching Passover (v. 4; cf. Asiedu-Peprah, 2001: 45).[1555] The dialogue is outlined by the help of various literary forms and features and they together provide a faith-generating literary masterpiece (see Table 56).[1556] Wead (1970: 86) observes within the sub-slot the characteristic feature of Jesus' talk-movement between the literal and the figurative.[1557] The charactorial

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[1548] With exception to the Jews in 2:16-20 and 5:16-47 and to the disciples in 4:27-38 and 6:16-21.

[1549] Namita (2000: 125) says that, ". . . Jesus' inter-personal dialogue and dialogue with group give us sufficient guidelines for the fruitful implementation of dialogue, on an informal basis. It has valuable and interesting pedagogical and catechetical implications in the religiously pluralistic context of today".

[1550] Schnackenburg (1980: 2: 44; cf. Bartholomä, 2010: 109; Gench, 2007: 41-43) says that, "The Exodus typology linked the gift of manna and water from the rock, and it is probable that John has this connection in mind, as the midrash itself (cf. on 52) and 7:37 imply".

[1551] Attridge (2002: 9; cf. Keener, 2003: 679; Lindars, 1972: 249-53) says that, "The Bread of Life discourse in John 6, as Borgen (1965) persuasively argued, looks every bit like a homiletic midrash, as it plays with the wording of a citation from the Psalms and finds in the biblical text a new meaning applicable to the present reality of the homilist's audience".

[1552] Hylen (2005: 52) says that, "The term 'echo' is . . . used to describe a relationship between texts. A standard definition of echo distinguishes it from allusion based on the degree of the author's conscious attention in evoking another text".

[1553] Many scholars now show how 6:25-51 reveals marked similarities with the homilies in Philo and Palestinian *midrashim* (cf. Lindars, 1990: 36-7; cf. Stibbe, 1993: 85).

[1554] I.e., forms like dramatic, vertical, conflictive, metaphorical and homiletical.

[1555] Also the mention about the coming of the Passover in the beginning (6:4) provides religious coloring for the episode.

[1556] The narrator's emphasis on the theme of 'believing' has to be considered as an important feature of the dialogue. He views and masterplan everything from the angle of 'belief'. It works well not only at the immediate context of his readers but also at the eternal perspective of the gospel.

[1557] Here Wead attempts to see the way Jesus' talk develops from literal to figurative and vice versa in the discourse.

interactions are suspense and surprise generating, interrogative and argumentative, conf resolution centered, and self-revelatory and religious (cf. Vorster, 2009: 505-78). The d also functions at the didactic, kerygmatic and confessional levels (cf. Brown, 1960: 273).[155] extended level, it directs the reader toward the 'hour' and the 'lifting up' of the Son of M peculiar natures of the dialogue in vv. 41-51 (i.e., a complaint to response) and in vv. 52- dispute to resolution) are characteristic. Moloney (1998: 209-10) is of the view that,

> As the Passover approaches (cf. vv. 4, 22) Jesus teaches that there will be a gift of God, made avai through the Son of Man (v. 27), the one sent by God (v. 29), that surpasses all human nourishmer 26). Labouring for the possession of this nourishment (vv. 28-29), believing in the one whom Go sent (v. 29), will produce eternal life (v. 27). The program for the rest of the discourse has established. 'The whole discourse is summarized here' (Barrett, 1978: 282), and it is closely link themes that are important at the celebration of the Passover: nourishment, bread from heaven, an revelation of God in the Law.

Moloney's observation provides us with a better overview of the dialogue's unique functio usual, belief and unbelief conflict is at the heart of the dialogue.[1559] Jesus' emphasis on be 29, 35, 36, 40, 47)[1560] and his interlocutors' continuous questioning (vv. 25b, 28, 30-31, 34 and misunderstanding (vv. 34, 42, 52) provide ample evidences for the reader to unders factors. The entire dialogue can be recapitulated around the two utterances of Jesus, i.e., b is doing the work of God (v. 29) and I am the bread of life (vv. 35, 48).[1561]

The *question-and-answer* format of the dialogue maintains all the qualities of a rhetor dramatic discourse (cf. Bowles, 2010: 7-29; Moloney, 1998: 207). The engagemen interlocutors with one another provides all the features of a direct-talk (cf. Morris, 1995: When the crowds/Jews come up with their questions mostly out of their lack of knowle misunderstanding (cf. vv. 25b, 28, 30-31, 34, 42, 52), Jesus approaches them from the et perspective (cf. vv. 26-27, 29, 32-33, 35-40, 43-51, 53-58; see Dodd, 1960: 338-9) dialogue, Jesus' nature as one 'from above' is revealed in contrast to his interlocutor 'from below'. This 'from above' and 'from below' contrast lays at the foundation of the Jesus' Ἀμὴν ἀμὴν λέγω ὑμῖν formula (cf. 26a, 32a, 47, 43a) affirms the veracity of his u (cf. Blomberg, 2001: 123). This formula helps the reader be aware of the way Jesus cou false understanding of the crowd/Jews (cf. vv. 26-27).[1562] Its analeptical and

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[1558] It also suggests clarification, leads the readers to belief, shows revelatory tenets, exemplifies ve horizontal features, and moves both analeptically and proleptically within the larger framework of the narrati

[1559] As Malina and Rohrbaugh (1998: 130) state that, "Believing 'into' is a characteristic Johannine idior (1993: 270) opines that, "To believe Jesus (6:30) is to believe in the one whom he (God) sent (6:29) wh dialogue, it is assumed, refers to Jesus, which the crowd understood".

[1560] Morris (1995: 336) opines about v. 56 as follows: ". . . the closest possible relationship so that the eater and Christ is in the eater. The thought of abiding is a prominent one in John. It reminds us that the believe contemporary state, but a permanent one, with fellowship with the Lord as the predominant note".

[1561] Cf. Brown, 1960: 273; Beasley-Murray, 1987: 91; Blomberg, 2001: 123.

[1562] Blomberg (2001: 123) points out that, ". . . the grain of John's redactional emphases, is introduce double-'Amen' formula, and remains somewhat cryptic, all speak for its authenticity".

resemblances with 6:1-21, in the immediate context, and with 4:1-42, in the larger context, function at the macro-level of the narrative (cf. Funk, 1988: 133-62). John the narrator communicates the message that, the provider of the literal bread (cf. vv. 1-15) is himself the bread of life (vv. 25-58). This self-revelatory aspect of Jesus is rhetorical from the reader's point of view (vv. 35, 48; cf. Funk, 1988: 11-8; Green, 2003: 37-66).[1563]

The Eucharistic concepts like 'eating the flesh' (cf. vv. 53, 54, 55, 56, 57, 58), 'drinking his blood' (vv. 53, 54, 55, 56; cf. Harrill, 2008: 133-58) and 'abiding in him' (v. 56) establish a strong bond between Jesus and the believer (cf. Dunn, 1971: 328-38; Van der Watt, 2007b, 186-200).[1564] The narrator's style of describing Eucharistic Christology from the mouth of Jesus is discernible (vv. 53-58).[1565] It helps the reader understand the Eucharistic perspective of the Johannine community.[1566] Jesus' role as an agent of fulfillment and his superiority over Moses (vv. 32-33, 35, 45, 49-50, 53-58) and manna (vv. 31, 49, 58) are resultant in several ways.[1567] An attempt to interlock Jewish theology with the newly formed Christian faith is comprehensible within the slot.[1568] Jesus corrects the wrong notion of his listeners' understanding by framing the expression "not Moses, but the Father" (v. 32).[1569] In the process of doing that he broaches Mosaic and prophetic traditions (vv. 31, 32-33, 45-51).[1570] The objective of the narrator is to set Jesus apart as

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[1563] Cf. Wead, 1970: 83-4; Carson, 1991: 289; Malina and Rohrbaugh, 1998: 134-5; Dodd, 1960: 338.

[1564] Johannine sacramentalism is highlighted through the expressions ". . . eating the flesh of the Son of Man . . . drinking his blood . . ." and "Jesus' flesh is the food and blood is the drink" (vv. 53-58; cf. Carson, 1991: 294-9). Also see Morris, 1995: 315-37; Blomberg, 2001: 126; Beasley-Murray, 1987: 95.

[1565] According to Keener (2003: 663), "more than with some of the previous narratives, the discourse that follows the feeding of the five thousand interprets and applies it, bringing out the christological meaning of the event". Stibbe (1993: 86) continues saying that, "In vv. 25-59, the discourse material takes up the theme of bread but elevates it to a much higher, spiritual and symbolic level". Stibbe (1993: 86) further states that, "discipleship is a dominant idea in vv. 25-71. From v. 25 onwards, the narrator is concerned with what is involved in coming to Jesus, and then in remaining as a follower. However, the most potent theme in John 6 (one which unites the chapter) centres on the idea of bread". Cf. Brown, 1960: 273; Carson, 1991: 278-80; Köstenberger, 2004: 206-17.

[1566] Smith (1984: 182) is of the view that, ". . . the discourses and dialogues of the first half of the gospel concentrate upon the question of Jesus' identity and role. Just as a fixation upon the Christological question fits the proposed church-synagogue milieu". Cf. Moloney, 1998: 207; Wead, 1970: 83-4; Painter, 1993: 280; Dodd, 1960: 335-6; Blomberg, 2001: 126; Carson, 1991: 278-80; Köstenberger, 2004: 206-17; Brown, 1960: 274.

[1567] Stibbe (1993: 88) opines that, ". . . in John 6, there stands among the Jews one who is far greater than Moses, Jesus of Nazareth. This Jesus has bread to offer which is far more precious than the manna which God gave to Moses, for it is the life-giving bread of his own body". Cf. Dodd, 1960: 335-6; Beasley-Murray, 1987: 91; Wead, 1970: 83-4; Culpepper, 1983: 91-2; Carson, 1991: 283-9.

[1568] Dodd (1960: 335) opines that, "The dialogue is here based upon well-attested Jewish beliefs, or speculations, about manna". In later rabbinic tradition the renewal of the gift of manna becomes a fixed feature of Jewish eschatological expectations. In rabbinic tradition bread is a standing symbol of the Torah.

[1569] Moloney (1998: 212) says that, "When Israel looked back to the foundational experience of the Exodus a link was made between Moses and the gift of the manna, understood as bread from heaven (cf. Exo 16:4; Psalms 78:24; 105:40; Neh 9:15; Wis 16:20)".

[1570] According to Smith (1984: 176), "Jesus is certainly designated a teacher in John, yet his teaching is not, and by its nature could not be, understood by his interlocutors. It is a teaching which can, however, be understood by the Christian reader". Smith (1984: 179) puts it further that, "in John as in the synoptics Jesus appears as miracle worker and teacher as well as the one who destined for death. Yet in contrast with the synoptics the Jesus of John performs miracles expressly to signify who he is". Stibbe (1993: 87) argues that, "From v. 25, Jesus' elusiveness is indicated by

an 'authoritative', 'interactive' and 'superior' personality in comparison to the rest interlocutors (cf. Moore, 1989: 25-40).[1571] Jesus is standing firm for a 'believing' commu hence issues a strong challenge to the majority culture.[1572] This pericope and its dialo turning points in Jesus' public ministry in Galilee, as the following episode shows (cf. Ric 1987/1997: 244).

8.2.3.2. Sub-Slot Two (6:60-66)

The second sub-slot (vv. 60-66) begins with a transitional conjunction (i.e., οὖν, cf. Wallac 674; see Table 57). Though the dialogue continues in the same setting, the interlocutors are changing.[1573] The content of the dialogue is restricted to three utterance units, one re the disciples (v. 60b; cf. Neyrey, 2007: 131) and two relating to Jesus (vv. 61b-64a, 65). first and second sub-slots (vv. 22-59, 60-66) can be connected by linking the expressions ὁ (v. 59)[1575] and ὁ λόγος (v. 60). Painter (1993: 281; cf. Robertson, 1932: 113-4) says that, is a large number (πολλοὶ) of disciples who find Jesus' word hard (Σκληρός ἐστιν ὁ λόγ are scandalised (σκανδαλίζει) by it, so that it causes them to murmur (γογγύζουσιν), ultimately to defect, 6: 60-61, 66".[1577] The question raised by the disciples in v. 60 (Σκληρ ὁ λόγος οὗτος· τίς δύναται αὐτοῦ ἀκούειν;) reflects their discontentment with the tea Jesus (i.e., vv. 25-58; cf. Namita, 2000: 125; see Table 57).[1578]

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his use of language. Now the technique of discontinuous dialogue comes to the fore. The discontinuity betv and his listeners arises from the fact that he teaches heavenly realities which are misunderstood by his listene

[1571] Conway (2002: 479-95) tries to see the gospel as a 'production' of the Johannine community. Wh Andrew, the Jews, and the crowd are present at the setting, only Jesus' talks and actions are highlighted precision and purpose. Jesus' words are emphasised, whereas others talk are diminished. These variou features of the episode make the readers to think about the 'production' of the story with a greater maste author.

[1572] Robbins (1996: 23) says that, "Through the center of a text is an imaginary 'rhetorical' line between the the reader". The narrator and the reader dialogue develops through Jesus' statement in vv. 35 and 48 (i.e., bread of life") as an imaginary 'rhetorical' line (cf. Van der Watt, 2007b, 186-200; Booth, 1961: 149-65).

[1573] Hence, vv. 60-66 has to be treated in relation to vv. 22-59. While Jesus' interlocutors in vv. 22- crowd/Jesus, his interlocutors in vv. 60-66 are the disciples.

[1574] Blomberg (2001: 129; cf. Barrett, 1978: 306; Malina and Rohrbaugh, 1998: 137) makes clear tha presupposing and building on commonly understood tradition is again clear from the fact that (1) he never explains Jesus' 'hard teaching'; (2) the reference to the betrayal assumes some understanding of that later e larger group of 'disciples' is mentioned that has not earlier been described; and (4) the 'Twelve' are int verse 67 without explanation".

[1575] Neyrey (2007: 131) says that, "In addition to members of the synagogue, some of 'his disciples' event Jesus' claims and teaching. In what seems to be a pun on the 'bread' motif, they say, 'this teaching is therefore hard to chew and eat (6:60)". Cf. Carson, 1991: 299; Painter, 1993: 281-2.

[1576] Beasley-Murray (1987: 96; cf. Witherington, 1995: 160) is of the opinion that, "The teaching of the d declared to be 'impossible', not only by Jewish opponents and spectators but also by disciples of Jesus, w the general 'grumbling'".

[1577] Robertson (1932: 113) says that, "Old adjective, rough, harsh, dried hard (from *skellō*, to dry), probal saying of Jesus that he was the bread of life come down from heaven and they were to eat him". Cf. Ne Nida, 1980: 212-6; Painter, 1993: 281-2; Carson, 1991: 300.

[1578] Cf. Carson, 1991: 300; Newman and Nida, 1980: 212-6; Painter, 1993: 281-2.

John 6:60-66	Overview
v.60:Πολλοὶ οὖν ἀκούσαντες ἐκ τῶν μαθητῶν αὐτοῦ εἶπαν, Σκληρός ἐστιν ὁ λόγος οὗτος· τίς δύναται αὐτοῦ ἀκούειν; v.61:εἰδὼς δὲ ὁ Ἰησοῦς ἐν ἑαυτῷ ὅτι γογγύζουσιν περὶ τούτου οἱ μαθηταὶ αὐτοῦ εἶπεν αὐτοῖς, Τοῦτο ὑμᾶς σκανδαλίζει; v.62:ἐὰν οὖν θεωρῆτε τὸν υἱὸν τοῦ ἀνθρώπου ἀναβαίνοντα ὅπου ἦν τὸ πρότερον; v.63:τὸ πνεῦμά ἐστιν τὸ ζῳοποιοῦν, ἡ σὰρξ οὐκ ὠφελεῖ οὐδέν· τὰ ῥήματα ἃ ἐγὼ λελάληκα ὑμῖν πνεῦμά ἐστιν καὶ ζωή ἐστιν. v.64:ἀλλ' εἰσὶν ἐξ ὑμῶν τινες οἳ οὐ πιστεύουσιν. ᾔδει γὰρ ἐξ ἀρχῆς ὁ Ἰησοῦς τίνες εἰσὶν οἱ μὴ πιστεύοντες καὶ τίς ἐστιν ὁ παραδώσων αὐτόν. v.65:καὶ ἔλεγεν, Διὰ τοῦτο εἴρηκα ὑμῖν ὅτι οὐδεὶς δύναται ἐλθεῖν πρός με ἐὰν μὴ ᾖ δεδομένον αὐτῷ ἐκ τοῦ πατρός. v.66:Ἐκ τούτου πολλοὶ [ἐκ] τῶν μαθητῶν αὐτοῦ ἀπῆλθον εἰς τὰ ὀπίσω καὶ οὐκέτι μετ' αὐτοῦ περιεπάτουν.	(1) The dialogue in vv. 60-66 is comprised of three utterance units (vv. 60b, 61b-64a, 65b); out of the three utterance units one is of the disciples (v. 60b) and two are of Jesus (vv. 61b-64a, 65b); (2) While the disciples' question in v. 60b is reported as the first utterance of the sub-slot, Jesus' two utterances (vv. 61b-64a, 65b) are reported as his responses to their talk; (3) The narratives of the episode are: *pure narrative* (vv. 61a, 65, 66) and *formula narrative* (vv. 60a, 61a, 65a).

Table 57: The dialogue of 6:60-66 within the narratorial framework

The narrator frames the question of the disciples as a complaint (γογγύζουσιν)[1579] since they accuse Jesus for his difficult teaching (σκληρός, v. 60; cf. Strachan, 1941: 196; Ridderbos, 1987/1997: 245).[1580] Bruce (1983: 162) says that, "His (Jesus') language was hard to take not merely because it was difficult to grasp but because they found it offensive". As a response to them, in his first utterance unit, Jesus lays out two questions and then gives an answer by narrating fact (vv. 61b-64a). The two questions he raised are: Τοῦτο ὑμᾶς σκανδαλίζει; (v. 61b) and ἐὰν οὖν θεωρῆτε τὸν υἱὸν τοῦ ἀνθρώπου ἀναβαίνοντα ὅπου ἦν τὸ πρότερον; (v. 62; cf. Robertson, 1932: 113; Resseguie, 2001: 54).[1581] While his disciples consider the teaching that he had already laid down (vv. 25-58) as difficult and offensive (σκληρός and σκανδαλίζει, cf. vv. 60, 61b), Jesus surprises them further with another difficult question: ἐὰν οὖν θεωρῆτε τὸν υἱὸν τοῦ ἀνθρώπου ἀναβαίνοντα ὅπου ἦν τὸ πρότερον; (v. 62; cf. Quast, 1991/1996: 56).[1582] This makes the situation more scandalising. In the latter half of his first response (i.e., vv. 63-64a), Jesus distinguishes between τὸ πνεῦμά ἐστιν τὸ ζῳοποιοῦν and ἡ σὰρξ οὐκ ὠφελεῖ οὐδέν, and makes the connection between the words that are already spoken to them in vv. 25-58 (τὰ ῥήματα ἃ ἐγὼ λελάληκα ὑμῖν)

[1579] It can also be translated as grumble, mutter, whisper and the like.

[1580] Stibbe (1993: 87) states that, "The whole nature of Jesus' discourse is summed up in the description of the murmuring disciples of 6:60; it is σκληρός . . . λόγος, 'hard teaching'". Blomberg (2001: 128; cf. Barrett, 1978: 303) observes that, "The Greek verb for 'offend' (*skandalizō*) is more common in the synoptics than in John; one thinks especially of Matthew 18:5, 7, 8 and 9". See Newman and Nida, 1980: 212-6; Painter, 1993: 281-2.

[1581] Painter (1993: 281) states that, "Evidently what scandalised the disciples was Jesus' discourse (6:53-58) about eating his (or the Son of Man's) flesh and drinking his blood". Cf. Beasley-Murray, 1987: 96; Carson, 1991: 300-1; Kanagaraj, 2005: 220-1; Newman and Nida, 1980: 212-6.

[1582] Painter (1993: 282) is of the opinion that, "That ascent, or being lifted up, refers to Jesus' death on the cross by means of which he is exalted in saving efficacy, 12:32. The interpretation of the saving efficacy of Jesus' death probably emerged in the struggle with the synagogue and many believers found the view unacceptable". Blomberg (2001: 128) is of the opinion that, "In verse 62 Jesus speaks again of the ascent of the Son of Man (recall 1:51; 3:13), with another clear allusion to his pre-existence". Also see Bruce, 1983: 163; Newman and Nida, 1980: 212-6; Painter, 1993: 281-2; Beasley-Murray, 1987: 96.

and spirit and life (πνεῦμά ἐστιν καὶ ζωή ἐστιν).[1583] Also he states that some (τινες) am disciples are unbelieving (οἱ μὴ πιστεύοντες)[1584] and hence they are people of flesh (ἡ c Lee, 1994: 136; Smith, 1999: 162).[1585] Jesus' attempt to join themes like ῥήματα, πνεῦμα, ζ πιστις over against σὰρξ is a noticeable factor here (see Table 57).

As Jesus develops his response, the narrator puts a pause in v.64b and then continues the r in v. 65 (cf. Namita, 2000: 125). In v. 64b, the narrator attempts three important things: reframes one of his earlier narratorial comments in 2: 24-25 (cf. 6: 34b; cf. Painter, 199 *second*, he reemphasises Jesus' utterance in v. 64a about the distinction between 'believi 'unbelieving' (cf. Dodd, 1960: 341-3); and *third*, he differentiates the one who is going t (παραδώσων) from the larger body of unbelieving (cf. Ridderbos, 1987/1997: 248).[1586] (1991: 302; cf. Wallace, 1996: 614) makes the observation, "The pattern of unbelief can surprise to Jesus. He knew *from the beginning* not only who did not believe but also the example of unbelief, the betrayer himself".[1587] Jesus' final utterance (v. 65; cf. vv. 37, 39, 45) in the second sub-slot reaffirms the relationship among the Father, Son and the beli The narrator concludes the dialogue of the second sub-slot with a narratorial note in v. Strachan, 1941: 197; Talbert, 1992: 141).[1589] He reports the following two things: *first*, "be this many of his disciples turned back" (Ἐκ τούτου πολλοὶ [ἐκ] τῶν μαθητῶν αὐτοῦ ἀπῆ τὰ ὀπίσω); and *second*, they "no longer went about with him" (οὐκέτι μετ' αὐτοῦ περιεπά Smith, 1999: 163). The dialogue develops dramatically as the attitude of the disciples turns to complaint/offense (v. 61), as Jesus is aware of their complaint/offense (v. 61), ar knowledge about them from the very first is confirmed (v. 64b; cf. Robertson, 1932: 113- 1980: 135-207; see Table 57). The central content of this dialogue is Jesus' reaffirmatic words over and against the unbelieving nature of the disciples (vv. 63-64).

[1583] Schnackenburg (1980: 2: 73) says that, "Jesus' words (ῥήματα) are simply his revelatory discour considered in its individual statements; the two terms are interchangeable (cf. 12:48a with 12:48b, 17:6 with
[1584] Kysar (1997: 178) states that, "That Jesus knows who will not believe (v. 64b) suggests his foreknowled
[1585] Namita (2000: 125) says that, ". . . Jesus was not ready to compromise the matter. He challenged t beyond their human understanding power to the gift of the spirit and trust in God: 'It is the Spirit that gives one can come to me unless it is granted by the Father' (6:65). It gives a typical model for dialogue with gr Carson, 1991: 301-2; Painter, 1993: 281-2; Dodd, 1960: 342; Beasley-Murray, 1987: 96-7.
[1586] Resseguie (2005: 159) states that, "Judas neither speaks nor acts. Rather Jesus mentions Judas omniscient narrator interprets what he meant. What is striking is that he is one of the 'twelve', which is once by Jesus and a second time by the narrator, and he is a betrayer or the one who hands Jesus o authorities". Cf. Beasley-Murray, 1987: 96; Newman and Nida, 1980: 212-6; Painter, 1993: 281-2.
[1587] John means either 'from the beginning' of Jesus' ministry or possibly, as in 1:1, 'from the beginning' According to Kysar (1997: 178; cf. Carson, 1991: 302), "In 1:1 ρ ἐν ἀρχῇ implies that 'the first' is the beginnings of reality. And the possibilities of some divine determination rooted in eternity menace the rea see Blomberg, 2001: 128-9; Painter, 1993: 281-2; Newman and Nida, 1980: 212-6; Beasley-Murray, 1987: 9
[1588] Moloney (1998: 228) is of the opinion that, "The relationship between Jesus and the disciples is cruc initiative of God is the ultimate explanation for the disciple who comes believingly to Jesus and never turn 65)". Cf. Carson, 1991: 302-3; Newman and Nida, 1980: 212-6; Beasley-Murray, 1987: 96.
[1589] Quast (1991/1996: 56; cf. Wallace, 1996: 658) opines that, "Finally the disciples make their choices. describes the actual division of the group of disciples which began with the questioning in verse 60 and explicit in v. 64. Many disciples could no longer follow him". See Bruce, 1983: 164; Kanagaraj, 2005: 2 1991: 303; Beasley-Murray, 1987: 96; Newman and Nida, 1980: 212-6.

The form of the dialogue can be determined on the basis of the following details.[1590] The dialogue is formed by the combined efforts of both the narrator and the interlocutors (cf. Powell, 1990: 11-21). While the discourse section in vv. 25-58 remains as the central section of the larger episode, vv. 60-71 remains as a two-layered appendix (i.e., vv. 60-66 and 67-71) attached to the central section.[1591] The utterance-units of the interlocutors may not make sense without the narratorial comments.[1592] The words, actions, and movements of the interlocutors (i.e., Jesus and the disciples), along with the comments of the narrator, are important component parts within vv. 60-66 (cf. Windisch, 1993: 25-64; Chatman, 1978: 15-42).[1593] The sub-slot is made of the disciples' εἶπαν (v. 60), Jesus' εἶπεν (v. 61) and ἔλεγεν (v. 65), and the narrator's descriptive statements (vv. 60a, 61a, 64b, 66; cf. Ridderbos, 1987/1997: 244-8). The sequential arrangement of the slot, as a *narrative*, *utterance*, *narrative*, and *utterance format* (see Diagram 37), is a characteristic Johannine phenomenon.[1594]

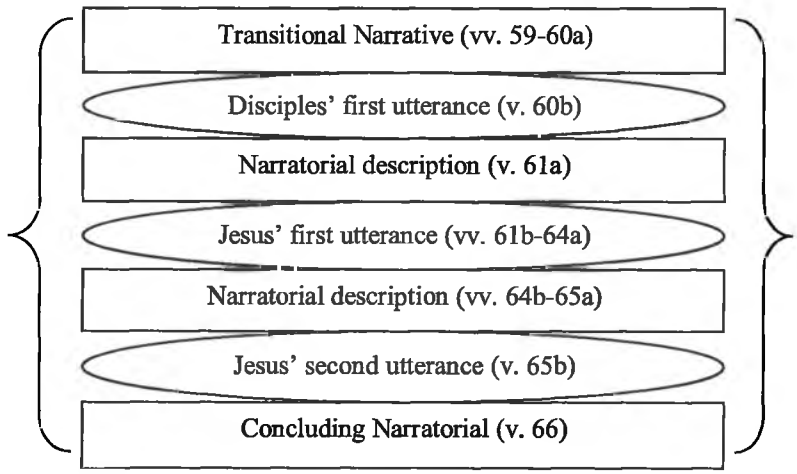

Diagram 37: The development of utterances and narratives

[1590] Moloney (1998: 227) says that, "The form of a discourse (i.e., vv. 25-58) disappears as a twofold response to Jesus' words (i.e., vv. 60-66, 67-71) is recorded".

[1591] Bruce (1983: 162) opines that, "The remaining verses of chap. 6 (i.e., vv. 60-71) form an appendix to the discourse, describing how many of Jesus' hearers, even of those who had hitherto been well disposed to him and had been reckoned among his adherents, were scandalising at his teaching". Dodd (1960: 343) opines that, "The dramatic situation . . . has full symbolic value. The multitude is 'scandalized'. The twelve alone remain faithful". Also see Dodd, 1963: 219; Newman and Nida, 1980: 212-6; Dodd, 1960: 340.

[1592] In vv. 60-66, the narrator is travelling along with the characters and supplements the dialogue with his narratorial comments (see vv. 61, 64b, 66). Cf. Carson, 1991: 299-303; Beasley-Murray, 1987: 96; Morris, 1995: 338-42; Köstenberger, 2004: 218-20; Newman and Nida, 1980: 212-6; Bruce, 1983: 162-4.

[1593] Resseguie (2001: 16) says that, "The narrator of the Fourth Gospel adopts an internal stance, providing insight that is unavailable to a narrator who adopts solely an external stance". The following expression is an example: "But Jesus, *being aware that his disciples were complaining about it*, said to them, 'Does this offend you?'" (6:61).

[1594] Cf. Morris, 1995: 338-42; Köstenberger, 2004: 218-20; Carson, 1991: 299-303; Bruce, 1983: 162-4; Newman and Nida, 1980: 212-6; Beasley-Murray, 1987: 96.

In vv. 60-66, the disciples convey a *complaint* through their utterance at the beginning (v. 6 It sustains both the features of a *surprise question* and a *community interaction*. In his r (vv. 61b-64) first of all Jesus talks through *counter question(s)* (vv. 61b-62; cf. Schneke 208).[1596] His response is formatted by the help of devices like *antithetical parallelism*, *sp flesh dualism* (cf. Smith, 1999: 162),[1597] *figurative language* (cf. Bruce, 1983: 162) *contrast/belief-centered talk* (cf. 61b-64; see Table 58). His second utterance unit in v. elements of *caution*, *affirmation*, *analepsis* and *repetition* (cf. Robertson, 1932: 113-5).[1] disciples' question in v. 60b is based on what they had already heard from the mouth of Jes vv. 25b-58). While Jesus' first response in vv. 61b-64a could be an attempt to surp interlocutors, his second utterance in v. 65 is a restatement of some of his former utterar Keener, 2003: 693-5). While Painter (1993: 281-2; cf. Brant, 2004: 122; Maniparampil, 20(considers the entire section (vv. 60-66) as a 'rejection by the disciples',[1599] Moloney (19 cf. Brant, 2004: 170) considers it as 'high rhetoric' of the evangelist.[1600]

Utterance	Form	Content
Disciples	A surprise question, complaint, community interaction	Jesus' teachings are found to be very difficul them to accept
Jesus	Counter questions, surprise question, antithetical parallelism, contrast, spirit-flesh dualism, figurative language, belief-centered talk, rhetoric (Moloney, 1998: 228)	Asks the disciples two questions at the begin "Does this offend you? Then what if you wer the Son of Man ascending to where he was b He says: "It is the spirit that gives life; the fl useless. The words that I have spoken to you spirit and life. But among you there are some not believe".
Jesus	A caution, affirmative utterance, analeptical statement, repetitive utterance	He already made it clear that no one can com unless it is granted by the Father

Table 58:'Form' and 'Content' of utterance units in John 6:60-66

[1595] Brant (2004: 106) says that, ". . . form of conflict generated by the ambiguity of reference comes in state questions that challenge the fit of Jesus' language to the world of his dialogue partners" (e.g., 6:60).
[1596] Keener (2003: 693) is of the opinion that, "In the context of John's Gospel, Jesus' knowledge of their r (6:61; cf. Mark 2:8) confirms his identity (cf. 6:15, 64; 2:25) . . . Jesus warns these halfhearted disciple 'stumbling' (6:61), which refers to 'falling away' from faith in him".
[1597] Schneke (1997: 209) says that, "The σὰρξ of 6:63 cannot differ greatly from that of 6:51, 53 onward, only here that σὰρξ is placed in antithetical contrast to πνεῦμα. This antithesis is still comparable to that of 6:
[1598] All these literary forms are used to convey a message. As Strachan (1941: 197) says that, "The 'flesh' of be transformed in the heart of the believer, by His death and ascension, into 'the bread of life'". Cf. Beasle 1987: 96; Carson, 1991: 299-303; Morris, 1995: 338-42; Newman and Nida, 1980: 212-6; Bruce, 19 Köstenberger, 2004: 218-20.
[1599] Schnackenburg (1980: 2: 70) opines that, "The riddle of incomprehension and rejection occupies the again in 64-65". Lee (1994: 136) says that, "The departure of many in v. 66 confirms Jesus' supernatural kn the disciples' rejection (vv. 64-65)".
[1600] Moloney (1998: 228; cf. Brant, 2004: 170) opines that, "Jesus' unfinished question, 'What if you were Son of Man ascending where he was before?' (v. 62), is high rhetoric". Moloney (1998: 228; cf. Schnackenb 2: 71) further says that, "The question presupposes all that has been said so far about the Son of Man, but Jesus' words in 3:13: 'No one has ascended into heaven, but one has descended from heaven, the Son of Ma

The dialogue shows tenets of *opposition* (i.e., countering Jesus' teaching; v. 60b; cf. vv. 25b-58), *complaint* (v. 61a; cf. Smith, 1999: 161), *offensive-talk* (v. 61b), *dualistic tendencies* (v. 63), *betrayal* (v. 64b) and *backsliding* (v. 66).[1601] Jesus' mention about the ascension of the Son of Man, his emphasis on believing in him and his separation of the spiritual from the fleshly make this present teaching even harder for his interlocutors (v. 62).[1602] The narrator begins to reveal the character of Judas the 'betrayer' (cf. Culpepper, 1983: 124; Bennema, 2009: 127-35). Resseguie (2005: 159; cf. Stibbe, 1994: 32-53) states that, "Judas' conflicting traits reflect his conflicting loyalties . . . .[1603] By portending the struggle between light and darkness, Judas is more a function of the plot than a character in his own right".[1604] All the above tenets show the antithetical form of the dialogue. The dialogue moves by way of a surprise question of the disciples (v. 60b), Jesus' counter-questions, dualistic and contrasting utterances and his establishment of the relationship among the Father, Son, and the believer.[1605] The dialogue is divisive as it sharply divides between believing and unbelieving and between spiritual and fleshly (cf. Quast, 1991/1996: 56; Counet, 2000: 203-38). The proleptic nature of the dialogue is obvious from the utterance of Jesus in vv. 61b-64a and the narratorial description in v. 64b about the betrayal of Judas.[1606]

The dialogue functions in several ways as follows: *first*, the dialogue in vv. 60-66 is an extension of the first sub-slot (vv. 25b-58) and reveals how the disciples have responded to Jesus' teaching;[1607] *second*, it reveals Jesus' descent from above and the expected ascension to the Father (v. 62; cf. Maniparampil, 2004: 262);[1608] *third*, the dialogue helps the reader to understand the sharp distinction between the believing and the unbelieving and between the spiritual and the fleshly (vv. 62-64; cf. Counet, 2000: 203-38; Schnackenburg, 1980: 2: 71);[1609] *fourth*, it reaffirms

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[1601] These are antagonistic tendencies for the sake of the smooth functioning of the drama. Keener (2003: 693) considers vv. 60-65 as a "misunderstanding and explanation" section. Cf. Bruce, 1983: 162-4; Newman and Nida, 1980: 212-6; Brown, 1966: 299-301; Carson, 1991: 299-303; Morris, 1995: 338-42.

[1602] Painter (1993: 282) opines that, ". . . it was the words of 6:53-58 that scandalised the many disciples and this scandal was not removed by the provoking words of 6:62-63. It was this provocation which led to the apostasy of the 'many disciples', 6:66".

[1603] Resseguie (2005: 159) further says that, "He is 'chosen', yet he is among those who do not believe. He is 'one of the twelve', yet he is a 'devil'. He is part of the inner circle, yet he hands Jesus over to outsiders, the authorities".

[1604] Duke (1985: 99) says that, "Judas betrays Jesus on freshly washed feet and with the taste of sacrament still on his tongue. Precisely at the moment of greatest grace from Jesus he wrenches himself from intimacy with the Light and plunges into outer darkness. Participation in this incongruity is shared, of course, not only by Judas and Satan, but by Jesus himself, who knew his betrayer, we are told, 'from the beginning' (6:64)".

[1605] The 'from above' and 'from below' vertical nature of the drama is strengthened by way of all these component parts. Cf. Carson, 1991: 299-303; Brown, 1966: 299-301; Painter, 1993: 281-2; Morris, 1995: 338-42; Beasley-Murray, 1987: 96; Newman and Nida, 1980: 212-6.

[1606] Ridderbos (1987/1997: 248) says that, "This says something both about Jesus' knowledge of people and about the outcome of his life. It is clear, nowhere more than here, that the cross has a dominant place in the Fourth Gospel". Cf. Brown, 1966: 299-301; Morris, 1995: 338-42; Carson, 1991: 299-303; Beasley-Murray, 1987: 96.

[1607] Cf. Painter, 1993: 281-2; Carson, 1991: 301-2; Beasley-Murray, 1987: 96; Newman and Nida, 1980: 212-6; Morris, 1995: 338-42; Brown, 1966: 299-301.

[1608] Carson (1991: 302) says that, "The connection between v. 63 and vv. 61-62 is now clear. Already Jesus is establishing the link between his own ascension/glorification (v. 62) and the coming of the Spirit (v. 63; cf. 7:37-39)". Also see Newman and Nida, 1980: 212-6; Beasley-Murray, 1987: 96.

[1609] Lee (1994: 136) opines that the main purpose of vv. 60-71 is to show people's faith response to the revelation.

the continual relation between the Father, Son and the believer.[1610] The dramatic nature dialogue is evident throughout the decision-making aspect of his disciples, i.e., either to c with or to leave away from Jesus (v. 66; cf. Elam, 1980: 135-207); *fifth*, (analeptically former instruction (i.e., vv. 25b-58) branded a "difficult teaching" prompted the disciples o views, complaints, unbelieving character, betrayal and even turning back, resulting in his "the words that I have spoken to you (i.e., vv. 25-58) are spirit and life" (cf. Schnackenbur 2: 70-4);[1611] *sixth*, (proleptically) it points toward the betrayal and ascension/lifting up of Je and *seventh*, the dialogue is instrumental in developing themes like difficult teaching, asce the Son of Man, revealing and redeeming (cf. Beasley-Murray, 1987: 96), spirit that gi flesh is useless, spoken words of Jesus, unbelieving (cf. Malina and Rohrbaugh, 199 relationship of the Father, Son, and the believer, and division among the disciples (cf. Ri 1987/1997: 244-8).[1613] The narrator also adds themes like Jesus' knowledge about unbe betrayal by Judas, and disciples' turning back (cf. Stibbe, 1994: 32-53). This dialogu functions as a creative, dramatic and persuasive literary piece for the reader (cf. Hitchcoc 15-24).

8.2.3.3. Sub-Slot Three (6:67-71)

In vv. 67-71,[1614] another dialogue develops between Jesus and the Twelve (δώδεκα). context of the dialogue is the situation of the 'turning back' of the larger body of disciple cf. Maniparampil, 2004: 262).[1616] This situation of unrecognition and rejection by both t and the larger body of disciples prompts Jesus to take initiative for another dialogue with t circle, the Twelve (cf. v. 67a).[1617] Until the climax of the second sub-slot (i.e., v. 66) the followed Jesus as passive observers; but now they are the focus of Jesus' interac Culpepper, 1983: 115-25).[1618] Dodd (1960: 343) is of the opinion that, "The twelve alon

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[1610] Cf. Newman and Nida, 1980: 212-6; Carson, 1991: 302-3; Brown, 1966: 299-301; Painter, 1993: 281-2.

[1611] It also helps the reader to understand the clues that Jesus' teaching in vv. 25b-58 is simpler than J teaching (v. 62). Moreover, his final statement in v. 65 is a reproduction of several utterance-units in vv. 25-

[1612] While Jesus make an implicit reference about his betrayer Judas (v. 64a), the narrator makes it explicit (v

[1613] Lee (1994: 136) says that, "Jesus reveals more fully the meaning of σὰρξ in the unusual constructio referring to himself in the role of Son of Man".

[1614] Keener (2003: 695-99) considers vv. 59-71 as a major unit within the episode in 6:1-71, which he sub-d two: *first*, "Too Hard to Accept?" (6:59-65); and *second*, "Stumbling or Persevering" (6:66-71). Hi synonymous to our understanding of the structure of John 6:66-71.

[1615] There are only two places in the FG where this group of disciples is mentioned, here and in the des Thomas as 'one of the Twelve' (20: 24). See Moloney, 1998: 231. Malina and Rohrbaugh (1998: 138) say th John's Gospel apart from Jesus' final words (13:1-17:26) where he talks alone to the Twelve, the core insi group".

[1616] In an 'honor and shame' centered society, the 'turning away' of the disciples from a teacher affects th the teacher. Jesus' dialogue with the nucleus group in vv. 67-71 has to be looked at from this specific contex

[1617] Bennema (2009: 123) says that, ". . . when there is a sifting of Jesus' disciples (6:60-66), Jesus asks t whether they also want to quit, to which Peter, as the spokesperson for the Twelve, affirms that Jesu following (6:67-69)".

[1618] Keener (2003: 695-6) says that, "That many of his disciples no longer 'walked' with him is a strai enough way of saying that they ceased to be his disciples (cf. 8:31); some ancient teachers literally 'walked

faithful. This is exemplified by an incident which is the Johannine equivalent of Peter's confession at Caesarea in the synoptics (6:68-70)". The expression οὖν (translated "so" in the NRSV) connects the third sub-slot both with the previous sub-slot (i.e., vv. 60-66) and with the entire episode, especially with the extended third slot (vv. 22-71). The usage καὶ in the question (i.e., v. 67; translated "also" in NRSV, "too" in NIV) connects the third sub-slot with the previous dialogues.[1619] That means, the setting of the third sub-slot is as same as that of the previous two sub-slots, i.e., the synagogue at Capernaum (vv. 24, 59).[1620] There are three utterance units within the third sub-slot (vv. 67-71), two by Jesus (vv. 67 and 70) and one by Peter (vv. 68-69; see Table 59).

John 6:67-71	Overview
v.67: εἶπεν οὖν ὁ Ἰησοῦς τοῖς δώδεκα, Μὴ καὶ ὑμεῖς θέλετε ὑπάγειν; v.68:ἀπεκρίθη αὐτῷ Σίμων Πέτρος, **Κύριε,** πρὸς τίνα ἀπελευσόμεθα;ῥήματα ζωῆς αἰωνίου ἔχεις, v.69:καὶ ἡμεῖς πεπιστεύκαμεν καὶ ἐγνώκαμεν ὅτι σὺ εἶ ὁ ἅγιος τοῦ θεοῦ. v.70:ἀπεκρίθη αὐτοῖς ὁ Ἰησοῦς, Οὐκ ἐγὼ ὑμᾶς τοὺς δώδεκα ἐξελεξάμην; καὶ ἐξ ὑμῶν εἷς διάβολός ἐστιν. v.71:ἔλεγεν δὲ τὸν Ἰούδαν Σίμωνος Ἰσκαριώτου· οὗτος γὰρ ἔμελλεν παραδιδόναι αὐτόν, εἷς ἐκ τῶν δώδεκα.	(1) The dialogue in vv. 67-71 is comprised of three utterance units (vv. 67b, 68b-69, 70b); out of the three utterance units two are of Jesus (vv. 67b, 70b) and one is of Simon Peter (vv. 68b-69); (2) While the dialogue in vv. 60-66 begins with the disciples' question (v. 60b) and develops through Jesus' two responses one after another (vv. 61b-64a, 65b), the dialogue in vv. 67-71 begins and ends with Jesus' interrogative statements (vv. 67b, 70b). But, the statement of Simon Peter (vv. 68b-69) is placed at the centre; (3) The narratives of the episode are: *pure narrative* (v. 71) and *formula narratives* (vv. 67a, 68a, 70a).

Table 59: The dialogue of 6:67-71 within the narratorial framework

The dialogue proper begins with a question of Jesus to the twelve, Μὴ καὶ ὑμεῖς θέλετε ὑπάγειν; (v. 67b; cf. Quast, 1991/1996: 56).[1621] While Peter responds to the question, he represents the voice of the Twelve (cf. v. 68-69; cf. Culpepper, 1983: 115-25).[1622] In his response, he firstly raises a counter-question followed by an explanation about why they do not leave Jesus (vv. 68-69). He begins with the question, Κύριε, πρὸς τίνα ἀπελευσόμεθα; (v. 68a), and then declares their

disciples while lecturing them". He (2003: 696) says further that, "This applied especially (though not exclusively) to the Peripatetics, the Aristotelian school, so named for Aristotle's ambulatory pedagogic method".

[1619] Here it is important to see how the different levels of dialogues are interknitted together by the narrator.

[1620] A reader can even infer that as this is an exclusive dialogue (cf. vv. 67-71), it would have happened somewhere else, but most probably in the premises of the synagogue at Capernaum.

[1621] Robertson (1932: 115) says that, "Jesus puts it with the negative answer (*mē*) expected" (cf. John 21:5). It is a question about who will remain (8:31) and who will fail (cf. 6:6, 66). Jesus' question in 6:67 creates the rhetorical effect of an implicit decision that the person who is being asked the question has to make. In this sense it is an ethical act being performed by the mere asking of the question. One cannot stay neutral after hearing such a question. This way of testing disciples was also well known and used by teachers of antiquity (see Keener, 2003: 696). See for instance, Diogenes Laertius 6.2.21; 6.2.36; 6.2.75-76; 6.5.87; 7.1.22.Cf. Morris, 1995: 344; Carson, 1991: 303-4; Köstenberger, 2004: 220.

[1622] Morris (1995: 343) says that, "Here Peter becomes their spokesman in a magnificent declaration of allegiance and acceptance". Also see Köstenberger, 2004: 221; Blomberg, 2001: 129-30; Malina and Rohrbaugh, 1998: 138; Painter, 1993: 283; Bruce, 1983: 164-5.

conviction (vv. 68b-69; cf. Bennema, 2009: 123; Resseguie, 2005: 161).[1623] In his declar makes clear that Jesus has 'the words of eternal life' (ῥήματα ζωῆς αἰωνίου) and they hav to believe and know that Jesus is the Holy One of God' (καὶ ἡμεῖς πεπιστεύκαμεν καὶ ἐγι ὅτι σὺ εἶ ὁ ἅγιος τοῦ θεοῦ).[1624] The response of Peter informs the following things: *firs* titles like Κύριε and ὁ ἅγιος τοῦ θεου;[1625] *second*, his possession of ῥήματα ζωῆς αἰωνί *third*, the disciples' position in relation to him (ἡμεῖς πεπιστεύκαμεν καὶ ἐγνώκαμεν Robertson, 1932: 115-6; Dodd, 1960: 343-4).[1627] Köstenberger (2004: 220) writes tha phrase 'we have believed and come to know' constitutes a hendiadys expressing the firm conviction arrived at by the Twelve as a result of a thoroughgoing process". After the utter John the Baptist (1:29-36), Nathanael (1:49) and the Samaritan woman (4:1-26, 39) cor Jesus, here Simon Peter's utterance is a significant one (i.e., σὺ εἶ ὁ ἅγιος τοῦ θεοῦ, vv. 6 Culpepper, 1983: 120; Neyrey, 2007: 134).[1628] The dialogue ends with a strong hint a passion of Jesus (vv. 70-71). Jesus' response in v. 70 has a rhetorical question follow revelation, Οὐκ ἐγὼ ὑμᾶς τοὺς δώδεκα ἐξελεξάμην; καὶ ἐξ ὑμῶν εἷς διάβολός ἐστιν (cf. 1996: 249, 265; see Table 59).[1629] His utterance reveals an important catalyst of the whole John—Judas the betrayer (cf. Resseguie, 2005: 158-9; Lee, 1994: 137).[1630] Th pronouncement of Jesus in v. 70 is supported by a narratorial note in v. 71 (cf. Keener, 20 8; Chatman, 1978: 17-42).[1631] The content of the dialogue is centered on two important thi

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[1623] The context in which Jesus was suffering from unrecognition and rejection by both the Jews and the la of disciples, Peter's addressing Κύριε makes much sense.

[1624] Moloney (1998: 229; cf. Maniparampil, 2004: 262-3) says that, "Simon Peter answers for them all, indi the Father does not fail to draw believing disciples toward Jesus (cf. v. 65): 'Lord, to whom shall we go? Yo words (ῥήματα)' of eternal life'".

[1625] Morris (1995: 345; cf. Dodd, 1960: 343-4; Painter, 1993: 283) states that, "'The Holy One of God' is description of Jesus; in fact, it is applied to him on only one other occasion in the New Testament, when t possessed man addressed him in the synagogue in Capernaum (Mark 1:24; Luke 4:34)".

[1626] Moloney (1998: 232; cf. Quast, 1991/1996: 56) says that, "Both verbs (i.e., πεπιστεύκαμεν καὶ ἐγνώκα the perfect tense. Peter tells of belief and knowledge that began in the disciples sometime in the past, and part of their association with Jesus".

[1627] Culpepper (1983: 120) is of the opinion that, "The Johannine equivalent to Peter's confession at Caesar is his confession at the crisis, 'Lord, to whom shall we go? You have the words of eternal life; and we hav and have come to know that you are the Holy One of God' (6:68-69)". Cf. Morris, 1995: 344-5; Carson, 19 Blomberg, 2001: 129-30; Bruce, 1983: 164-6.

[1628] The vocabulary of Peter's confession is typically Johannine: "we believe", "know", "words of eterna "Holy One of God". Cf. Maniparampil, 2004: 263; Domeris, 1993: 155-67; Witherington, 1995: 161; Molo 232; Morris, 1995: 345; Carson, 1991: 303-4; Bruce, 1983: 164-6; Painter, 1993: 283; Dodd, 1960: 343-4.

[1629] The same thing happens in John 4:1-42 where Jesus asks the Samaritan woman some questions and t himself to her. Quast (1991/1996: 56) says that, "The all-embracing life-giving quality of Jesus' words are the disciples and, in spite of their difficulty, the twelve have decided to accept his words rather than turn Jesus". But, Judas Iscariot stands out as an exception.

[1630] Moloney (1998: 229; cf. Painter, 1993: 283) opines that, "The shadow of a violent death, which has fa much of the celebration of the Passover (cf. vv. 12-13, 15, 27, 51, 53-54), again emerges as the accoun activity on the occasion of the feast comes to a close (vv. 70-71)". In v. 70, the narratorial comment of v. 64 words into the mouth of Jesus (v. 70).

[1631] Resseguie (2005: 159) says that, "Judas neither speaks nor acts. Rather Jesus mentions Judas while the narrator interprets what he meant". Cf. Morris, 1995: 345-6; Bruce, 1983: 164-6; Painter, 1993: 283; Dodd, 4; Dodd, 1963: 196.

first is the belief-affirmation of the Twelve. The second is Jesus' revelation of the 'devil' from the Twelve.

The form of the dialogue can be analysed as follows. The character-range of the third slot (vv. 22-71) narrows down from a crowd to the Twelve. John's methodological shift from section to section is obvious in the larger episode. It is a conspicuous factor that the narrator is style oriented and he develops his own methodology in order to present dialogues both systematically and contextually. The *narrowing-down* of the audience (i.e., from the crowd, vv. 22-59, to the larger group of disciples, vv. 60-66, to the Twelve, vv. 67-71) is a narratorial device in order to arrive at the focus. The teaching/discipleship intent of the larger episode is evident through these narratorial performances. According to Collins (1990: 80; cf. Culpepper, 1983: 115-25; Schenke, 1997: 209), "The fourth evangelist's views on the twelve are summed up in a small pericope, which has been structured into a single unit of material by a kind of *inclusio*: John 6:67-71. Δώδεκα, 'twelve', is the only term that appears in both verses 67 and 71".[1632] The dialogue develops within that *inclusio* by sustaining utterance forms like *questions* (testing, surprise, and rhetorical; vv. 67b, 68b, 70b),[1633] *affirmation* (v. 68b),[1634] *christological utterance* (v. 69)[1635] and *belief* (vv. 68b-69)[1636] and *revelatory statements* (v. 70b; see Table 60).[1637]

Utterance	Form	Content
Jesus	Testing question	Do you also wish to go away?
Peter	Surprise question, affirmation, belief statement, Christological utterance/confession	Disciples can go nowhere because Jesus has the words of eternal life; Disciples come to believe and know that Jesus is the Holy One of God
Jesus	Question, revelatory statement	Jesus chose the twelve, but one of them is a devil

Table 60:'Form' and 'Content' of utterance units in John 6:67-71

The unrecognition and rejection of Jesus by the masses caused him to pose an important question to the inner circle of disciples (v. 67). Morris (1995: 344) says that, "It is a dramatic moment as Jesus challenges the Twelve . . . . Now Jesus puts the question to them: '*You* do not want to leave me, do you?' The form in which the question is put shows that a negative answer is expected.

[1632] Schnackenburg (1980: 2: 74) states that, "Since the contrast between the disciples who fall back in disappointment and disbelief and the Twelve who remain steadfast to Jesus in faith is deliberate, this remark should not be seen as the conclusion of the preceding dispute (60-65), but as a starting-point for Jesus' question to the Twelve; this is confirmed by the beginning of 67 (οὖν)". Cf. Morris, 1995: 344-6; Kanagaraj, 2005: 224-7; Beasley-Murray, 1987: 97; Bruce, 1983: 164-6.

[1633] There are three kinds of questions present here: *first*, Jesus'testing question to know their sincerety in following him; *second*, disciples' awe is expressed through Peter's question in v. 68b; and *third*, the rhetorical question of Jesus in v. 70b.

[1634] Peter's statement in v. 68b (i.e., 'you have the words of eternal life') is an affirmation of a fact or reality.

[1635] Peter's utterance in v. 69 is both the continuation of the previous affirmation statement and a christological utterance.

[1636] The utterance begins with 'we have come to believe . . .' (v. 69) shows the belief declaration of the Twelve.

[1637] Jesus' final statement (v. 70b) is revelatory as it reveals an important factor, the role of Judas Iscariot.

Jesus confidently looks for loyalty from these men".[1638] Three things can be seen in response in vv. 68-69: *first*, a counter question that is patterned in a rhetorical way (v *second*, an eternal life-centered pronouncement (vv. 68b); and *third*, a statement/christological utterance (v. 69).[1639] Jesus raises a *question* (v. 67b), Peter respond *counter question* followed by an *affirmation* (vv. 68b-69), and Jesus' final response *rhetorical question* followed by a *revelation* (v. 70b). The common factors in all three ut units are the interrogative statements (cf. vv. 67, 68a, 70a). Peter's affirmation (vv. 68b- Jesus' revelation (v. 70b) are the kernel points of the dialogue (cf. Bennema, 2009: 123 1999: 163-4).[1640] The *narrative*, *utterance*, *narrative*, and *utterance* sequence of the previ slot (vv. 60-66; see Diagram 37) is followed by an *utterance*, *utterance*, *utterance*, and *n* sequence here (vv. 67-71; see Diagram 38).[1641]

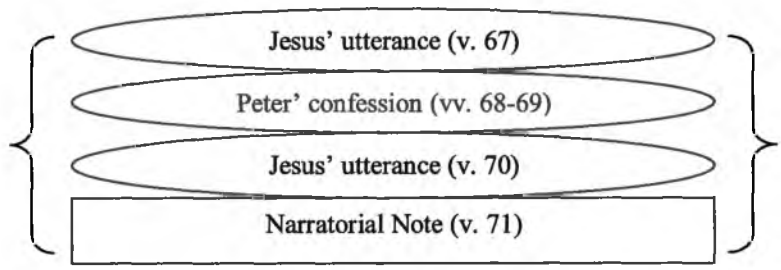

Diagram 38: The development of utterances and narratives

The belief-affirmation of Peter (vv. 68-69) is sandwiched between two emotion-filled que Jesus (vv. 67 and 70; cf. Culpepper, 1983: 115-25; see Diagam 38).[1642] The Twelve are a be on the believing-side in contrast to the majority of the Jews and the disciples who 'turn Köstenberger (2004: 220) says that, "Jesus' statement regarding his choice of the T

[1638] Quast (1991/1996: 56) says that, "The emphasis may have been intended to confirm their faith as o falling away". Cf. Blomberg, 2001: 129-30; Painter, 1993: 283-4; Beasley-Murray, 1987: 97; Bruce, 1983: 1
[1639] Painter (1993: 283) is of the view that, "The use of this title in Peter's confession has been something o Because it is a *hapax legomenon* in John it is not likely that it represents an important Johannine title". S 1995: 344-5; Dodd, 1960: 343-4; Bruce, 1983: 164-6; Beasley-Murray, 1987: 97; Painter, 1993: 283.
[1640] Duke (1985: 96) says that, "When he [i.e., Peter] makes his confession (6:68-69) it is genuinely moving than its synoptic equivalent (Mark 8:29 par.), equally ignorant of the dimension of suffering, and firmly si context of desertion (6:66-67) and betrayal (6:70-71)".
[1641] While in the second sub-slot (vv. 60-66) every utterance unit is supplemented by pure narratorial com 59-60a, 61a, 64b, 66), in the third sub-slot (vv. 67-71) there is only one pure narrative that comes toward th the episode (v. 71).
[1642] The Chiasm of the dialogue can be outlined as follows: A = Jesus' First response out of a context o departure (v. 67b); B = Peter's Christological confession (vv. 68-69); and A' = Jesus' Second response a departure (v. 70). Cf. Talbert, 1992: 140; Painter, 1993: 283; Beasley-Murray, 1987: 97; Bruce, 1983: combining the two sub-slots (i.e., vv. 60-66, 67-71) one can notice a chiasm where Peter's confession bracketed by two negative responses (vv. 60-65, 66-68, 69-71). It is arranged as follows: A = Negative disciples (6:60-65); B = Positive: Confession of Peter (6:66-68); and A' = Negative: Prediction of Betray (6:69-71).

sharply contrasted with the designation of Judas (the betrayer, 6:71) as 'a devil'".[1643] Jesus finds Judas Iscariot as the 'odd one out' from the Twelve.[1644] The irony of the dialogue lies there (cf. Sedgewick, 1948). Jesus' rhetorical question in v. 70a and the subsequent contrasting statement in v. 70b lead the reader toward the conclusion of the episode. The narratorial note in v. 71 reemphasises Jesus' utterance in v. 70.[1645] Neyrey (2007: 133) says that, "The circle of disciples, then, is stricken with rejection, lukewarmness, and deception. The mode of discourse is painfully one of challenge and riposte". The dramatic climax of the larger story through its performative language makes a significant impact upon the reader and s/he is able to personally identify (cf. Hitchcock, 1923/1993: 15-24; Brant, 2004: 196). The *question-and-answer/challenge-and-riposte* format of the dialogue is instrumental in bringing out the role of Jesus as a revelator. It also brings out the faith-concerns and the ironical aspects within the 'inner circle' of disciples.

The dialogue functions primarily as a device that separates the believing from the larger body of unbelieving, and separates the betrayer from the believing. Though the dialogue between Jesus and the Twelve look independent from the previous dialogues (vv. 67-71), it derives meaning through interconnection with the previous ones. In the previous sections, Jesus was answering the questions of the crowd/larger group of disciples without apparent strong emotion (vv. 22-66); but in vv. 67-71 his mental temper surges toward the 'inner circle', the Twelve.[1646] In the episode, the analeptic connection of the sub-slot with the previous sections gains significance and which helps to generate suspense in the reader. The reader now, begins to think about the future of Jesus the protagonist. Revealing the real identity of Jesus through the utterance of Peter (i.e., ὁ ἅγιος τοῦ θεοῦ, vv. 68-69)[1647] and Jesus' own revelation about the role of Judas (i.e., διάβολός) are important aspects within the story.[1648]

The focalisation of Jesus' character as 'the Holy One of God' and Judas' character as a 'Devil' and 'one who betrays' (ἔμελλεν παραδιδόναι αὐτόν, v. 70; cf. 64b and 71)[1649] broaches

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[1643] Resseguie (2005: 159; cf. Painter, 1993: 283) states that, "The cosmic struggle between light and darkness, God and Satan, is played out on the human level in the character of Judas". Wallace (1996: 265) states that, ". . . although the majority of translations treat διάβολός as indefinite (because of the English tradition of the KJV), there is only one devil. Hence, since it is a monadic noun, the meaning is 'one of you is *the* devil'".

[1644] Strachan (1941: 197) says that, "Judas did a worse thing than go back. He remained as an enemy—perhaps not realizing how great an enemy—within the small fellowship. His secular outlook is a continual centre of hostility within the disciple band".

[1645] Dodd (1960: 344) says that, "As the synoptics add to the confession a prediction of the Passion, so John adds to it a forecast of the betrayal (6:70-71)". Cf. Bruce, 1983: 164-7; Blomberg, 2001: 129-30; Dodd, 1963: 196.

[1646] Cf. Painter, 1993: 283-4; Bruce, 1983: 164-7; Beasley-Murray, 1987: 97; Morris, 1995: 344-6.

[1647] Neyrey (2007: 134) says that, "Basically, Peter admits that Jesus is God's agent, for the background of 'holy one' in the Scriptures refers to a person consecrated to God; that is, 'set apart' holy tasks".

[1648] Keener (2003: 697) is of the view that, "The focus of this passage is Peter's Christological confession, which replaces the 'Christ' confession of Markan tradition (Mark 8:29). John may prefer the 'Holy One of God' title (cf. Rev 3:7; Acts 3:14; applied to Jesus in earlier gospel tradition by beings with superhuman knowledge—Mark 1:24) to convey a diversity of Christological titles and roles (cf. John 1:1, 9, 18, 34, 36), just as Matthew may add 'Son of the living God' in Matthew 16:16". Cf. Beasley-Murray, 1987: 97; Carson, 1991: 303-4.

[1649] Judas is also called a 'devil' (Gk. διάβολός) in v. 70 (cf. Keener, 2003: 697). Strachan (1941: 197-98) says that, "Jesus here calls him *a devil*. John evidently gives the full meaning to the epithet, regarding him as one who secretly

anticipation/suspense about the climax of the Johannine story.[1650] The 'Holy One of God' 'betrayer' (or 'devil') have been identified with clear narratorial intention and the Johannir has been set for the anticipated passion/crucifixion/resurrection/glorification/hour/lifting u Son of Man (cf. Dodd, 1960: 344; Painter, 1993: 286). As Culpepper (1983: 92) say optimism of the early chapters collapse, and there is cause for real doubt as to whether Je be able to execute his mission successfully. If it were not for the prologue and the early c the reader would be fearful that the forces of unbelief were on their way to complete victor tension generates a kind of alacrity among the reading community to flourish the act of with greater anticipation and optimism. The narrator questions the reader along with the and call on them to think about their faith (cf. Schnackenburg, 1980: 2: 75). In sum, the generates anticipation in the mind of the reader and invites her/him toward believing/fo Jesus.

8.3. Meso-Analysis[1651]

In the previous sections, we have been able to visualise the way dialogues function wi larger literary framework of the episode. As the first slot (vv. 1-15) takes place on a mour and the narrative is structured within a *mountain to mountain inclusion*,[1652] the dialogue as a 'mountain dialogue'. It shows tenets of *narrative*, *dialogue*, *narrative* and *dialogue* s *question of test*, *answer of impossibility* and *action of possibility* development an characteristic features like *inclusion within an inclusion*, *revelatory dynamics* and *int resoundings*.[1653] The *dialogue-action-dialogue* format of the slot reveals Jesus' role as 'the

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and deliberately in will and purpose, set himself against the will and purpose of Jesus, which is the will and God (cf. 13:2, 27)".

[1650] Moloney (1997: 131) states that, ". . . even among those who commit themselves to the word of Jesus, t possibility of failure, as Jesus warns of Judas' future betrayal". See Köstenberger, 2004: 222; Beasley-Mur 97; Bruce, 1983: 164-7; Painter, 1993: 283-4.

[1651] Some noticeable factors between chapters five and six are: *first*, in both the chapters, Jesus begins with signs and then goes on testifying about his divinity and equality with the Father; *second*, whereas in chapt latter section (5:19-47) is exclusively narrated in a monologue, in chapter six the succeeding section (6:25-7 a dialogical-discourse format; and *third*, in chapter five the healing is delineated in the form of a five-sc resulted into a monologue, and in chapter six there are two signs (i.e., Feeding the Five Thousand and Jesus on the Water) narrated in closer connection with the succeeding dialogues. The 'response' of the disciples (l and actions) was one of the primary targets of Jesus. Jesus as the one who tests and provokes the disciples t dialogue and finally acts by himself reveals a new side of his character to the public. Cf. Carson, 1991: 27 Moloney, 1998: 193-206, 207-32; Morris, 1995: 302-10, 311-46; Köstenberger, 2004: 119-205, 206-22; Ke 663-75, 675-99. Keener (2003: 665) says that, "Jesus' signs in the Gospel test the response of those who wi and here Jesus tests the faith of his disciples in advance".

[1652] See the expressions: "Jesus went up *the mountain* and sat down there with his disciples" (v. 3) an withdrew again to *the mountain* by himself" (v. 15). Cf. Moloney, 1998: 195-201; Köstenberger, 2004 Keener, 2003: 663- 71; Carson, 1991: 267-73; Westcott, 1958: 95-8; Brown, 1966: 232-50; Sanders and Ma 175-82; Tenney, 1984: 111-5.

[1653] All these features contribute for the rhetorical impact of the slot. A paradigmatic reader of the st gripped into the text through these narratorial dynamics. Jesus' act of breaking the bread in the first s discourse in the third slot centered on "I am the Bread of Life" are contributory to one another. Cf. Morris,

to come' and it persuades the reader to be, her/himself, a dialoguing and an action-oriented follower of Jesus. The second slot (vv. 16-21) is both *abbreviated and implicit*, and develops from *separation to reunion*, from *elusiveness to revelation*, and from *non-recognition to recognition*. It takes place in the context of a sea and hence can be perceived as a 'sea dialogue'.[1654] The main tenet of the dialogue in vv. 16-21 is its *action-dialogue-action-dialogue* sequence. This format of the dialogue reveals Jesus' identity as the 'I AM' and persuades the reader toward the peculiar Christology of the episode (see Table 61).

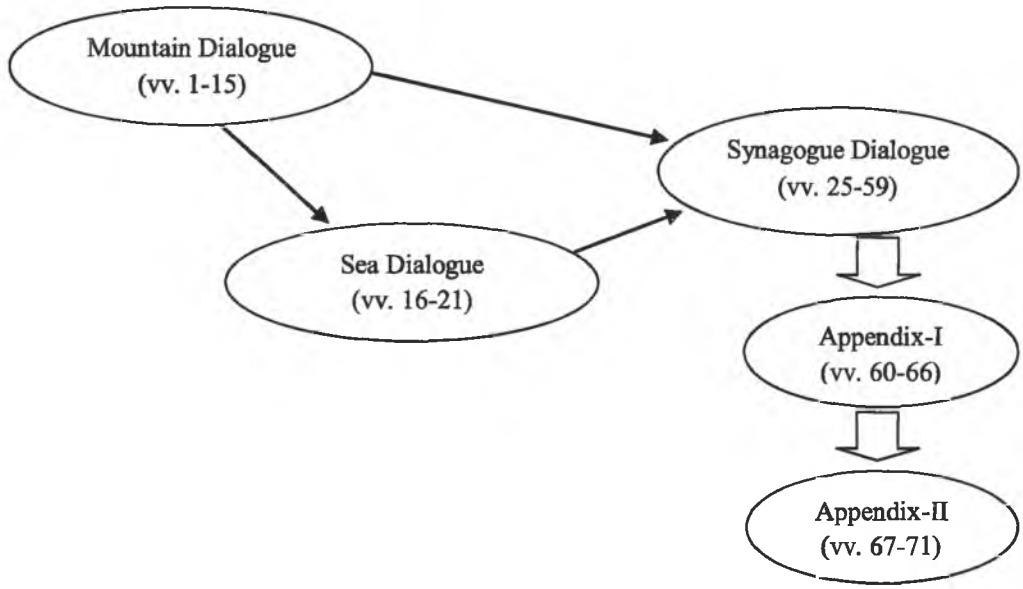

Diagram 39: The Slot-development of the episode

The third slot (vv. 22-71) is the longest section in the episode and has developed in a *trilateral* format (sub-slots one, two and three; cf. vv. 22-59, 60-66, 67-71) in a synagogue set up; hence can be understood as a 'synagogue dialogue' (see Diagram 39). But the overarching tenet of the slot is its *question-and-answer* format. In the first sub-slot (vv. 22-59), the dialogue develops from *separation to reunion*. The nature of the dialogue is *vertical and horizontal*, *dramatic and conflictive* and *metaphorical*[1655] *and homiletical*. The second sub-slot (vv. 60-66) is mostly *narrative*, *utterance*, *narrative*, and *utterance* sequential and *antithetical* (cf. Denning-Bolle, 1992:

46; Sanders and Mastin, 1968: 175-200; Westcott, 1958: 95-115; Brown, 1966: 232-303; Carson, 1991: 267-304; Tenney, 1984: 111-25; Moloney, 1998: 195-201; Keener, 2003: 663-99; Köstenberger, 2004: 199-222.

[1654] Jesus' authority over the sea and his utterance "It is I; do not be afraid" have to be seen together. Here also his action and words are synonymous. Cf. Westcott, 1958: 98-9; Köstenberger, 2004: 204-5; Carson, 1991: 273-6; Keener, 2003: 671-5; Sanders and Mastin, 1968: 182-4; Tenney, 1984: 115-6; Moloney, 1998: 195-202; Brown, 1966: 251-6; Morris, 1995: 307-10; Westcott, 1958: 95-115.

[1655] Mooij (1976: 14; cf. Goatly, 1997: 1; Levin, 1977: 1) says that, ". . . metaphors are powerful tools whenever we are exploring, describing, interpreting or elucidating new situations, because metaphors enable us to describe, interpret and elucidate . . . ." Johannine metaphors, especially the metaphor of bread, are powerful tools to interpret the actions and utterances of Jesus.

69-84).[1656] The third sub-slot (67-71) is *belief and confirmation centered,* developing fror *to separation* as the antagonist [i.e., Judas] is separated from the nucleus of the 'believing the Twelve]; see Diagram 39). All these tenets are attached to the *question-and-answer* fo the slot. Bailey and Vander Broek (1992: 175-6; cf. Schaeffer, 1988: 387-95) say that, "A v of . . . pattern unfolds in chap. 6. Here the stories of the feeding miracle (6:1-14) and o appearance on the water (6:16-21) prompt a dialogue between Jesus and the people wh after him (6:25 onward). This dialogue then changes imperceptibly, from an exchange l Jesus and Jews who object to what he is saying to a conversation between Jesus disciples".[1657] While the second slot (vv. 16-21) is a further development of the first slot (v and both of them maintain sign-centered dialogic formats, the first sub-slot of the third s 22-59) is thematically connected to the first slot. The second (vv. 60-66) and third (vv. 67- slots function as appendixes to the first sub-slot (see Diagram 39).[1658]

While the first two slots maintain their sign-centered nature by the help of both expl implicit dialogic interactions, the third slot as a whole is a concentrated dialogue section am' statements of Jesus in the third slot clearly reveal his oracles of self-commendation 41, 48; cf. v. 20). Duszak (2002: 223) sees 'discourse' as a powerful way of communicat suggests that in the process of communication one must be aware of 'words' (cf. Van Dij 107-24). In the bread discourse, the entire dialogue is circumscribed around core expressi "I am bread of life" and "bread from heaven" (cf. Van der Watt, 2007b: 186-200). Placi expressions at the centre, John introduces a discourse in dialogic form with speech tendenc entire dialogue is inserted within an *interrogative inclusion* between vv. 25 and Furthermore, Johannine eschatological (vv. 27, 39, 40, 44, 47, 54, 58, 68) and sacramenta (vv. 52-58, 63, 68-69) appear all through the narrative as connecting terms in order to three sub-slots together. John validates the figure of Jesus as having authority, vigour, int and courage to speak the truth; yet the Jewish crowd's refusal to acknowledge his sonship as the disciples' refusal) challenges the reader to get involve in a dialogue with the narrato

The quoting formulas are mostly in the historical present, as follows: λέγει (vv. 5b, 8, ἔλεγεν (v. 65a), ἔλεγον (vv. 14, 42a), ἀπεκρίθη (vv. 7a, 26a, 29a, 43a, 68a, 70a), εἶπεν 32a, 35a, 53a, 61a, 67a), εἶπαν (v. 60a), εἶπον (vv. 25b, 28a, 30a, 34a) and λέγοντες

[1656] Read more details about the stylistics of drama, Tan, 1993: 28-81; Warren and Wellek, 1955: 180-1.

[1657] Van der Watt (2007b: 186) is of the opinion that, "John 6 is one of the most discussed sections in according to John. It focuses on Jesus feeding a large crowd both physically (John 6:1-12) and spiritually (59) by the Sea of Galilee (John 6:1, 59)".

[1658] What Mukařovský (1972: 223) says is appropriate to quote here: ". . . a dialogue . . . structured tends t both phonetically and semantically, as a single uninterrupted phonetic and semantic band, as changing as m bunting".

[1659] The episode in 6:1-71 deals with several questions and counter-questions. The dialogue is moving forv basis of the quests of the crowd/Jews and the disciples/Twelve. For details about the use of questions in d Plato, refer to Santas, 1979. Cf. Brown, 1966: 232-303; Keener, 2003: 663-99; Sanders and Mastin, 196 Westcott, 1958: 95-115; Morris, 1995: 300-46; Carson, 1991: 267-304; Tenney, 1984: 111-25; Köstenbe 199-222; Moloney, 1998: 195-207, 229-32.

These formulas make the narrator's role more vivid despite charactorial utterances being in clear view (cf. Bal, 2004).[1660] Culpepper (1983: 31-2) is of the opinion that, ". . . the historical presents in John are often used to place the reader within scenes, and occasionally to score a polemical point".[1661] The narratives play a vital role at the intervals of utterance-units (cf. vv. 25a, 41, 49, 61a, 64b, 66 and 71) as they add dramatic tension within the episode (cf. Barry, 1970: 10-51; Conway, 2002: 479-95).[1662] The 'murmuring' (Gk. 'εγόγγυζον) scene in v. 41, 'arguing' (Gk. 'εμάχοντο) scene in v. 52, and 'grumbling' (Gk. γογγύζουσιν) scene in vv. 60-61 are implicitly introduced as 'community dialogues' (cf. Culpepper, 1983: 127). John's story telling tactic of inserting 'active voice' forms and other streams of talk-forms draws the careful attention of the reader.[1663] Jesus' active role as a dialoguer and his confrontation with his listeners brings sharp conflict to the episode (cf. Harrop, 1992: 10-6). The Johannine community concerns over against other majority cultures are reflected through the dialogic interactions of the characters. In order to sharpen the conflicts, plot features such as *reversal*, *recognition* and *suffering* are integrally embedded within this dramatic narrative.[1664] Jesus is pictured as a charismatic figure with power from above, arguing, preaching, teaching, inviting, and directing his interlocutors toward a 'new space'.[1665] The usage of agency-portrayal is at the kernel of John 6:21-71.[1666] John blends dialogue

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[1660] Culpepper (1983: 31) is of the opinion that, "Past tense verbs are used to describe the scene and move the action along, but the dialogue is consistently introduced by λέγει . . . ."

[1661] He (1983: 32) further says that, "While they are not as important as the narrator's retrospective point of view, their effect should not be overlooked". According to Kysar (1992: 916), "The narratives of the gospel are often told in a dramatic style. They progress in deliberate stages which constitute scenes and evoke a sense of suspense as the narrative moves forward".

[1662] The Jewish gladness at the beginning of the episode turns to 'murmur' (Gk. 'εγόγγυζον, cf. v. 41) and then to 'argument' (Gk. 'εμάχοντο, cf. v. 52). Similarly, the disciples start 'grumbling' (Gk. γογγύζουσιν, v. 61) against the protagonist. Cf. Beasley-Murray, 1987: 93; Carson, 1991: 292, 295-6, 300; Köstenberger, 2004: 213, 215, 218; Moloney, 1998: 217, 221, 227; Morris, 1995: 327, 334, 338-9.

[1663] According to Lindars (1990: 36), "some of the discourses begin with a narrative form the tradition (e.g., 5:1-9; 6:1-21), which serves the same purpose as a passage from scripture. When this happens, John inserts dialogue to make the transition to the discourse (cf. 5:10-18; 6:22-30)".

[1664] Along with all these, as Hitchcock (1923/1993: 15) says, the Johannine drama develops with other features as follows: "The vividness, variety and progress of the scenes, together with the number, individuality, and distinctness of the characters; the play of question and retort; the pointed and allusive manner of the Master's sayings; the reality of His surroundings; and the growing interest of the narrative, give dramatic force and movement to the work". Cf. Brant, 2004; Moloney, 1998: 193-232; Brown, 1966: 232-303; Keener, 2003: 663-99; Sanders and Mastin, 1968: 175-200; Tenney, 1984: 111-25; Morris, 1995: 300-46; Köstenberger, 2004: 199-222; Westcott, 1958: 95-115.

[1665] Johannine central themes like 'Jesus as one from above', 'eternal life', 'I am', 'bread of life', 'Son of Man', 'Holy One of God', and 'Moses/manna/exodus' take hold all through the discussions. Cf. Köstenberger, 2004: 199-222; Tenney, 1984: 111-25; Brown, 1966: 232-303; Carson, 1991: 267-304; Keener, 2003: 663-99; Moloney, 1998: 193-232; Westcott, 1958: 95-115; Morris, 1995: 300-46; Sanders and Mastin, 1968: 175-200.

[1666] The Jewish concept of agency, which involved a legal relationship as much as anything else can be summed up in the key phrase: "A person's agent is as himself". An agent is a person authorized to perform some specific set of tasks and empowered to speak and act for the one sending the person. Witherington (1995: 140) says that, "If the Fourth Evangelist is using the Jewish concept of agency to describe Jesus' relationship with the Father, this will explain why it is said that the Son can do only what the Father authorises him to do, or again, the Son can go only what the Father authorises him to go somewhere". Taskar (1995: 95-6) opines that, "A most noticeable feature of the last part of this discourse is the way in which the miraculous feeding of the Galilean multitude, the death of Jesus on the cross, and teaching relevant to the sacrament of Holy Communion are all blended together". See Witherington, 1995: 140;

and other dramatic features, Christology and soteriology, and eschatology and sacr teachings together in order to formulate his narratives (cf. Keener, 2003: 663; Bowles, 2 30).[1667] The central dialogue section discloses layers of meaning, i.e., *ideational*, *interp* and *textual*.[1668] One of the characteristic features of the episode is its presentation of the ch in a distinctive way (cf. Harrop, 1992: 10-6; see Diagram 40).[1669]

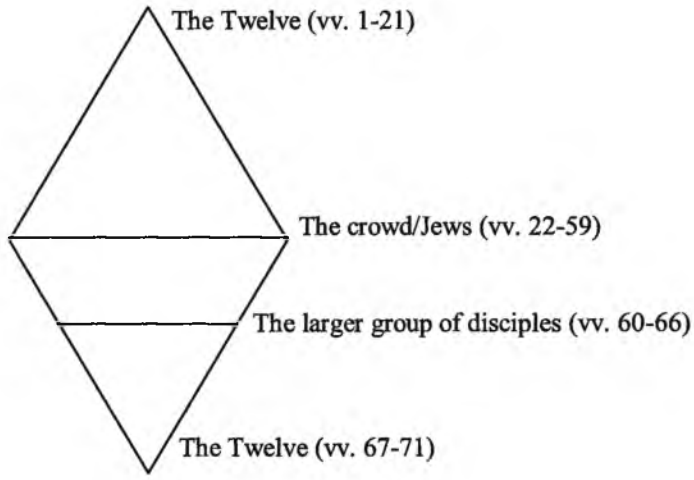

Diagram 40: The charactorial development of the episode

The peculiar charactorial development provides a new shape and framework for the dial Beacham, 1993: 114-5; see Diagram 40), from a dialogue between Jesus and the (especially the Twelve) at the beginning the episode to one between Jesus and the cro finally to one between Jesus and disciples.[1670] Painter is right when he identifies an inte

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Morris, 1995: 300-46; Sanders and Mastin, 1968: 175-200; Tenney, 1984: 111-25; Köstenberger, 2004 Keener, 2003: 663-99; Westcott, 1958: 95-115; Moloney, 1998: 232; Brown, 1966: 232-303.

[1667] Painter (1993: 254) says as follows: "Neither Jews (6: 41-59) nor the mass of disciples (6: 60-66) spe though he does know what was being said about him and reacts with pronouncements in the form of ultimat bring out the lack of genuine dialogue. There are dialogues between Jesus and the disciples [the twelve] and portrayed as potential disciples. Indeed the dialogical pattern is strongest in 6: 22-35 dealing with Jesus and This section stresses the initiative of the crowd and the responsiveness of Jesus to their approach".

[1668] The *ideational* refers to what is being said or described; the *interpersonal* looks to the personal qual communicating partners; and the *textual* pertains to the qualities of language to form units of meaning at a l than the sentence, for example, by means of cohesion of paragraphs into some whole. Again, what c *ideational*, with whom one speaks is *interpersonal*, and how one speaks is *textual*. Cf. Halliday, 1978: 28-3

[1669] The characterisation of the story develops in a peculiar way: *first*, in vv. 1-21, the disciples are the inte Jesus; *second*, in vv. 22-59, Jesus addresses a larger group of people, the crowd/Jews; *third*, in vv. interlocutors are a smaller group in comparison to the larger group of people in the previous scene; and *fo* 67-71, as in the case of the first slot, here Jesus returns to the Twelve. This feature provides a specific sh characterization of the story (see Diagram 40). See Tenney, 1984: 111-25; Keener, 2003: 663-99; Sanders a 1968: 175-200; Köstenberger, 2004: 199-222; Brown, 1966: 232-303; Westcott, 1958: 95-115.

[1670] Beacham (1993: 114) says that, "The actor carries the action. Without him there can be no action an drama". Bailey and Broek (1992: 175-6) say that, "This dialogue then changes imperceptibly, from a between Jesus and Jews who object to what he is saying to a conversation between Jesus and his discip extent of Jesus' separate speeches tends to increase and then decrease".

nature of dialogue between Jesus and his interlocutors. He (1993: 254) comments, "In the dialogues between Jesus and the crowd (6:22-35) there are four sayings of the crowd to Jesus (6: 25, 28, 30, 34) and four *responses* by Jesus to the crowd (6: 26, 29, 32, 35). This makes clear the initiative of the crowd and the responsive nature of Jesus' sayings".[1671] The dialogues of John develop in different settings on the basis of the movements of Jesus and create an *episodic chiasmus* within the larger framework of the gospel, as follows:

A Judean narrative (5:1-47)
  B Galilean narrative (6:1-21)
    C Galilean narrative (6:22-71)
  B' Galilean narrative (7:1-9)
A' Judean narrative (7:10-36)

In the *episodic chiasmus* above one can observe way the narrator arranges slots and episodes on a geographical basis (i.e., A and A': a pair of Judean narratives, 5:1-47 and 7:10-36; B and B': a pair of Galilean narratives, 6:1-21 and 7:1-9; and C: a Galilean narrative at the centre, 6:22-71).[1672] The narratives and the utterance units inseparably co-exist within the episode (cf. Irudaya, 2003: 708-9; Taylor, 1984: 33-41). The narrator's attempt to embellish the episode is reflected through the settings, characterisation formulas (see Diagram 40), reality effects, thematic development, implicit commentary, inter-textual interweaving, point of view, and plot structure within the episode (cf. Stibbe, 1993: 80-8; Poland, 1985: 107-48; see Table 61).[1673] All these elements help the narrator to present the story performatively before the reader. The discreet movements of the dialogical (*dialogisch*, as [Ricoeur, 1985: 171] says) relation established within the episode provide strength to the plot structure. The plot of the story is further strengthened by the incidents, episodes, actions, as well as, the suspense and surprise of the narrative (cf. Brooks, 1984: 5; Cobley, 2001: 4-6).[1674] As a persuasive literary art, the episode provides pleasure for the reader (cf.

[1671] Painter (1993: 254) says about the next level of dialogue within the episode in the following way: "Neither the Jews (6: 41-59) nor the mass of disciples (6: 60-66) speak to Jesus though Jesus does react in two stages (6: 43, 53 and 6: 61, 65) to what he knows they are saying about him (6: 43, 53 and 6: 61, 65). It may be that here also we are meant to think in terms of Jesus' supernatural knowledge". Painter (1993: 254) says about the third sub-slot as follows: "In the dialogue between Jesus and the twelve two sayings of Jesus are introduced (6: 67, 70) and one by Peter speaking for the twelve (6: 68)".

[1672] Dodd (1963: 318) says that, "In general, the answers which Jesus gives to his questioners, in the synoptic dialogues, are such as to encourage or provoke them to answer their own questions. This is not so in the Fourth Gospel". He (1963: 318) continues saying that, "It is true that the entire gospel challenges its reader, often by irony, paradox, or riddling speech, to dig more deeply, but the *dramatis personae* do not set him an example. In the main, at any rate, their role is passive and they serve as foils". The dialogue functions as a discourse arranged in dialogue form follows *question-and-answer* sequence, forms community dialogues, revelatory as it discloses new knowledge about the identity of Jesus, and develops from smaller group to larger and, again, to smaller group. Cf. Morris, 1995: 300-46; Carson, 1991: 267-304; Sanders and Mastin, 1968: 175-200; Moloney, 1998: 193-232; Brown, 1966: 232-303; Keener, 2003: 663-99; Tenney, 1984: 111-25; Köstenberger, 2004: 199-222; Westcott, 1958: 95-115.

[1673] For more details about John's distinctive way of narrating things, refer to Lieu, 2005: 171-83; Falk, 1971: 42-50; Wilder, 1991: 12-36.

[1674] Aristotle defined plot (*mythos*) as the "arrangement of incidents" (cf. Chatman, 1978:43).

Van Dijk, 1976: 23-55; Louw, 1992: 17-30).[1675] The ideological struggle between the 'from and the 'from below' (cf. De Jonge, 1977) and the New Manna, New Moses, and New motifs (cf. Watson, 2013: 304-15; Culpepper, 1983: 195-7)[1676] are paradigms of the dialog the reader's point of view. Though Painter (1993: 253-86) suggests the genre of 6:1-71 on t of the overall narratorial framework, to be a *quest story* (vv. 1-35) to *transition* (vv. 36-4 *rejection story* (vv. 41-71), the dialogical framework shows the development from *sign-c dialogues* (vv. 1-21) to *question-and-answer dialogues* (vv. 22-71).[1677]

Slot No.	Genre Tenets	Overarching Tenet/s
Slot # 1 (6:1-15)	***Content*:** Jesus' role as a prophet who comes into this world // ***Form*:***Question of Test-Answer of Impossibility-Action of Possibility, Dialogue-Action-Dialogue, Suspense to Surprise, Mountain Dialogue* // ***Function*:** Persuades the reader to be a dialoguing and practicing follower of Jesus	The *dialogue-action-dialogue* form the slot reveals Jesus' role as the pr to come. It further persuades the re be a dialoguing and an action-orien follower
Slot # 2 (6:16-21)	***Content*:** Revelation of Jesus' identity as the "I AM" // ***Form*:***Abbreviated and implicit, from separation to reunion, elusiveness to revelation, non-recognition to recognition, Action-Dialogue-Action-Dialogue, Sea Dialogue* // ***Function*:** It functions both as a narrative embodiment of John's Christology and as a persuasive unit for the reader to reckon with	The *action-dialogue-action-dialog* format of the slot reveals Jesus' id the "I AM". It persuades the reade the self-revelatory aspects and the Christology of the episode
Slot # 3 (6:22-71)	The synagogue setting of the third slot makes it a 'synagogue dialogue' *Sub-Slot One (vv. 22-59)* ***Content*:** The antithetical worldviews of Jesus and the Jews, i.e., between the 'world from above' and the 'world from below' // ***Form*:***Question-and-Answer, separation to reunion, vertical and horizontal, dramatic and*	The *question-and-answer* format i overarching tenet of the third slot. *Sub-Slot One (vv. 22-59)* The *question-and-answer* format dialogue reveals the antithetical worldviews of the interlocutors. T dialogue persuades the reader to b partaker of the Bread of Life

[1675] The text cannot provide pleasure and joy without having 'dialogical reciprocity'. Felch (2005: 174; cf. 1989) says that, "Dialogical reciprocity requires that the reader actively engage in the world of the Bible". and Wellek, 1955: 3-235; Lausberg, 1998: 2-146; Vanhoozer, 1998: 28; Gabel and Wheeler, 1986: 3-22; 1986: 3-16; Keener, 2003: 663-99; Neyrey, 2007: 116-34; Fiorenza, 2001: 44; Kennedy, 1984: 3-38; Thise 1-10; Mitchell, 2006: 615-33; Nichols, 1971: 130-41.

[1676] Stibbe (1993: 88) states that, "The secret sense deriving from (these) echo effects is as follows: in Jo stands among the Jews one who is far greater than Moses, Jesus of Nazareth. This Jesus has bread to offer v more precious than the manna which God gave to Moses, for it is the life-giving bread of his own body". (1983: 91) says that, "The walking on the water may not involve the stilling of the storm at all. Its significa is hardly developed, lies in its reenactment of the exodus and its character as an epiphany".

[1677] Painter's evaluation of the entire gospel is based on the narratorial framework as a whole. But our ev basically dialogue-centric. In our evaluation, we consider the utterance units as the primary component literary work and the narratorials as later additions.

	conflictive, metaphorical and homiletical // ***Function*:** It persuades the reader to be connected to the Bread of Life *Sub-Slot Two (vv. 60-66)* ***Content*:** Jesus' re-affirmation of his words over against the unbelieving nature of the disciples // ***Form*:** *Antithetical, question and counter-question, narrative-utterance-narrative-utterance, dualistic* // ***Function*:** It functions as a creative, dramatic, and persuasive literary piece *Sub-Slot Three (vv. 67-71)* ***Content*:** The belief-affirmation of the Twelve; Jesus' revelation of the 'devil' from the Twelve // ***Form*:** *question-and-answer, challenge-and-riposte, reunion to separation* // ***Function*:** It generates anticipation in the mind of the reader and invites her/him toward believing/following Jesus	*Sub-Slot Two (vv. 60-66)* The *question and counter-question* and the *antithetical* format of the slot reveals Jesus' reaffirmation of the words over against the unbelieving nature of his interlocutors. It persuades the reader to be at the believing side over against the unbelieving side of his interlocutors *Sub-Slot Three (vv. 67-71)* The *question-and-answer/challenge-and-riposte/question and counter-question*format of the slot reveals the 'devil' out. It persuades the reader to be believing in/following Jesus

Table 61: The summary of the dialogue of the eighth episode

Episode Nine

A Religious-Theological Dialogue[1678] (7:1-52; 8:12-59)

The section 7:1-8:59 (excluding 7:53-8:11) is one of the largest discourse units in John's Gospel. The first slot, i.e., 7:1-9, plays a significant role as that connects the Judean 'dialogue turned monologue' section (5:1-47), the Galilean signs (6:1-21) and the bread discourse (6:22-71) with the array of Temple discourses (7:10-10:21; cf. Stibbe, 1993: 88-9; Keener, 2003: 703-74).[1679] The dialogues of the present episode work within a well-described narratorial framework.

9.1. The Setting and the Dialogue Text

The dialogue section in 7:1-52/8:12-59 develops in the form of a seven slots episode (see 7:1-9, 10-13, 14-36, 37-44, 45-52; 8:12-20, 21-59).[1680] As in the case of the previous chapters, the usage of the expression μετὰ ταῦτα (7:1; cf. 5:1; 6:1) can be considered as a connecting link with the previous episode (cf. Haenchen, 1984: 2: 6).[1681] Slot one (7:1-9) is placed both as a conclusion to the previous events centered in the Galilean context and as an introduction to the anticipated events

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[1678] Dodd (1960: 345) considers it as a series of "controversial dialogues". But Bennema (2009: 41) considers it as a "religio-theological conflict". A careful examination of the episode reveals both these aspects and hence can be considered as a controversy on religio-theological aspects.

[1679] Talbert (1992: 143) has a different view about the narrative structure as follows: "John 7-9 is a large thought unit composed of discourse material in dialogue form (chaps. 7-8) linked with a sign (chap. 9), just as chaps. 5 and 6 are. Unlike chaps. 5 and 6, but like chaps. 10-11, John 7-9 gives the discourse material first and the sign last".

[1680] Dodd (1960: 345-6) outlines the episode in a different way as follows: *first*, Introductory (7:1-10); *second*, Scene at the Feast of Tabernacles in the absence of Jesus (7:11-13); *third*, First dialogue (7:14-24); *fourth*, Second dialogue (7:25-36); *fifth*, Third dialogue (7:37-44); *sixth*, Fourth dialogue (7:45-52); *seventh*, Fifth dialogue (8:12-20); *eighth*, Sixth dialogue (8:21-30); and *ninth*, Seventh and closing dialogue (8:31-59). In Dodd's structuring, 7:1-13 is considered just as an introductory section. But the dialogue of 7:1-13 has to be considered as the preparatory grounds for the subsequent dialogues (7:14-8:59). In Dodd's analysis, the sections 7:14-36 and 8:21-59 are divided into two separate dialogues (vv. 14-24 and vv. 25-36 // vv. 21-30 and vv. 31-59). While the dialogue in 7:14-36 is developing within a setting of 'the middle of the festival' (7:14), the dialogue in 8:21-59 is developing without having a change of setting. This prompts us to consider 7:14-36 and 8:21-59 as slots without breaks in between. Culpepper (1983: 72) sees one day duration for the first slot (7:1-8) and one week duration for 7:14-8:59. Stibbe (1993: 89) is of the view that, "In chaps. 7-10, a period of well under a year is described. Jesus celebrates the feast of Tabernacles in late September or early October (7:1-8:59), then presumably stays in or around Jerusalem for the Feast of Dedication in late December (10: 22-39). Thus the process time in John's story is beginning to slow down".

[1681] Ridderbos (1987/1997: 256; cf. Morris, 1995: 348-9) opines that, "About the transitional phrase ("after this") there is a difference of opinion. Some scholars infer a change of locale from v. 1a, namely from Judea (Jerusalem) to Galilee; in that case 7:1 does not link up with chap. 6, because there Jesus is already in Galilee". Moloney (1998: 232) is of the opinion that, "The appearance of 'after this' (μετὰ ταῦτα) in 7:1 indicates the beginning of a new series of events (cf. 5:1; 6:1). This is reinforced by the announcement in v. 2 of another feast of 'the Jews', the feast of Tabernacles".

in the Jewish provinces.[1682] At the outset of the episode, the narrator explain in some de reason for Jesus' *going about* (περιεπάτει) in Galilee, his unwillingness to *go about* (περιπα Judea, the reason for his stay back in Galilee, and the religious or cultic setting of the story 2; cf. Robertson, 1932: 117; Resseguie, 2005: 113-4).[1683] The reason for Jesus' staying indicated by the help of a narratorial description in v. 1b, i.e., "he (Jesus) did not wish to g in Judea because the Jews were looking for an opportunity to kill him" (οὐ γὰρ ἤθελεν Ἰουδαίᾳ περιπατεῖν, ὅτι ἐζήτουν αὐτὸν οἱ Ἰουδαῖοι ἀποκτεῖναι, cf. Painter, 1993: 287-9). first nine verses of chapter seven have to be treated as an independent unit (because of its s Galilee) that is different from the setting of the rest of the episode (i.e., in Judea; 7:10-52; 8 The narrator provides clues about the celebration mood of the Jewish community and ab preparation for the forthcoming Festival of Tabernacles (cf. Neyrey, 2007: 135; Wise 240).[1685] Barrett (1978: 310; cf. Smith, 1999: 166-8; Maniparampil, 2004: 264-7) descr Festival of Tabernacles as follows: "Tabernacles lasted seven days, from 15th to 21 (September-October); of these the first day was sabbatical".[1686] This *religious/cultic* scene Jesus to be in Jerusalem rather than his remaining in Galilee (cf. Resseguie, 2005: 113-4; 1967: 100-3).

Though there is no indication about the exact location of the dialogue, it is left to the r think about Jesus' family atmosphere as the interlocutors are his brothers and the geog location is Galilee, the homeland of the protagonist (cf. Resseguie, 2005: 87, 113-4).[1687]

[1682] Bultmann (1971: 287) opines that, "7:1-13 is the introduction to the whole complex; it prepares the way appearance in Jerusalem at the feast of Tabernacles, which is surprising both in its timing and manner".

[1683] Bultmann (1971: 288) states that, "Verse 1 links up the new section with the preceding one, and at the gives a general description of the situation . . . . Verse 2 gives a more precise account of the chronological presupposed in the following narrative". Cf. Ridderbos, 1987/1997: 256; Schnackenburg, 1980: 2: 138; Mo 348-9; Witherington, 1995: 164; Maniparampil, 2004: 266-7; Painter, 1993: 287.

[1684] Beasley-Murray (1987: 104) opines that, "Unlike previous episodes narrated we do not have sign(s) plus but we do have a narrative with a core of teaching significantly related to its setting. The Feast of Tabernacle place in Jerusalem". The continuing attempts to kill Jesus in chaps. 7 and 8: 7:1(11), 19-20, 25, 44; 8:37, Brown, 1966: 306-8; Köstenberger, 2004: 228-9; Witherington, 1995: 170.

[1685] Wise (1992: 240) says that, "The term for the Feast of Tabernacles, *skēnopēgia*, occurs only twice in John 5:1 (textual variant) and 7:2. The narrative units that together comprise John 7 are dramatically orien the feast, so that in verses 1-9 the feast is near, in verses 10-13 Jesus goes up to the festival, in verses 1 teaching during the festival week, and verses 37-52 narrate what occurred on the last day of the festiva (1995: 347-8) comments that, "The Feast of Tabernacle was the feast of thanksgiving primarily for the b God in harvest, but there was also special reference to the blessings the people received during the wanderings, the time when God manifested himself in the tabernacle". Cf. Witherington, 1995: 164, 17 1993: 287-91; Morris, 1995: 348-9; Carson, 1991: 304-6; Maniparampil, 2004: 264; Schnackenburg, 1980: 1

[1686] The feast of Tabernacles or Booths (see, Lev 23: 36-38, 39-43; Deut 16: 13-15; cf. Exo 23: 16). Ma (2004: 264) says that, "The Feast of the Booths lasted for a week (Deut 16:13) or even eight days (Lev 2 reference in 7:14, 'the middle of the feast', and in 7:37, 'on the last day of the feast' are some indications Ridderbos, 1987/1997: 257; Maniparampil, 2004: 264-67; Köstenberger, 2004: 229. Moloney (1998: 233 "Tabernacles was the most popular of the three pilgrimage feasts and was known as 'the feast of YHWH' (Jud 21:19) or simply 'the feast' (1 Kings 8:2, 65; 2 Chro 7:8; Neh 8:14; Isa 30:29: Eze 45:23)". Brown (states that, "The autumnal harvest feast received the name of *Sûkkot* ('huts', but also translated 'bo tabernacles') because people celebrated it outside in the vineyards where they made huts of tree branches".

[1687] The surrounding seems to be Jesus' own home and the interlocutors are Jesus and his brothers.

slot as a whole forms a *Galilee to Galilee inclusion* between v. 1 and v. 9. The second slot (7:10-13) frames its setting as the brothers depart for the festival to Jerusalem (ἀνέβησαν οἱ ἀδελφοὶ αὐτοῦ εἰς τὴν ἑορτήν, v. 10a) and Jesus' secret departure for the festival at a later time (καὶ αὐτὸς ἀνέβη οὐ φανερῶς ἀλλὰ [ὡς] ἐν κρυπτῷ, v. 10b).[1688] The narrator reports that the Jews were waiting for Jesus' coming (v. 11a) and there was considerable complaining (γογγυσμὸς) about him among the crowds (v. 12a; cf. Bultmann, 1971: 294-5).[1689] Witherington (1995: 171) opines that, ". . . in vv. 11-13 there is a clear distinction made between the Jews who are seeking Jesus with malicious intent and the crowds who are divided about Jesus". The dialogue of the second slot develops from the question of the Jews in v. 11 to the complaining of the crowd in v. 12b (cf. Talbert, 1992: 143-4).[1690] The third slot (7:14-36) has its setting in the temple "about the middle of the festival" (τῆς ἑορτῆς μεσούσης, v. 14). At the beginning of the slot, the narrator tells the reader that Jesus "began to teach" (ἐδίδασκεν) in the temple (cf. v. 14b; cf. Neyrey, 2007: 140-6).[1691] While the religious/cultic setting continues all through the episode, the geographical setting of the first two slots (7:1-13) is replaced by the architectural setting of 7:14-8:59 (cf. Resseguie, 2005: 100-5; Crossan, 1967: 100-3).

The fourth slot (7:37-44) unfolds the enigmatic proclamation of Jesus (vv. 37b-38) followed by a community dialogue (vv. 40b-42), and that takes place "on the last day of the festival, the great day, while Jesus was standing there" (τῇ ἐσχάτῃ ἡμέρᾳ τῇ μεγάλῃ τῆς ἑορτῆς, v. 37).[1692] Ridderbos (1987/1997: 272) opines that, "The 'last day of the feast, the great day' is probably the seventh day, on which the celebration came to a climax".[1693] In vv. 40-44, the narrator reports about the crowd's dialogue among themselves concerning Jesus and a subsequent division (cf. Neyrey, 2007: 148-9). The slot as a whole is wrapped up by a narratorial note at the end that "some

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[1688] Dodd (1963: 323; cf. Quast, 1991/1996: 59-62) states that, ". . . both passages are in some way associated with the move from Galilee to Jerusalem (or Judea)".

[1689] Painter (1993: 289) opines that, ". . . the crowd is viewed as distinct from the Jews in that fear of the Jews inhibited open debate about Jesus". Bennema (2009: 41) is of the view that, "John 7-10 is dominated by 'the Jews' (18 occurrences) and the Pharisses (11 occurrences). In certain passages the Pharisees and 'the Jews' are synonymous: for example, though Jesus' audience is referred to as the Pharisees in 8:12-20 and 'the Jews' in 8:22-59, it is probably the same audience; in 9:13-41 the Pharisees are identical or belong to 'the Jews'". Cf. Köstenberger, 2004: 231-2; Morris, 1995: 356-7; Moloney, 1998: 240.

[1690] Haenchen (1984: 2: 8) says that, "Acts 14:4 and especially Acts 23:9 onward exhibit similar examples of the presentation of two different groups in Judaism, although the question 'Where is he?' does not appear". Cf. Schnackenburg, 1980: 2: 142-5; Ridderbos, 1987/1997: 259-60; Carson, 1991: 309-10.

[1691] Neyrey (2007: 139-67; cf. Keener, 2003: 703-74) sees nine scenes (7:10-13; 14, 24; 25-30; 32-36; 37-39; 40-44; 45-52; 8:12-20; 21-30), two tests (8:31-37; 38-40) and cycles (8:44-49; 51-55; 56-58) within the episode. Neyrey considers, just as Dodd (1960: 345), the section 7:1-10 as an introductory section.

[1692] Haenchen (1984: 2: 17) reports that, "In support of the seventh day it is alleged there is nothing special about the eighth day, although it has the character of a Sabbath (as does the first day), while on the seventh day, the procession circled the alter not one but seven times and the willow branches were beaten on the ground". Cf. Ridderbos, 1987/1997: 272-3; Schnackenburg, 1980: 2: 152; Carson, 1991: 321.

[1693] Ridderbos (1987/1997: 256) states that, "Elsewhere there is also mention of an eighth day, but that was apparently more a closing day, certainly not 'the great day'". But Moloney (1998: 252) says that, "The eighth day of the feast, the last day, was similar to a Sabbath (cf. Lev 22:33-43). It was a day of great rejoicing, and the singing of the *Hallel* continued". See Schnackenburg, 1980: 2: 152; Köstenberger, 2004: 239-40; Brown, 1966: 320-8.

of them wanted to arrest him, but no one laid hands on him" (τινὲς ἤθελον ἐξ αὐτῶν πιάσαι ἀλλ' οὐδεὶς ἐπέβαλεν ἐπ' αὐτὸν τὰς χεῖρας, v.44). In the fifth slot (7:45-52), the main interl are the chief priests and Pharisees, and the temple police and Nicodemus (cf. Talbert, 19 2). The narrator begins with the statement that "the temple police went back to the chief pri Pharisees" (Ἦλθον οὖν οἱ ὑπηρέται πρὸς τοὺς ἀρχιερεῖς καὶ Φαρισαίους, v. 45a), ar begins the dialogue.[1694] The sixth slot (8:12-20) begins abruptly as a dialogue with the reporting that "again Jesus spoke to them" (πάλιν αὐτοῖς ἐλάλησεν ὁ Ἰησοῦς, v. 12).[1] *archaeological* context of the dialogue in vv. 12-20 is the treasury (ἐν τῷ γαζοφυλακίῳ ἱερῷ, v. 20)[1696] and the temple at Jerusalem (cf. Haenchen, 1984: 2: 27; Resseguie, 20(5).[1697] Just as the sixth slot, the seventh slot (8:21-59) begins without any narratorial ren can be considered as a dialogue between Jesus and the crowds/Jews/chief prie Pharisees/some of the people of Jerusalem/temple police (cf. Robertson, 1932: 141-59; 2007: 154-67).[1698] By the end of the slot, the narrator says that the Jews "picked up stones at him, but Jesus hid himself and went out of the temple" (ἦραν λίθους ἵνα βάλωσιν ἐπ' ο 59; cf. Culpepper, 1983: 128).[1699]

From the above analysis the reader learns that the setting of the larger episode is *religious/* it is set against a festival season and is at the temple of Jerusalem (cf. Resseguie, 2005: 113 also *judicial/political* as the Sanhedrin and the temple police are involved in th Köstenberger (2004: 231) comments that, "After setting the stage (i.e., in 7:1-9), the e now commences his narration (i.e., from 7:10-13) of the dramatically escalating surrounding Jesus". The conflict that is filled with dramatic elements reaches its apogee (cf. Culpepper, 1983: 128; Keener, 2003: 768-74). This structural setting of the extended helps the reader to move forward with mixed feelings. In order to understand the structu episode a reader has to decide about the *location(s)* and *duration(s)* of the festival. Molone 233) analyses the structural pattern of the temple discourse sections in 7:1-10:21 (in w section 7:1-52/8:12-59 comes) as follows:

[1694] The temple police ('servants', Bultmann, 1971: 309) sent out in v. 32 return without success to the San justify themselves (v. 46). Cf. Schnackenburg, 1980: 2: 159; Ridderbos, 1987/1997: 278-9.

[1695] Robertson (1932: 141) says about the expression "Again therefore . . ." (πάλιν οὖν) in the following language fits in better with 7:52 than with 8:11".

[1696] Von Wahlde (2010: 381) states that, "The Temple Treasury is also mentioned in Mark 12:41. It was l the Court of the Women (Josephus, *Jewish War*, 5.5.2 §200) and at least at the time of the Roman si repository for the wealth of many of the rich of the city as well as for the Temple treasures themselves *Jewish War*, 5.5.2 §282)".

[1697] As the dialogue takes place during the last day of the Feast of Tabernacles (or later), a *religious/cultic* be attributed here.

[1698] Cf. Witherington, 1995: 171; Ridderbos, 1987/1997: 261-2; Schnackenburg, 1980: 2: 145.

[1699] Haenchen (1984: 2: 30) sees the closing sentence, 'and went out of the temple', is necessary as an intr the following story. Cf. Von Wahlde, 2010: 386, 419-22; Schnackenburg, 1980: 2: 196-7, 224.

> *First*, the expression μετὰ ταῦτα appears in 7:1, but never again in 7:1-10:21; *second*, the Jews' feast of Tabernacle was at hand (7:2); *third*, the brothers and Jesus go up to Jerusalem for the feast (7:10); *fourth*, encounters take place "about the middle of the feast" (7:14); *fifth*, further encounters take place "on the last day of the feast" (7:37); *sixth*, although there is a continuation of time, a change of place occurs in 8: 59. As "the Jews" took up stones, Jesus hid himself and then went out ἐξῆλθεν of the Temple; *seventh*, Jesus' exit from the Temple leads directly into 9:1. "Passing by" παράγων, he sees the man born blind (9:1). The events of chaps. 8 and 9 follow one another, but the location has changed; and *eighth*, the temporal unity across 7:1-10:21 is not broken until the narrator announces the feast of the Dedication in 10:22.

The expressions like ἦν ἐγγὺς ἡ ἑορτὴ τῶν Ἰουδαίων ἡ σκηνοπηγία ('the Jewish festival of Tabernacles was near', 7:2), οἱ Ἰουδαῖοι ἐζήτουν αὐτὸν ἐν τῇ ἑορτῇ ('the Jews were looking for him at the festival', 7:11a), Ἤδη τῆς ἑορτῆς μεσούσης ('about the middle of the festival', 7:14a), Ἐν τῇ ἐσχάτῃ ἡμέρα ('on the last day', 7:37)/τῇ μεγάλῃ τῆς ἑορτῆς ('the great day of the festival', 7:37) and ἐν τῷ γαζοφυλακίῳ ('in the treasury', 8:20; cf. Keener, 2003: 742) provide certain clues about the time process of the extended narrative (cf. Bultmann, 1971: 283-4; Culpepper, 1983: 53-75).[1700] The expression εἱστήκει ὁ Ἰησοῦς ('Jesus had stood', 7:37) may generate a certain level of perplexity in the activity of reading the text (i.e., "where Jesus stood?"). This perplexity can be cleared up on the basis of the previous reference that Jesus is in the temple (v. 28). Keener (2003: 722) comments on Jesus' utterance in 7:37b-38 as follows: "the temple is the site of such an announcement is no coincidence, considering the role of the temple played in eschatological water expectation. That Jesus 'cried out' may imply the special significance of his words".[1701] In short, the setting of the extended narrative in 7:1-52 and 8:12-59 is *religious/ceremonial* as it takes place during the festival season and is *architectural* as the temple of Jerusalem sets the location (cf. Keener, 2003: 768-74; Resseguie, 2005: 100-5, 113-4; see Table 62).

Slots	**Episode 9: John 7:1-52; 8:12-59 (See the notes on each slots)**
Slot # 1[1702]	*Brothers*: Μετάβηθι ἐντεῦθεν καὶ ὕπαγε εἰς τὴν Ἰουδαίαν, ἵνα καὶ οἱ μαθηταί σου θεωρήσουσιν σοῦ τὰ ἔργα ἃ ποιεῖς· οὐδεὶς γάρ τι ἐν κρυπτῷ ποιεῖ καὶ ζητεῖ αὐτὸς ἐν παρρησίᾳ εἶναι. εἰ ταῦτα ποιεῖς, φανέρωσον σεαυτὸν τῷ κόσμῳ *Jesus*: Ὁ καιρὸς ὁ ἐμὸς οὔπω πάρεστιν, ὁ δὲ καιρὸς ὁ ὑμέτερος πάντοτέ ἐστιν ἕτοιμος. οὐ δύναται ὁ κόσμος μισεῖν ὑμᾶς, ἐμὲ δὲ μισεῖ, ὅτι ἐγὼ μαρτυρῶ περὶ αὐτοῦ ὅτι τὰ ἔργα αὐτοῦ πονηρά ἐστιν. ὑμεῖς ἀνάβητε εἰς τὴν ἑορτήν· ἐγὼ οὐκ ἀναβαίνω εἰς τὴν ἑορτὴν ταύτην, ὅτι ὁ ἐμὸς καιρὸς οὔπω πεπλήρωται
Slot # 2[1703]	*Jews*: Ποῦ ἐστιν ἐκεῖνος; *Some Jews*: Ἀγαθός ἐστιν *Some others*: Οὔ, ἀλλὰ πλανᾷ τὸν ὄχλον

[1700] Cf. *m. Sukk.* 4:8; Josephus, *Ant.* 3:245, 247. The "last day, the greatest day of the festival", is an ambiguous designation. Whereas the festival proper is spoken of as seven days in Deut 16:13, 15; Eze 45:25; *Jub.* 16:20-31; an eighth day, a Sabbath, is reckoned in Lev. 23: 34-36 (cf. Num 29:12-39; 2 Mac 10:6).

[1701] Cf. 7:37; also in 1:15; 7:28; 12:44.

[1702] Slot # 1 begins in the form of a narrative (cf. vv. 1-2) and then turns to be a dialogue between Jesus and his brothers. There are two utterances, one of his brothers (vv. 3-4) and another one is of Jesus (vv. 6-8).

[1703] Slot # 2 is mostly made up of narratives; but, the utterance units (cf. vv. 11b, 12b) are understood as part of a dialogue.

Slot # 3[1704]	*Jews*: Πῶς οὗτος γράμματα οἶδεν μὴ μεμαθηκώς; *Jesus*: Ἡ ἐμὴ διδαχὴ οὐκ ἔστιν ἐμὴ ἀλλὰ τοῦ πέμψαντός με· ἐάν τις θέλῃ τὸ θέλημ ποιεῖν, γνώσεται περὶ τῆς διδαχῆς πότερον ἐκ τοῦ θεοῦ ἐστιν ἢ ἐγὼ ἀπ' ἐμαυτοῦ λ ἀφ' ἑαυτοῦ λαλῶν τὴν δόξαν τὴν ἰδίαν ζητεῖ· ὁ δὲ ζητῶν τὴν δόξαν τοῦ πέμψαντος οὗτος ἀληθής ἐστιν καὶ ἀδικία ἐν αὐτῷ οὐκ ἔστιν. οὐ Μωϋσῆς δέδωκεν ὑμῖν τὸν ν καὶ οὐδεὶς ἐξ ὑμῶν ποιεῖ τὸν νόμον. τί με ζητεῖτε ἀποκτεῖναι; *Crowd*: Δαιμόνιον ἔχεις· τίς σε ζητεῖ ἀποκτεῖναι; *Jesus*: Ἓν ἔργον ἐποίησα καὶ πάντες θαυμάζετε. διὰ τοῦτο Μωϋσῆς δέδωκεν ὑμῖν περιτομήν - οὐχ ὅτι ἐκ τοῦ Μωϋσέως ἐστὶν ἀλλ' ἐκ τῶν πατέρων - καὶ ἐν σαββάτῳ περιτέμνετε ἄνθρωπον. εἰ περιτομὴν λαμβάνει ἄνθρωπος ἐν σαββάτῳ ἵνα μὴ λυθῇ ὁ Μωϋσέως, ἐμοὶ χολᾶτε ὅτι ὅλον ἄνθρωπον ὑγιῆ ἐποίησα ἐν σαββάτῳ; μὴ κρίνετε κ ὄψιν, ἀλλὰ τὴν δικαίαν κρίσιν κρίνετε. *People from Jerusalem*: Οὐχ οὗτός ἐστιν ὃν ζητοῦσιν ἀποκτεῖναι; καὶ ἴδε παρρησίᾳ καὶ οὐδὲν αὐτῷ λέγουσιν. μήποτε ἀληθῶς ἔγνωσαν οἱ ἄρχοντες ὅτι οὗτός ἐστιν ὁ Χ ἀλλὰ τοῦτον οἴδαμεν πόθεν ἐστίν· ὁ δὲ Χριστὸς ὅταν ἔρχηται οὐδεὶς γινώσκει πόθ ἐστίν. *Jesus*: Κἀμὲ οἴδατε καὶ οἴδατε πόθεν εἰμί· καὶ ἀπ' ἐμαυτοῦ οὐκ ἐλήλυθα, ἀλλ' ἔστι ἀληθινὸς ὁ πέμψας με, ὃν ὑμεῖς οὐκ οἴδατε· ἐγὼ οἶδα αὐτόν, ὅτι παρ' αὐτοῦ εἰμι κ με ἀπέστειλεν. *Crowd*: Ὁ Χριστὸς ὅταν ἔλθῃ μὴ πλείονα σημεῖα ποιήσει ὧν οὗτος ἐποίησεν; *Jesus*: Ἔτι χρόνον μικρὸν μεθ' ὑμῶν εἰμι καὶ ὑπάγω πρὸς τὸν πέμψαντά με. ζητήσ καὶ οὐχ εὑρήσετέ [με], καὶ ὅπου εἰμὶ ἐγὼ ὑμεῖς οὐ δύνασθε ἐλθεῖν. *Jews* (to one another): Ποῦ οὗτος μέλλει πορεύεσθαι ὅτι ἡμεῖς οὐχ εὑρήσομεν αὐτόν τὴν διασπορὰν τῶν Ἑλλήνων μέλλει πορεύεσθαι καὶ διδάσκειν τοὺς Ἕλληνας; τίς λόγος οὗτος ὃν εἶπεν, Ζητήσετέ με καὶ οὐχ εὑρήσετέ [με], καὶ ὅπου εἰμὶ ἐγὼ ὑμεῖς δύνασθε ἐλθεῖν;
Slot # 4[1705]	*Jesus*: Ἐάν τις διψᾷ ἐρχέσθω πρός με καὶ πινέτω. ὁ πιστεύων εἰς ἐμέ, καθὼς εἶπε γραφή, ποταμοὶ ἐκ τῆς κοιλίας αὐτοῦ ῥεύσουσιν ὕδατος ζῶντος. *Some in the crowd*: Οὗτός ἐστιν ἀληθῶς ὁ προφήτης· *Others in the crowd*: Οὗτός ἐστιν ὁ Χριστός *Some others*: Μὴ γὰρ ἐκ τῆς Γαλιλαίας ὁ Χριστὸς ἔρχεται; οὐχ ἡ γραφὴ εἶπεν ὅτι σπέρματος Δαυὶδ καὶ ἀπὸ Βηθλέεμ τῆς κώμης ὅπου ἦν Δαυὶδ ἔρχεται ὁ Χριστός;
Slot # 5[1706]	*Chief Priests and Pharisees*: Διὰ τί οὐκ ἠγάγετε αὐτόν; *Temple Police*: Οὐδέποτε ἐλάλησεν οὕτως ἄνθρωπος. *Pharisees*: Μὴ καὶ ὑμεῖς πεπλάνησθε; μή τις ἐκ τῶν ἀρχόντων ἐπίστευσεν εἰς αὐτ τῶν Φαρισαίων; ἀλλὰ ὁ ὄχλος οὗτος ὁ μὴ γινώσκων τὸν νόμον ἐπάρατοί εἰσιν. *Nicodemus*: Μὴ ὁ νόμος ἡμῶν κρίνει τὸν ἄνθρωπον ἐὰν μὴ ἀκούσῃ πρῶτον παρ' α καὶ γνῷ τί ποιεῖ; *Chief Priests and Pharisees*: Μὴ καὶ σὺ ἐκ τῆς Γαλιλαίας εἶ; ἐραύνησον καὶ ἴδε ὅ τῆς Γαλιλαίας προφήτης οὐκ ἐγείρεται.
Slot # 6[1707]	*Jesus*: Ἐγώ εἰμι τὸ φῶς τοῦ κόσμου· ὁ ἀκολουθῶν ἐμοὶ οὐ μὴ περιπατήσῃ ἐν τῇ σ ἀλλ' ἕξει τὸ φῶς τῆς ζωῆς. *Pharisees*: Σὺ περὶ σεαυτοῦ μαρτυρεῖς· ἡ μαρτυρία σου οὐκ ἔστιν ἀληθής. *Jesus*: Κἂν ἐγὼ μαρτυρῶ περὶ ἐμαυτοῦ, ἀληθής ἐστιν ἡ μαρτυρία μου, ὅτι οἶδα πό ἦλθον καὶ ποῦ ὑπάγω· ὑμεῖς δὲ οὐκ οἴδατε πόθεν ἔρχομαι ἢ ποῦ ὑπάγω. ὑμεῖς κατ σάρκα κρίνετε, ἐγὼ οὐ κρίνω οὐδένα. καὶ ἐὰν κρίνω δὲ ἐγώ, ἡ κρίσις ἡ ἐμὴ ἀληθ ἐστιν, ὅτι μόνος οὐκ εἰμί, ἀλλ' ἐγὼ καὶ ὁ πέμψας με πατήρ. καὶ ἐν τῷ νόμῳ δὲ τ ὑμετέρῳ γέγραπται ὅτι δύο ἀνθρώπων ἡ μαρτυρία ἀληθής ἐστιν. ἐγώ εἰμι ὁ μαρτ περὶ ἐμαυτοῦ καὶ μαρτυρεῖ περὶ ἐμοῦ ὁ πέμψας με πατήρ.

[1704] Slot # 3 is a dialogue driven pericope. The narratives come into play in vv. 14-15a, 16a, 20a, 21a, 25 31a, 32-33a and 35a.

[1705] Slot # 4 has two parts: *first*, a monologue within a narrative section (vv. 37-39); and *second*, a communi within a narrative section (vv. 40-44).

[1706] Slot # 5 begins in the form of a narratorial note (v. 45a), but develops and finishes as a dialogue (v. 45b-

[1707] Slot # 6 begins without an extensive narratorial note (v. 12); but, provides a narratorial note by the end (

	Pharisees: Ποῦ ἐστιν ὁ πατήρ σου; *Jesus*: Οὔτε ἐμὲ οἴδατε οὔτε τὸν πατέρα μου· εἰ ἐμὲ ᾔδειτε, καὶ τὸν πατέρα μου ἂν ᾔδειτε.
Slot # 7[1708]	*Sub-Slot One* *Jesus*: Ἐγὼ ὑπάγω καὶ ζητήσετέ με, καὶ ἐν τῇ ἁμαρτίᾳ ὑμῶν ἀποθανεῖσθε· ὅπου ἐγὼ ὑπάγω ὑμεῖς οὐ δύνασθε ἐλθεῖν. *Jews*: Μήτι ἀποκτενεῖ ἑαυτόν, ὅτι λέγει, Ὅπου ἐγὼ ὑπάγω ὑμεῖς οὐ δύνασθε ἐλθεῖν; *Jesus*: Ὑμεῖς ἐκ τῶν κάτω ἐστέ, ἐγὼ ἐκ τῶν ἄνω εἰμί· ὑμεῖς ἐκ τούτου τοῦ κόσμου ἐστέ, ἐγὼ οὐκ εἰμὶ ἐκ τοῦ κόσμου τούτου. εἶπον οὖν ὑμῖν ὅτι ἀποθανεῖσθε ἐν ταῖς ἁμαρτίαις ὑμῶν· ἐὰν γὰρ μὴ πιστεύσητε ὅτι ἐγώ εἰμι, ἀποθανεῖσθε ἐν ταῖς ἁμαρτίαις ὑμῶν. *Jews*: Σὺ τίς εἶ; *Jesus*: Τὴν ἀρχὴν ὅ τι καὶ λαλῶ ὑμῖν;πολλὰ ἔχω περὶ ὑμῶν λαλεῖν καὶ κρίνειν, ἀλλ' ὁ πέμψας με ἀληθής ἐστιν, κἀγὼ ἃ ἤκουσα παρ' αὐτοῦ ταῦτα λαλῶ εἰς τὸν κόσμον. *Jesus*: Ὅταν ὑψώσητε τὸν υἱὸν τοῦ ἀνθρώπου, τότε γνώσεσθε ὅτι ἐγώ εἰμι, καὶ ἀπ' ἐμαυτοῦ ποιῶ οὐδέν, ἀλλὰ καθὼς ἐδίδαξέν με ὁ πατὴρ ταῦτα λαλῶ. καὶ ὁ πέμψας με μετ' ἐμοῦ ἐστιν· οὐκ ἀφῆκέν με μόνον, ὅτι ἐγὼ τὰ ἀρεστὰ αὐτῷ ποιῶ πάντοτε. *Sub-Slot Two* *Jesus*: Ἐὰν ὑμεῖς μείνητε ἐν τῷ λόγῳ τῷ ἐμῷ, ἀληθῶς μαθηταί μού ἐστεκαὶ γνώσεσθε τὴν ἀλήθειαν, καὶ ἡ ἀλήθεια ἐλευθερώσει ὑμᾶς. *Jews*: Σπέρμα Ἀβραάμ ἐσμεν καὶ οὐδενὶ δεδουλεύκαμεν πώποτε· πῶς σὺ λέγεις ὅτι Ἐλεύθεροι γενήσεσθε; *Jesus*: Ἀμὴν ἀμὴν λέγω ὑμῖν ὅτι πᾶς ὁ ποιῶν τὴν ἁμαρτίαν δοῦλός ἐστιν τῆς ἁμαρτίας. ὁ δὲ δοῦλος οὐ μένει ἐν τῇ οἰκίᾳ εἰς τὸν αἰῶνα, ὁ υἱὸς μένει εἰς τὸν αἰῶνα. ἐὰν οὖν ὁ υἱὸς ὑμᾶς ἐλευθερώσῃ, ὄντως ἐλεύθεροι ἔσεσθε. οἶδα ὅτι σπέρμα Ἀβραάμ ἐστε· ἀλλὰ ζητεῖτέ με ἀποκτεῖναι, ὅτι ὁ λόγος ὁ ἐμὸς οὐ χωρεῖ ἐν ὑμῖν. ἃ ἐγὼ ἑώρακα παρὰ τῷ πατρὶ λαλῶ· καὶ ὑμεῖς οὖν ἃ ἠκούσατε παρὰ τοῦ πατρὸς ποιεῖτε. *Jews*: Ὁ πατὴρ ἡμῶν Ἀβραάμ ἐστιν *Jesus*: Εἰ τέκνα τοῦ Ἀβραάμ ἐστε, τὰ ἔργα τοῦ Ἀβραὰμ ἐποιεῖτε· νῦν δὲ ζητεῖτέ με ἀποκτεῖναι ἄνθρωπον ὃς τὴν ἀλήθειαν ὑμῖν λελάληκα ἣν ἤκουσα παρὰ τοῦ θεοῦ· τοῦτο Ἀβραὰμ οὐκ ἐποίησεν. ὑμεῖς ποιεῖτε τὰ ἔργα τοῦ πατρὸς ὑμῶν. *Jews*: Ἡμεῖς ἐκ πορνείας οὐ γεγεννήμεθα· ἕνα πατέρα ἔχομεν τὸν θεόν. *Jesus*: Εἰ ὁ θεὸς πατὴρ ὑμῶν ἦν ἠγαπᾶτε ἂν ἐμέ, ἐγὼ γὰρ ἐκ τοῦ θεοῦ ἐξῆλθον καὶ ἥκω· οὐδὲ γὰρ ἀπ' ἐμαυτοῦ ἐλήλυθα, ἀλλ' ἐκεῖνός με ἀπέστειλεν.διὰ τί τὴν λαλιὰν τὴν ἐμὴν οὐ γινώσκετε; ὅτι οὐ δύνασθε ἀκούειν τὸν λόγον τὸν ἐμόν.ὑμεῖς ἐκ τοῦ πατρὸς τοῦ διαβόλου ἐστὲ καὶ τὰς ἐπιθυμίας τοῦ πατρὸς ὑμῶν θέλετε ποιεῖν. ἐκεῖνος ἀνθρωποκτόνος ἦν ἀπ' ἀρχῆς καὶ ἐν τῇ ἀληθείᾳ οὐκ ἔστηκεν, ὅτι οὐκ ἔστιν ἀλήθεια ἐν αὐτῷ. ὅταν λαλῇ τὸ ψεῦδος, ἐκ τῶν ἰδίων λαλεῖ, ὅτι ψεύστης ἐστὶν καὶ ὁ πατὴρ αὐτοῦ.ἐγὼ δὲ ὅτι τὴν ἀλήθειαν λέγω, οὐ πιστεύετέ μοι.τίς ἐξ ὑμῶν ἐλέγχει με περὶ ἁμαρτίας; εἰ ἀλήθειαν λέγω, διὰ τί ὑμεῖς οὐ πιστεύετέ μοι;ὁ ὢν ἐκ τοῦ θεοῦ τὰ ῥήματα τοῦ θεοῦ ἀκούει· διὰ τοῦτο ὑμεῖς οὐκ ἀκούετε, ὅτι ἐκ τοῦ θεοῦ οὐκ ἐστέ. *Jews*: Οὐ καλῶς λέγομεν ἡμεῖς ὅτι Σαμαρίτης εἶ σὺ καὶ δαιμόνιον ἔχεις; *Jesus*: Ἐγὼ δαιμόνιον οὐκ ἔχω, ἀλλὰ τιμῶ τὸν πατέρα μου, καὶ ὑμεῖς ἀτιμάζετέ με.ἐγὼ δὲ οὐ ζητῶ τὴν δόξαν μου· ἔστιν ὁ ζητῶν καὶ κρίνων.ἀμὴν ἀμὴν λέγω ὑμῖν, ἐάν τις τὸν ἐμὸν λόγον τηρήσῃ, θάνατον οὐ μὴ θεωρήσῃ εἰς τὸν αἰῶνα. *Jews*: Νῦν ἐγνώκαμεν ὅτι δαιμόνιον ἔχεις. Ἀβραὰμ ἀπέθανεν καὶ οἱ προφῆται, καὶ σὺ λέγεις, Ἐάν τις τὸν λόγον μου τηρήσῃ, οὐ μὴ γεύσηται θανάτου εἰς τὸν αἰῶνα. μὴ σὺ μείζων εἶ τοῦ πατρὸς ἡμῶν Ἀβραάμ, ὅστις ἀπέθανεν; καὶ οἱ προφῆται ἀπέθανον· τίνα σεαυτὸν ποιεῖς; *Jesus*: Ἐὰν ἐγὼ δοξάσω ἐμαυτόν, ἡ δόξα μου οὐδέν ἐστιν· ἔστιν ὁ πατήρ μου ὁ δοξάζων με, ὃν ὑμεῖς λέγετε ὅτι θεὸς ἡμῶν ἐστιν,καὶ οὐκ ἐγνώκατε αὐτόν, ἐγὼ δὲ οἶδα αὐτόν. κἂν εἴπω ὅτι οὐκ οἶδα αὐτόν, ἔσομαι ὅμοιος ὑμῖν ψεύστης· ἀλλὰ οἶδα αὐτὸν καὶ τὸν λόγον αὐτοῦ τηρῶ. Ἀβραὰμ ὁ πατὴρ ὑμῶν ἠγαλλιάσατο ἵνα ἴδῃ τὴν ἡμέραν τὴν ἐμήν, καὶ εἶδεν καὶ ἐχάρη.

[1708] Slot # 7 is the largest slot with a concentrated dialogue between Jesus and the Jews.

	Jews: Πεντήκοντα ἔτη οὔπω ἔχεις καὶ Ἀβραὰμ ἑώρακας; *Jesus*: Ἀμὴν ἀμὴν λέγω ὑμῖν, πρὶν Ἀβραὰμ γενέσθαι ἐγὼ εἰμί.

Table 62: The dialogue text of 7:1-52 and 8:12-59

9.2. Micro-Analysis

9.2.1. Slot One (7:1-9)

As indicated above, the dialogue-slot introduces a new setting with a wider outlook (cf. vv. Brant, 2004: 204; Daise, 2007: 18-9).[1709] The expression ὅτι ἐζήτουν αὐτὸν οἱ ἀποκτεῖναι informs the reader about the acute animosity of the Jews against Jesus (v. 1b; c 1997: 103).[1710] This backdrop of the slot is helpful in understanding the confl characterisation between Jesus and οἱ ἀδελφοὶ (vv. 3-4; cf. Van Tilborg, 1993: 13-5; M 1998: 237-9).[1711] The remarks of his brothers sound like a sarcastic outburst than one genuine concern (cf. Haenchen, 1984: 2: 6). The utterance of the brothers suggests three t Jesus: *first*, "go to Judea so that your disciples also may see the works you are doing" (ὕ τὴν Ἰουδαίαν, ἵνα καὶ οἱ μαθηταί σου θεωρήσουσιν σοῦ τὰ ἔργα ἃ ποιεῖς, v. 3);[1712] *sec* one who wants to be widely known acts in secret" (οὐδεὶς γάρ τι ἐν κρυπτῷ ποιεῖ κ αὐτὸς ἐν παρρησίᾳ εἶναι, v. 4a); and *third*, "if you do these things show yourself to the w ταῦτα ποιεῖς, φανέρωσον σεαυτὸν τῷ κόσμῳ, v. 4b; cf. Robertson, 1932: 117-8; Painte 291; see Table 63).[1713] While the utterance of his brothers implicitly connotes that Jesus' his own glory, it explicitly brings out their unbelieving nature. The narratorial note

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[1709] Bennema (2005: 87) says that, "The festival was originally a harvest festival and was an occasion rejoicing. The festival was associated with the symbols of water and light. John draws on these symbols in and 8 respectively". He (2005: 87) further says that, "John uses the Feast of Tabernacles as the backdrop self-revelation as the source of salvation". Moloney (1998: 237; cf. *m.Sukk.* 2:8-9) says that, "But the Jewi Tabernacle is at hand (v. 2), and all male Jews had a duty to go Jerusalem for this 'pilgrim feast'". Dodd (says about vv. 1-2 as follows: "This has the appearance of a transitional passage, with its verbs in the contin (περιεπάτει, ἤθελεν, ἐζήτουν) and its interest in topography; and it may be such. But it does not in fact make transition from ch. 6, for Jesus is already in Galilee".

[1710] Stibbe (1993: 89; cf. Quast, 1991/1996: 61; Culpepper, 1983: 51-76) opines that, ". . . as the pr decreases in speed from 7:1, so the intensity of the conflict increases".

[1711] Keener (2003: 704) is of the opinion that, "In contrast to Galileans simply unwilling to follow, mar wanted to *kill* Jesus (7:1)! (The phrase 'seeking to kill', with Jesus as object, is frequent in this gospel [5:1 25; 8:37, 40]). This transition also provides the introduction for the conflict between Jesus and his broth provides a microcosm of Jesus' larger conflict with the 'world' (7:4, 7), a conflict that quickly unfolds in t public confrontations in the relatively cosmopolitan center, Jerusalem". Cf. Brown, 1966: 306; Köstenbe 228-31; Schnackenburg, 1980: 2: 139; Ridderbos, 1987/1997: 257-8.

[1712] So far most of the signs performed by Jesus were done in the Galilean context (2:1-11; 4:46-54; 6:1-15 21; only exception is 5: 1-18). Now, Jesus' disciples are requesting him to perform more miracles in the context.

[1713] Quast (1991/1996: 61) states that, "The brothers of Jesus suggested that it was time that Jesus s miraculous work at a great public gathering in Jerusalem so that he would become widely known. They ad disciples needed the encouragement of a more open display of miracles". Cf. Köstenberger, 2004: 228-3 Murray, 1987: 106-7; Schnackenburg, 1980: 2: 139; Brown, 1966: 306; Ridderbos, 1987/1997: 257-8; Ca 305-9; Witherington, 1995: 170; Painter, 1993: 291-3.

strengthens the explicit intention of the brothers with more clarity. The three-tier suggestion of the brothers paves the way for Jesus' response in vv. 6-8 (cf. Bultmann, 1971: 288-94; Neyrey, 2009: 193-4).

John 7:1-9	**Overview**
v.1: Καὶ μετὰ ταῦτα περιεπάτει ὁ Ἰησοῦς ἐν τῇ Γαλιλαίᾳ· οὐ γὰρ ἤθελεν ἐν τῇ Ἰουδαίᾳ περιπατεῖν, ὅτι ἐζήτουν αὐτὸν οἱ Ἰουδαῖοι ἀποκτεῖναι. v.2: ἦν δὲ ἐγγὺς ἡ ἑορτὴ τῶν Ἰουδαίων ἡ σκηνοπηγία. v.3: εἶπον οὖν πρὸς αὐτὸν οἱ ἀδελφοὶ αὐτοῦ, Μετάβηθι ἐντεῦθεν καὶ ὕπαγε εἰς τὴν Ἰουδαίαν, ἵνα καὶ οἱ μαθηταί σου θεωρήσουσιν σοῦ τὰ ἔργα ἃ ποιεῖς· v.4: οὐδεὶς γάρ τι ἐν κρυπτῷ ποιεῖ καὶ ζητεῖ αὐτὸς ἐν παρρησίᾳ εἶναι. εἰ ταῦτα ποιεῖς, φανέρωσον σεαυτὸν τῷ κόσμῳ. v.5: οὐδὲ γὰρ οἱ ἀδελφοὶ αὐτοῦ ἐπίστευον εἰς αὐτόν. v.6: λέγει οὖν αὐτοῖς ὁ Ἰησοῦς, Ὁ καιρὸς ὁ ἐμὸς οὔπω πάρεστιν, ὁ δὲ καιρὸς ὁ ὑμέτερος πάντοτέ ἐστιν ἕτοιμος. v.7: οὐ δύναται ὁ κόσμος μισεῖν ὑμᾶς, ἐμὲ δὲ μισεῖ, ὅτι ἐγὼ μαρτυρῶ περὶ αὐτοῦ ὅτι τὰ ἔργα αὐτοῦ πονηρά ἐστιν. v.8: ὑμεῖς ἀνάβητε εἰς τὴν ἑορτήν· ἐγὼ οὐκ ἀναβαίνω εἰς τὴν ἑορτὴν ταύτην, ὅτι ὁ ἐμὸς καιρὸς οὔπω πεπλήρωται. v.9: ταῦτα δὲ εἰπὼν αὐτὸς ἔμεινεν ἐν τῇ Γαλιλαίᾳ.	(1) The dialogue in vv. 1-9 is comprised of two utterance units (vv. 3b-4, 6b-8); out of the three utterance units one is of the brothers of Jesus (vv. 3b-4) and one is of Jesus (vv. 6b-8); (2) This slot functions as a transition piece placed between 6:1-71 and 7:13-52/8:12-59. But, 7:1-9 can be identified as the first slot of the latter episode (i.e., 7:13-52/8:12-59); (3) The narratives of the episode are: *pure narrative* (vv. 1-2, 9), *narratorial note* (v. 5) and *formula narrative* (vv. 3a, 6a).

Table 63: The dialogue of 7:1-9 within the narratorial framework

Jesus' response to his brothers (vv. 6-8) is both the primary and the concluding talk of the slot. That is bracketed within a καιρὸς-centered *inclusion* between v. 6 and v. 8b: Ὁ καιρὸς ὁ ἐμὸς οὔπω πάρεστιν and ὅτι ὁ ἐμὸς καιρὸς οὔπω πεπλήρωται (cf. Robertson, 1932: 119-20).[1714] Within the καιρὸς-centered *inclusion*, there are three pairs of contrasting clauses indicating the distinctive roles of Jesus and his brothers as follows: *first*, "My time has not yet come, but your time is always here" (Ὁ καιρὸς ὁ ἐμὸς οὔπω πάρεστιν, ὁ δὲ καιρὸς ὁ ὑμέτερος πάντοτέ ἐστιν ἕτοιμος, v. 6; cf. Strachan, 1941: 198-9; Brant, 2004: 247);[1715] *second*, "The world cannot hate you, but it hates me because I testify against it that its works are evil" (οὐ δύναται ὁ κόσμος μισεῖν ὑμᾶς, ἐμὲ δὲ μισεῖ, ὅτι ἐγὼ μαρτυρῶ περὶ αὐτοῦ ὅτι τὰ ἔργα αὐτοῦ πονηρά ἐστιν, v. 7); and *third*, "Go to the festival yourselves. I am not going to the festival" (ὑμεῖς ἀνάβητε εἰς τὴν ἑορτήν· ἐγὼ οὐκ ἀναβαίνω εἰς τὴν ἑορτὴν ταύτην, v. 8; cf. Quast, 1991/1996: 61; Dodd, 1963: 322-5).[1716] Jesus' utterance reveals his unique role, in the world, as the Son of God in contrast to the movements of his brothers. The narrator fills the gap between the utterance units by telling about the 'unbelieving nature' of the brothers (v. 5) and closes the dialogue by indicating about the 'staying back' of Jesus (v. 9; cf. Haenchen, 1984: 2: 7; Cory, 1997: 102-3; see Table 63).[1717] Thus the content of the dialogue is the

[1714] The main thrust of Jesus' answer lies here by the repetition of his current status twice, both at the beginning and at the end. His opening expression Ὁ καιρὸς ὁ ἐμὸς οὔπω πάρεστιν is almost verbatim with the closing expression ὅτι ὁ ἐμὸς καιρὸς οὔπω πεπλήρωται (cf. vv. 6a and 8b).

[1715] Quast (1991/1996: 61; cf. Bultmann, 1971: 292-93) contends that, "This the first of five references in this chapter to the special timing of an event in Jesus' future (cf. vv. 6, 8, 30, 33 and 39). We first encountered this concept in John 2:11, when Jesus tells his mother 'My hour has not yet come' (cf. John 7:30 and 8:20). Later, as the cross comes nearer, we will find more references to this hour (John 12: 23, 27; 13:1; 17:1). All are references to Jesus' crucifixion".

[1716] See the comments on vv. 6-8 in Schnackenburg, 1980: 2: 140-2; Bruce, 1983: 169-72; Painter, 1993: 291-3; Beasley-Murray, 1987: 106-7; Carson, 1991: 305-9; Dodd, 1963: 322-4; Blomberg, 2001: 131-2.

[1717] Stibbe (1993: 89) opines that, ". . . narratorial descriptions are crucial for the development of John's plot".

contrasting identities and ideologies of Jesus (i.e., the leader of the believing) and his broth representatives of the unbelieving).

The form of the dialogue in 7:1-9 can be analysed the following way (cf. Muilenburg, 19 76). The dialogue text is arranged in a chiastic fashion within the narratorial framework (i *narratorial* [vv. 1-2], *utterance* [vv. 3-4], *narratorial* [v. 5], *utterance* [vv. 6-8], *narratori* sequence).[1718] The slot exists not only as a *conclusion* to the previous record of events/dis (i.e., 6:1-71), but also as an *introduction* to the anticipated events/discourses ahead (cf. Bu 1971: 287; Dodd, 1960: 345-6).[1719] The literary device *inclusion* is used at three levels wi slot: *first*, between v. 1 and v. 9 as a *Galilee* narrative (see, καὶ μετὰ ταῦτα περιεπάτει ὁ Ἰη τῇ *Γαλιλαίᾳ* and ταῦτα δὲ εἰπὼν αὐτὸς ἔμεινεν ἐν τῇ *Γαλιλαίᾳ*); *second*, an *inclusion wi inclusion*, between v. 2 and v. 8 as the expression ἡ ἑορτὴ repeats both at the beginning ar end of the narrative (cf. Mlakuzhyil, 1987: 203); and *third*, another *inclusion within the in* between v. 6 and v. 8b (see, Ὁ *καιρὸς* ὁ ἐμὸς οὔπω πάρεστιν and ὅτι ὁ ἐμὸς *καιρ* πεπλήρωται, cf. Resseguie, 2005: 57-8).[1720] While the brothers' utterance unit (vv. 3-4) has of a *suggestion* and that includes micro-forms like a *sarcasm* (cf. Duke, 1985: 84; Dod 351), an *unbelief* and a *conditional statement* (cf. Neyrey, 2007: 136), Jesus' talk-unit (vv.

[1718] See the *Narratorial* (vv. 1-2)-*Dialogue* (vv. 3-4)-*Narratorial* (v. 5)-*Dialogue* (vv. 6-8)-*Narratorial* (v. 9 of the snippet. These observations help the reader to look forward for the forthcoming dramatic conflict proclamations, persuasive initiatives, pedagogical tasks, and polemical purposes of the extended drama. F use of the *explanatory note* (v. 5) the narrator attempts to reveal rather than to conceal the nature of the inter the narrative. Cf. Witherington, 1995: 170-1; Carson, 1991: 305-9; Dodd, 1963: 322-4; Bruce, 198 Ridderbos, 1987/1997: 258-9; Beasley-Murray, 1987: 106-7; Köstenberger, 2004: 228-31.

[1719] As a *conclusion* to a series of Galilean dialogues (chap. 6) the author now turns the attention of the read a dialogue between Jesus and his brothers (7:1-9). Dodd (1963: 324-5; cf. Cory, 1997: 103) says that, ". . . has written it up in his own style to serve the purpose of introduction to one of his most elaborate compos sequence of controversial dialogues in chaps. 7-8". Van Tilborg (1993: 14) says that, "The narrator of the superb master in 'double connections', in narratively ambiguous connections". He connects the narrative t 6:1-71 and 7:13-8:59 with the help of 7:1-9.

[1720] Brown (1966: 308) says that, "When Jesus speaks of his 'time', he is speaking on the level of the divin 'time' is his 'hour', the hour of passion, death, resurrection, and ascention to the Father; and this time is not this festival of Tabernacles—it is reserved for a subsequent Passover". Moloney (1998: 237) says that, "T confines the impression of the reader by commenting frankly 'For even (οὐδὲ γὰρ) his brothers did not belie (v. 5). The use of οὐδὲ γὰρ ('for even') indicates a wider scenario of disbelief. If not even his brothers belie then there are also many others who do not believe". He (1998: 237) says further that, "They want his work seen by the disciples (v. 3). Jesus has done wonderful works (ἔργα) at Cana and by the Sea of Tiberias. The Jesus have been in the background since journeying from Cana to Capernaum with Jesus, his mother, and th (cf. 2:12)". Moloney (1998: 237) continues saying that, "The use of 'but' (δὲ) shows there is conflict betwe 'times'. The καιρὸς of Jesus is not at hand as the unfolding of his life is measured. Jesus' response dra distinction between two 'times': 'my time' that has not yet come, and 'your time' that is always here (v. 6 11; 4:46-54; 6:1-13, 16-21. Bultmann (1971: 292) opines that, "Jesus' answer (v. 6) rejects the world's un of the matter, 'My time is not yet come; your time is always here'. The καιρὸς is the decisive moment plu the stream of time (χρονος), which is favorable for a particular action". Also see Brown, 1966: 306; Kö 2004: 228-31; Maniparampil, 2004: 267; Bruce, 1983: 169-72; Carson, 1991: 305-9; Witherington, 19 Schnackenburg, 1980: 2: 138-42; Beasley-Murray, 1987: 106-7; Dodd, 1963: 322-4; Painter, 1993: 291-3; 1987/1997: 256-9.

the form of a *negative reaction* which comprises of tenets like *contrasts*,[1721] an *order* and *καιρός-statements* (cf. Robertson, 1932: 117-20; Resseguie, 2001: 10-5; see Table 64).[1722]

Utterance	Form	Content
Brothers	Sarcasm, unbelief statement, conditional statement	Brothers of Jesus tells him to go to Judea so that his disciples also may see the works that he is doing; No one who wants to be widely known acts in secret; If Jesus is doing signs and wonders, he must show himself to the world
Jesus	Negative reaction: Contrasting statements, order, καιρὸς-statements	Jesus' time has not yet come (two times); His brothers' time is always here; The world cannot hate Jesus' brothers, but it hates Jesus because he testifies against it that its works are evil; Jesus tells his brothers to go to the festival and also tells them that he is not going; He is waiting for the full time

Table 64: 'Form' and 'Content' of utterance units in John 7:1-9

The dialogue takes place within the family set up (i.e., as a 'Household Dialogue') as it is done among Jesus' own family members.[1723] The *challenge-to-riposte* format of the dialogue can be further elaborated in a five-tier fashion. Dodd (1963: 322) sees the similarities between the dialogues of John 7:1-9 and Luke 13:31-35 and suggests a five-tier development as follows: first, *approach to Jesus* (v. 3a; Luke 13:31a); second, *advice offered* (v. 3b; Luke 13:31b); third, *reason given* (v. 4; Luke 13:31c); fourth, *advice rejected* (v. 6; Luke 13:32-33a); and fifth, *reason given* (v. 7-8; Luke 13:33b).[1724] Jesus' tension between 'going' and 'not going' can be considered as a *situational irony*[1725] in order to develop a wider dramatic tension within the episode (cf. Resseguie, 2005: 70-3). The dialogue moves in an equal 'give and take' proportion. A proportion of *fifty-fifty interaction* is maintained as there is one *tri-tier suggestion* by his brothers (vv. 3-4) and another *tri-tier negation* by Jesus (vv. 6-8). The usage of *twofold* (or *double meaning*) in 7:8 on the ambiguity of "going up" (to Jerusalem or to the Father?) works within the dynamism of the larger

[1721] The phrases like "my time . . . your time", "the world cannot hate . . . but it hates", and "go to the festival . . . I am not going" are introducing contrasting elements within the utterance.

[1722] Neyrey (2009: 192) says that, "It is now apparent that in the Synoptic Gospels the endless conflict between Jesus and his adversaries is portrayed in terms of the *chreia*, in particular the 'responsive *chreia*'. This type of narrative showcases the wit and cleverness of a sage; hence 'honor' and 'praise' are its formal aims". He (2009: 192) further says that, "In the Fourth Gospel, the ambiguous *chreia*, is metamorphosed into a formal forensic proceeding against Jesus, which transforms the hostile questions and criticism into legal charges, which if sustained, would end in Jesus' ruin". Cf. Ridderbos, 1987/1997: 258-9; Köstenberger, 2004: 228-31; Witherington, 1995: 170-1; Beasley-Murray, 1987: 106-7; Schnackenburg, 1980: 2: 138-40; Dodd, 1963: 322-4; Carson, 1991: 305-9.

[1723] Köstenberger (2004: 228-31) states that, "The brothers' words . . . betray *misunderstanding*, for it is not Jesus' failure to 'show himself to the world' that impedes the reception of his message but the world's sinful rejection of its Creator". See Carson, 1991: 305-6; Blomberg, 2001: 131-2; Painter, 1993: 291-3; Dodd, 1963: 322-4; Barrett, 1978: 308-13; Beasley-Murray, 1987: 106-7; Bruce, 1983: 169-72; Schnackenburg, 1980: 2: 140-2.

[1724] Dodd (1963: 322-3) says that, "In both he (Jesus) affirms . . . his independence and sovereign freedom to choose his course . . . a hint of the approaching climax . . . some ambiguity about the motives of the interlocutors . . . . Finally, both passages are in some way associated with the move from Galilee to Jerusalem (or Judea)".

[1725] At first the author says that Jesus does not go to Jerusalem; but later he goes. The author confuses the reader and creates a possibility that "Jesus' words and acts are unparalleled". This tension of the reader increases the dramatic possibility of the narrative.

narrative (cf. Stibbe, 1993: 89; Haenchen, 1984: 2: 6).[1726] The dialogue closes by s narratorial comment in v. 9 (i.e., αὐτὸς ἔμεινεν ἐν τῇ Γαλιλαίᾳ).[1727] Taking into consider both the utterance units and the subsequent action of Jesus we can attribute a *suggestion-r reaction-positive action* sequence for the dialogue as the overarching format of the dialc Neyrey (2007: 136) comments on the development of the dialogue as follows: "The broth Jesus to go to the feast (7:3-4), a suggestion that he categorically rejects (7:7-9). Yet he ev travels to the feast (7:10)".[1729] While the dialogue section in vv. 3-9 generates *suspe* subsequent action of Jesus in v. 10 brings the slot into a *surprise*. The rejection theme of works within this framework of the *suggestion-negative reaction-positive action* forma dialogue.[1730]

The structural pattern of the larger section of 7:1-10:21 places the dialogue between Jesus brothers (7:1-9) at the forefront and also that functions as an introduction to all the sul dialogues (cf. Van Tilborg, 1993: 15).[1731] The *inclusio talk* of Jesus, i.e., Ὁ καιρὸς ὁ ἐμ πάρεστιν . . . ὅτι ὁ ἐμὸς καιρὸς οὔπω πεπλήρωται (vv. 6-8), prepares the reader tov anticipated *time* ahead. Jesus' total surrender to/dependence on God the Father and his e on 'his own time' are key elements within the dialogue.[1732] Jesus' role is outlined as one

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[1726] Keener (2003: 708; cf. Talbert, 1992: 144; Duke, 1985: 144) says that, ". . . John exhibits many double it is also possible that 'go up' in 7:8 alludes back to 6:62 (cf. 3:13; 20:17): it was not yet time for Jesus (ἀναβαίνω), for he would accomplish his 'going up' in the ultimate sense when he ascended back to the Fath of the cross at his final Passover (cf. 2:4)". Cf. Brown, 1966: cxxxv-cxxxvii; Schnackenburg, 1980: 2: 140-2 Murray, 1987: 106-7; Köstenberger, 2004: 228-31; Dodd, 1963: 322-4; Witherington, 1995: 170-1.

[1727] Resseguie (2001: 15) says that, "When the narrator intrudes into the narrative to speak in his own voice an ideological perspective". See Schnackenburg, 1980: 2: 142; Dodd, 1963: 322-4; Beasley-Murray, 19 Painter, 1993: 291-3; Witherington, 1995: 170; Ridderbos, 1987/1997: 259; Blomberg, 2001: 131-2.

[1728] Neyrey (2007: 137) states that, "The brothers make a positive *challenge* to Jesus . . . . Jesus *responds* by spatial and temporal differences between them". Schnackenburg, 1980: 2: 138-42.

[1729] Talbert (1992: 144) sees a concentric pattern by the link phrase 'in secret' as follows: A: v. 1: "Jesus we Galilee, because the Jews sought to kill him"; B: vv. 2-4: "His brothers say to Jesus: Go to Judea, becau works in secret if he seeks to be known"; B': vv. 6-8a: "Jesus says to his brothers: Go yourselves, because al time has not come, your time is always here"; A': vv. 8b-9: "Because his time had not fully come, Jesus r Galilee". Cf. Köstenberger, 2004: 228-31; Dodd, 1963: 322-4; Painter, 1993: 291-3; Beasley-Murray, 19 Carson, 1991: 305-9; Giblin, 1980: 206-8; Schnackenburg, 1980: 2: 138-42; Blomberg, 2001: 131-2.

[1730] Duke (1985: 111) says, "Jesus' rejection by his own is not confined to Israel itself, however. More b *world* was made through him yet does not know him (1:10). More narrowly, Jesus' own brothers do not beli (7:5); and his disciples defect (6:66) or deny their relationship (18:17, 25, 27), or satanically turn to him (13:

[1731] Ashton (1991: 330) rightly points out that, "No chapter in the Gospel poses more problems of analysi one, and the continuing disagreement is not surprising". The dialogue-section of 7:1-9 is a continuatior dialogues already in process with the Jews, the larger group of disciples, and the Twelve (6:22-71). Ac Moloney (1998: 232), "7:1-10:21 is entirely dedicated to the presence of Jesus in Jerusalem for the cel Tabernacle. The temporal unity across 7:1-10:21 is not broken until the narrator announces the feast of the in 10:21". Wise (1992: 240) says that, "The narrative units that together comprise John 7 are dramatical around the feast, so that in verses 1-9 the feast is near, in the verses 10-13 Jesus goes up to the festival, in ve he is teaching during the festival week, and verses 37-52 narrate what occurred on the last day of the festi recurring festival narratives are knitted together in order to orient the readers toward the anticipated t extended story of the Gospel.

[1732] Van Tilborg (1993: 16) states that, "The opening and closing sentence deal with the *kairos* (7:6 and 7:8 and decisive moment that things happen. Jesus distinguishes between his own *kairos* and that of his b

according to the time and plan of God the Father. Malina and Rohrbaugh (1998: 141) say that, "Jesus' riposte to the challenge issued by his brothers (7:2-5) is simply to reject it for the present moment . . . . By suggesting that his hour has not yet come, however, Jesus implies that it soon will". This anticipated *time* factor is linked to the internal thread of the macro Johannine narrative (cf. Bultmann, 1971: 292-3).[1733] In the Cana incident, Jesus told his mother (2:4) that his hour has not yet come (i.e., οὔπω ἥκει ἡ ὥρα μου, cf. Keener, 2003: 704-5; Strachan, 1941: 198-9). While conversing with his brothers, the same expression is repeated twice (7:6, 8).[1734] The delimitation of the text as a household dialogue and its analeptic and proleptic tendencies strengthen the dramatic nature and performative function of the pericope (cf. Hitchcock, 1923/1993: 15-24). The reader of the story can notice a sudden shift from the character of Jesus as an 'eloquent dialoguer' with the community (6:25-71) to a dialoguer who works in secret here (7:1-9; cf. Van Tilborg, 1993: 13-5). The themes like Jesus' works versus the works of the world, his acts in public versus the acts in secret, showing himself to the world, his time, belief and unbelief conflict, and the activity of testifying make special impact within and beyond the narrative framework (cf. Stibbe, 1994: 5-31).[1735] Through these the reader of the story learns about the hour of Jesus.

In the narrative, the saying of Jesus is revelatory as it reveals his struggle within the family setting (cf. Bultmann, 1971: 293; Painter, 1993: 290-1).[1736] Köstenberger (1998: 145; cf. Smith, 1999: 167-8) says that, "Contrasted with the unbelief of Jesus' own brothers is the loyalty of Jesus' inner circle (cf. 7:2-5), and discipleship is the subject of various discourses (cf. 8:12, 31; 9:27-29; and chap. 10)".[1737] The belief-unbelief conflict of the story discloses the dramatic shift of the narrative. The narrator is very successful in picking up the words, prefiguring the context, and arranging the dialogue in order to shape the overall structure of the narrative without anomaly (cf. Windisch, 1993: 25-64). The Jewish enmity toward Jesus (after chaps. 2 and 5) is brought out in plain language here. Barton (1992: 229) says about Jesus' brothers that, "Their unbelief is representative

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sisters. He knows one single time which is determined from outside himself and to which he is subject. The ἀδελφοὶ do not have such a kairos: all time is their time".

[1733] The process time in John's story is beginning to slow down. If chaps. 2-4 depict a period of one year, chaps. 5-10 depict a period of about four months. As we shall see chaps. 11-12 depict a period of about two weeks, while chaps. 13-19 cover only 24 hours at the most. See Köstenberger, 2004: 228-31; Ridderbos, 1987/1997: 256-8; Scnackenburg, 1980: 2: 138; Witherington, 1995: 171; Carson, 1991: 305-9; Dodd, 1963: 322-4; Bruce, 1983: 169-72; Painter, 1993: 291-3; Maniparampil, 2004: 267; Blomberg, 2001: 131-2. Cf. 7:1-8:59; 10:22-39.

[1734] With little variations; cf. ὁ καιρὸς ὁ ἐμὸς οὔπω πάρεστιν, v. 6; and ὅτι ὁ ἐμὸς καιρὸς οὔπω πεπλήρωται, v. 8. Cf. Brown, 1966: 306-8; Beasley-Murray, 1987: 106-7; Shnackenburg, 1980: 2: 138-42; Köstenberger, 2004: 228-31; Witherington, 1995: 170-1; Ridderbos, 1987/1997: 256-8; Painter, 1993: 291-3. Though there is a shift from ἡ ὥρα in 2:4 to ὁ καιρὸς in 7:6 and 8, the basic idea expressed is synonymous. Stibbe (1993: 95) says that, "Important to the plot are the narrator's notations of time. There are indications of process time in John 7—'Not until halfway through the Feast' (v. 14) and 'On the last and greatest day of the Feast' (v. 37) are two of them".

[1735] John's dialogue develops by the help of all these themes. Cf. Köstenberger, 2004: 228-31; Carson, 1991: 305-9; Dodd, 1963: 322-4; Ridderbos, 1987/1997: 256-8; Witherington, 1995: 170-1; Brown, 1966: 306-8; Bruce, 1983: 169-72; Schnackenburg, 1980: 2: 138-42; Blomberg, 2001: 131-2; Barrett, 1978: 308-13.

[1736] In 7:37-39, Jesus claims to be the source of life-giving water; in 8:12, Jesus presents himself as the life-giving light.

[1737] Cf. Dodd, 1963: 322-4; Painter, 1993: 291-3; Beasley-Murray, 1987: 106-7; Blomberg, 2001: 131-2; Barrett, 1978: 308-13; Ridderbos, 1987/1997: 258; Bruce, 1983: 169-72; Carson, 1991: 305-9.

of the unbelief of 'the Jews' and of Jerusalem and Judea as a whole".[1738] While the broth shows their attitude toward Jesus, Jesus' talk reveals his attitude toward his brothers as the this world (cf. Dodd, 1963: 322-5). The elements like the selection of words, plot st characterisation, and point of view help the reader of the dialogue to prepare her/himself forthcoming discussions of the episode (cf. MacRae, 1993: 103-13; Elam, 1980: 1 Through all these, the implied reader of the story is further informed about the unknow unbelieving natures of humanity. The content of contrasting identities of Jesus and his br framed within a *suggestion-negative response-positive action* dialogue. This formula h reader to recognise the conflict and characterisation of the story and to move forward wi anticipation.

9.2.2. Slot Two (7:10-13)

The second slot (vv. 10-13) is well connected to the previous "Household Dialogue" (dialogue between Jesus and his brothers; vv. 1-9) by way of a narratorial link in v. 10.[17 Ὡς δὲ is an explicit connecting link from the previous slot to the latter, the expression ἀδελφοὶ (v. 10; cf. 3a, 5), τὴν ἑορτήν (vv. 10, 11; cf. vv. 2, 8) and ἐν κρυπτῷ[1740] (v. 10; cf. Bultmann, 1971: 294; Keener, 2003: 708) show the synonymous expressions of the first t (see vv. 1-13; cf. Robertson, 1932: 120-1).[1741] In vv. 10-13, the narratorial expressions lik Ἰουδαῖοι ἐζήτουν αὐτὸν ('the Jews were looking for him', v. 11),[1742] καὶ γογγυσμὸς περ ἦν πολὺς ἐν τοῖς ὄχλοις ('and there was considerable complaining about him among the v. 12),[1743] and οἱ μὲν ἔλεγον . . . ἄλλοι [δὲ] ἔλεγον ('while some where saying . . . oth

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[1738] Jesus' struggle both within his physical household (7:1-9) and public life (7:10-8:59) are delineated t dialogues in the episode. Cf. Brown, 1966: 306-8; Schnackenburg, 1980: 2: 138-42; Carson, 19 Köstenberger, 2004: 228-31; Ridderbos, 1987/1997: 258.

[1739] Bultmann (1971: 288-95) treats vv. 1-13 together as a single whole. But, the transfer of setting from atmosphere in Galilee to the community atmosphere in Jerusalem has to be considered here. Keener (2003: ' Dodd, 1960: 345; Haenchen, 1984: 2: 6-8; Talbert, 1992: 143-5) considers the section vv. 1-13 as a single title "Jesus Goes to the Feast". But he sub-divides it into two parts: *first*, Jesus and his brothers (vv. 1-9); a Jesus' secret presence at the festival (vv. 10-13).

[1740] Lindars (1972: 285; cf. Painter, 1993: 292) says that, ". . . this means that he has moved out into the op so that there is implied a progression from obscurity to clarity, from darkness to light (cf. 8:12)".

[1741] As in 2:4-7 and 4:48-50 an initial unwillingness to be part of an action is reversed. Moloney (1998: 239- that, "The brothers go up to the feast (v. 10a), and Jesus (καὶ αὐτὸς) makes the pilgrimage. The main affirma sentence is that Jesus went up to Jerusalem (v. 10b). His earlier decision is reversed". Morris (1995: 355) "Jesus differentiated himself from his brothers. They went up to the feast, but he did not go up with them they had gone, he went up also. But he did not go up in the way they suggested. John is clear that others down the pattern of Jesus". See Hoskyns, 1947: 313; Lindars, 1972: 285-6; Ridderbos, 1987/1997: 259-60; 1956/1957: 176-7; Westcott, 1958: 117-8. Moloney (1998: 240) initiates to connect the two slots in the follc "His brothers demanded of Jesus, 'Show yourself to the world' (φανέρωσον σεαυτὸν τῷ κόσμῳ) (v. 4). In contrast to the plans of the brothers Jesus goes up to the feast 'not publicly but in private' (v. 10b: οὐ φανερ κρυπτῷ)".

[1742] Neyrey (2007: 139) says that, "'Seek' is another of those pesky double-meaning words. Although it o means friendly association with Jesus (1:38-39), in this context it means a hostile assault on him".

[1743] Keener (2003: 710) is of the opinion that, "That the crowd was divided (7:12; cf. 12:29) is not surpr Judaism was very diverse on a variety of matters, and a crowd of Jews from around the world gathered f

saying', v. 13)[1744] show both positive and negative characterisations and initiatives within the 'community-based utterances'.[1745] Hendriksen (1961: 2: 8; cf. Sanders and Mastin, 1968: 203-4; Bruce, 1983: 173-4) says that, ". . . the Jews, consisting mainly or exclusively of the religious leaders of Jerusalem who were hostile to Jesus, had been expecting him (Jesus) earlier . . . . Their intentions, in view of 5:18 and 7:25, cannot have been friendly. Yet 9:22 and 11:49-53 are still future". A reader of the slot can understand the antagonistic tendencies of the Jews (and also a group of the crowd; vv. 11-13) underlined within the slot by the help of the narratorial inferences (cf. Chatman, 1978: 15-42; see Table 65).[1746]

John 7:10-13	**Overview**
v.10: Ὡς δὲ ἀνέβησαν οἱ ἀδελφοὶ αὐτοῦ εἰς τὴν ἑορτήν, τότε καὶ αὐτὸς ἀνέβη οὐ φανερῶς ἀλλὰ [ὡς] ἐν κρυπτῷ. v.11: οἱ οὖν Ἰουδαῖοι ἐζήτουν αὐτὸν ἐν τῇ ἑορτῇ καὶ ἔλεγον, Ποῦ ἐστιν ἐκεῖνος; v.12: καὶ γογγυσμὸς περὶ αὐτοῦ ἦν πολὺς ἐν τοῖς ὄχλοις· οἱ μὲν ἔλεγον ὅτι Ἀγαθός ἐστιν, ἄλλοι [δὲ] ἔλεγον, Οὔ, ἀλλὰ πλανᾷ τὸν ὄχλον. v.13: οὐδεὶς μέντοι παρρησίᾳ ἐλάλει περὶ αὐτοῦ διὰ τὸν φόβον τῶν Ἰουδαίων.	(1) The dialogue in vv. 10-13 is comprised of three utterance units (vv. 11b, 12b, 12c); out of the three utterance units one is of the Jews (v. 11b) and two are of the crowd (vv. 12b, 12c); (2) While the utterance of the Jews in v. 11b functions as part of an implicit dialogue, vv. 12b and 12c are part of an explicit dialogue. The utterances show the reaction of the community reaction toward Jesus; (3) The narratives of the episode are: *pure narrative* (vv. 10-11a, 12a, 13) and *formula narrative* (vv. 11b, 12b, 12c).

Table 65: The dialogue of 7:10-13 within the narratorial framework

The content of the utterance units develops in two-tier fashion within this slot. The Jewish question in v. 11b (i.e., Ποῦ ἐστιν ἐκεῖνος;) is introduced as part of an *implicit dialogue* and it is all about a search for Jesus (cf. Robertson, 1932: 120-1).[1747] The appreance of the Greek expression ἐζήτουν

might prove even more diverse than our literary and epigraphic sources reveal". See Lindars, 1972: 285-6; Westcott, 1958: 117-8; Lightfoot, 1956/1957: 176-7; Morris, 1995: 356-7; Schnackenburg, 1980: 2: 143-4; Turner and Matney, 176; Ridderbos, 1987/1997: 259-60.

[1744] See the 'alternative personal pronoun' here, i.e., οἱ μὲν ἔλεγον . . . ἄλλοι [δὲ] ἔλεγον (cf. Wallace, 1996: 212-3).

[1745] Fortna treats Ἰουδαῖος as part of his attempt to describe John's theological use of locale in the FG. According to Fortna, John has used the word Ἰουδαῖος in the sense not of 'Jews' but in the sense of 'Judean' (cf. Fortna, 1974: 89; Von Wahlde, NTS: 36). Von Wahlde (NTS: 36) states that, "Thus he [Fortna] concludes passages having the terms Φαρισαῖοι, ἀρχιερεῖς, ἄρχοντες, ὄχλος, as well as the reactions of *individuals*. The overwhelming characteristic of the Jews, according to Fortna, is their unreceptivity and indeed hostility toward Jesus". Painter (1993: 288) also has a similar view and he states that, "The names (crowd, Jews, Pharisees, chief-priests) appear to represent different groups but those within the groups overlap in some ways with those in other groups. This at times gives the impression that the groups are not distinct". Bennema (2009: 112) supports both Fortna and Painter while he says, "Throughout John 7, Jesus' audience is a mix of the crowd (the common people), 'the Jews' (the particular Torah- and temple-loyalists), and the leaders of 'the Jews'—the Pharisees, the chief priests or 'rulers/authorities', and the temple police".

[1746] Brant (2004: 152; cf. Resseguie, 2001: 128) is of the opinion that, ". . . there are numerous mentions of belief that is hesitant to declare itself openly because of 'fear of the Jews' (7:13; cf. 19:38; 20:19), and especially a fear of being put out of the synagogue (9:22; 12:42)".

[1747] Bennema (2005: 86) opines that, "'The Jews' in John function as a character-type, embodying a particular response towards Jesus. As such, 'the Jews' should be distinguished from other Jewish characters, such as the crowd, Nicodemus, John the Baptist, the disciples, the lame man and the man born blind". Stibbe (1993: 93) says that, "The group identified as the Jews in 7:11, 13 and 33 is hard to distinguish from the chief priests and Pharisees. The fact that they are taking an up-front role in looking for Jesus in 7:11, as well as their presence with the crowds in 7:35, would

clearly marks the representative nature of the question here. The complaining (γογγυσμὸς) the crowds develops as an *explicit dialogue* in v. 12b: some were saying that "he is a goc ('Αγαθός ἐστιν); and others were saying that "No, he is deceiving the crowd" (Οὔ, ἀλλὰ πλ ὄχλον, cf. Dodd, 1960: 352-3; Smith, 1999: 169).[1748] Painter (1993: 289; cf. Keener, 20(opines that, ". . . the crowd is viewed as distinct from the Jews in the fear of the Jews i open debate about Jesus, 7:13".[1749] What Painter says here makes sense for the reader implicit dialogue in v. 11 and the conflicting verbal exchange in v. 12b are two entirely c conversations developing side by side among the people (see Table 65).

The second slot is framed by the help of a literary device called the *secrecy motif*: Jesu *travel* to Jerusalem (v. 10) and the crowd's *secret discussion* about Jesus (v. 13) *narratorial inclusion* in which both the *implicit dialogue* (v. 11) and the *explicit dialogue* are included (cf. Neyrey, 2009: 194; Stibbe, 1991: 23-5).[1750] The Jewish quest in v. 11 crowd's opposing statements (i.e., one positive and the other negative) in v. 12b ar considered as representative voices from different quarters[1751] developing around the t Jerusalem (see Table 66).[1752] The utterance units develop from the Jewish *implicit dialo* 11 to the crowd's *conflictive dialogue* about the identity of Jesus in v. 12b (cf. Robertso 120-1).[1753] Whereas the question in v. 11 is about the destination of Jesus, the conflictive is about his identity (cf. Painter, 1993: 289). In v. 12b, the characters u *judgments/perceptions* positively and negatively (see Table 66). As elsewhere, here t resorts to the device of "contradictory voices" (7:12; cf. vv. 40-42; 9:16; 10:19-21; cf. H 1984: 2: 7-8; Brant, 2004: 46, 182).[1754] Schnackenburg (1980: 2: 143; cf. Stibbe, 1993: 9 that, "The stylistic device of contradictory voices is one which the evangelist uses or occasions (7:12b; cf. 7:40-42; 9:16; 10:19-21)". The antithetical nature of the dia

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seem to indicate that they are not identical with the backstage hierarcy". Cf. Lightfoot, 1956/1957: 176-7; 1958: 117-8; Schnackenburg, 1980: 2: 143-4; Lindars, 1972: 285.

[1748] Hendriksen (1961: 2:8) opines that, "They saw in Jesus a mere demagogue, a man to be shunned, a fal one who was interested in getting the crowd or mob (τὸν ὄχλον) on his side, ingratiating himself with the for selfish purposes". Cf. Schnackenburg, 1980: 2: 143-4; Carson, 1991: 309-10; Hendriksen, 1961: 2: 8: 1958: 117-8; Ridderbos, 1987/1997: 259-60; Blomberg, 2001: 132-3.

[1749] Haenchen (1984: 2: 8) says that, ". . . the speakers in verse 13 are also Jews does not fit the picture dep (which is historically impossible) and is not therefore mentioned". Cf. Tenney, 1948: 131; Barrett, 1978: 31 1983: 173-4.

[1750] Neyrey (2007: 140; cf. Painter, 1993: 290-2) says that, "The narrative audience knows that this publi means a judgment against Jesus, 'For fear of 'the Jews' no one spoke openly of him". Cf. Hoskyns, 19 Lightfoot, 1956/1957: 176-7; Blomberg, 2001: 132-3; Carson, 1991: 309-10; Westcott, 1958: 117-8; Schn 1980: 2: 143-4.

[1751] I. e., from the Jewish authorities and from the crowd.

[1752] For more details about the description of the conflict, refer to Robertson, 1932: 120-21. Also see Lin 285-6; Barrett, 1978: 313-4; Bruce, 1983: 173-4.

[1753] Bultmann (1971: 294) says that, "Jesus' previous activitydisquiets the crowd at the feast; they raise qu counter-questions about him".

[1754] Quast (1991/1996: 62) states that, "During the first few days in Jerusalem, even while Jesus remained c divisions arose among the people concerning him ([Jesus]; 7:12)". Cf. Köstenberger, 2004: 231; Hendrikse 8; Lindars, 1972: 285-6; Hoskyns, 1947: 312-3; Witherington, 1995: 171; Schnackenburg, 1980: 2: 143; Ca 309-10; Blomberg, 2001: 132-3.

determined by the expressions like γογγυσμὸς ('complaining', v. 12).[1755] While the first and third slots (vv. 1-9 and 14-36) develop as the 'front of stage' dialogues,[1756] the second one develops as a 'rear of stage' dialogue.[1757] The dialogic elements (i.e., both *implicit* and *explicit*) within the narratorial framework add dramatic features to the slot (cf. Elam, 1980: 135-220).[1758]

Utterance	Form	Content
Jews	Search question	Where is Jesus?
Some from the crowds	A positive statement/judgment/perception	Jesus is a good man
Some others	A negative statement/judgment/perception	Jesus is deceiving the crowd

Table 66: 'Form' and 'Content' of utterance units in John 7:10-13

The second slot (vv. 10-13) not only functions as a secret/representative/conflictive dialogue but also as a connecting link between the previous and the succeeding slots (vv. 1-9; cf. vv. 14-36; cf. Brant, 200: 218-9). Pryor (1992: 35) speaks about the linkage between the first two slots in the following words: "In the opening verses (7:1-13) John eventually translates Jesus from Galilee to Jerusalem". In another sense, one can notice the way vv. 1-13 functions as a background for the central dialogue sections in the succeeding slots (cf. Keener, 2003: 708-11). The second slot also functions as a subsidiary slot[1759] that increases dramatic tension within the extended episode (cf. Smith, 1999: 169; Cory, 1997: 103). It discloses the diverse attitudes and reactions of the Jews/the crowd toward Jesus (cf. Haenchen, 1984: 2: 6-8).[1760] Within the extended episode, this section (vv. 10-13) shows the eagerness and expectations developed among the people concerning the person and work of Jesus. The features like conflict-orientation and characterisation are noticeable elements of the slot (cf. Bultmann, 1971: 294-5; Strachan, 1941: 199). The development of the conflict in vv. 11-13 is further reflected in the acute controversial sections in the following dialogic

[1755] Talbert (1992: 144) ascribes a chiastic structure for vv. 10-14 as follows: A: v. 10: "Jesus went up (*anebēsan*), not publicly but privately; (a) "the Jews were looking for him at the feast" (v. 11); B: vv. 11-13: (b) "People mutter, 'He is a good man', or 'He is leading the people astray'" (v. 12); (a') "For fear of the Jews (9:22; 12:42; 19:12-13, 38; 20:19) no one spoke openly of him" (v. 13); A': v. 14: "Jesus went up (*anebē*), publicly. Cf. Hendriksen, 1961: 2: 8; Lightfoot, 1956/1957: 176-7; Painter, 1993: 289; Lindars, 1972: 285-6; Schnackenburg, 1980: 2: 143-4; Ridderbos, 1987/1997: 259-60; Morris, 1995: 356-7; Pryor, 1992: 35.

[1756] Whereas the first and the third slots develop by highlighting the interactions between Jesus and his interlocutors in different contexts, the second slot develops by representing the voices only of his interlocutors.

[1757] In the second slot, Jesus' utterances are not represented; but, he is only looked at by representative characters from different angles. See the 'front of stage' and the 'rare of stage' developments of dialogues in John 4:1-42.

[1758] Mlakuzhyil (1987: 203) suggests that, ". . . while 7:1-9 describes Jesus' dialogue with his unbelieving brothers in Galilee, 7:10-13 mentions Jesus' going up to Jerusalem secretly (7:10) and depicts the dramatic situation there . . . thus setting the stage for what is to come".

[1759] As a 'rear of stage' dialogue, it can also be considered as complimentary to the first and third slots.

[1760] Its development from Jewish quest (v. 11) to crowd's conflictive utterances (v. 12b) reveals the diverse natures of Jesus' interlocutors. Jesus' interlocutors are not only the supportive group within Judaism but also the rebellious group (i.e., the Jews with their quest about the destination of Jesus and one group of the crowd who say that "he [Jesus] is deceiving the crowd"). See Hendriksen, 1961: 2: 8; Ridderbos, 1987/1997: 259-60; Morris, 1995: 355-7; Lindars, 1972: 285-6; Lightfoot, 1956/1957: 176-7; Schnackenburg, 1980: 2: 143-4; Blomberg, 2001: 132-3; Carson, 1991: 309-10; Hoskyns, 1947: 312-3; Beasley-Murray, 1987: 107; Bruce, 1983: 173-4.

slots (cf. Brant, 2004: 204).[1761] Witherington (1995: 171) says that, ". . . in vv. 11-13 th clear distinction made between the Jews who are seeking Jesus with malicious intent crowds who are divided about Jesus. The Jewish authorities are pursuing a quest in regard t but it is a negative one, and thus is frustrated by divine providence".[1762] As Witherington s utterance units in the second slot show, *first*, the conflictive natures among Jesus' inter and, *second*, the antithetical natures developed among the interlocutors toward Jesus (cf. 2003: 710-1). While the pure narratives take the reader backward to the past, the seams of (within the narrative framework make the characters converse to the reader (cf. Motyer, 19 Chatman, 1978: 62-3). The language of the slot, by intertwining both the pure narratives utterance units, is rhetorical as the reader of the text is persuaded to interact with both the and the characters (cf. Traugott and Pratt, 1980: 1-40; Vorster, 2009: 505-78). While the cc the dialogue is about the destination and identity of Jesus, the form used to convey the me both implicit and explicit dialogues. The narrator of the story persuades the reader to ta with Jesus the 'good man' (cf. Van der Watt, 2007: 15).

9.2.3. Slot Three (7:14-36)[1763]

The content of the third dialogic slot (vv. 14-36) can be viewed as follows.[1764] After discu conflictive 'community dialogue' in vv. 10-14, the narrator sets the time (Ἤδη δὲ τῆ μεσούσης)[1765] and place (εἰς τὸ ἱερὸν) of the event, and the entry (ἀνέβη Ἰησοῦς) and the (ἐδίδασκεν)[1766] of the protagonist for the third slot (v. 14).[1767] In the third slot (vv. 14 expressions like ἐθαύμαζον οὖν οἱ Ἰουδαῖοι λέγοντες ('the Jews were astonished at it, sa 15a)[1768] ἀπεκρίθη ὁ ὄχλος ('the crowd answered', v. 20a), Ἔλεγον οὖν τινες

[1761] Neyrey (2007: 140) says that, "There was 'considerable complaining' about him (7:12), a translation t the biblical term 'murmuring', which identified hostile outsiders earlier (6:41, 43, 61)".

[1762] Witherington (1995: 171) further comments that, "Verse 13 makes clear the distinction. The crowds speak openly about Jesus because of the fear of the Jews (i.e., Jewish authorities opposed to Jesus)".

[1763] Dodd (1960: 346) divides vv. 14-36 into two self-contained dialogue sections (vv. 14-24 and vv. 25-36). analysis we consider vv. 14-36 as a single unit where Jesus is the constant dialoguer with several groups The main thing to notice here is that there is no change of setting from vv. 14-24 to vv. 25-36.

[1764] For information about "the circumstantial relation between meaning and content", refer to Barwise, 198

[1765] Köstenberger (2004: 232) remarks that, "The present section constitutes the second smaller scene in the drama. 'Halfway' through the feast is a vague expression that may refer to the exact middle of the feast [i.e. day] or merely to a time other than the first or the last day (cf. 7:37)".

[1766] Schnackenburg (1980: 2: 145) says that, "His 'teaching' in the temple (vv. 14, 28; cf. 8:20) simply framework for his self-revelation; it leads to objections and interpretations which are the occasion for s starker self-utterance".

[1767] Neyrey (2007: 140) says that, "While Jesus remains in private (7:10), he cannot be arrested. But when in the Temple (7:14), a trial immediately ensues (see 10:22)". Cf. Barrett, 1978: 317; Bruce, 1983: 174 1991: 311; Hoskyns, 1947: 313-4; Beasley-Murray, 1987: 108; Tenney, 1948: 132; Morris, 1995: 358.

[1768] The Pharisees belonged to the Sanhedrin, not as a party, but as members of a group of men wh Scriptures. Josephus points to the Pharisees' influence among the people. See, John 3:1; 7:32, 45; 11:47, and 18:3; also see *Ant.* 13.10.5 §288; 18.1.4 §17. Westerholm (1992: 614) states that, "As a rule, John pai with a broad brush. Jesus' opponents appear often simply as 'Jews' without more specific identificati Pharisees do figure, they are often represented as holding positions of power and acting in collaboration authorities".

Ἱεροσολυμιτῶν ('now some of the people of Jerusalem were saying', v. 25a),[1769] Ἐκ τοῦ ὄχλου δὲ πολλοὶ ἐπίστευσαν εἰς αὐτὸν καὶ ἔλεγον ('yet many in the crowd believed in him and were saying', v. 31a), and καὶ ἀπέστειλαν οἱ ἀρχιερεῖς καὶ οἱ Φαρισαῖοι ὑπηρέτας ἵνα πιάσωσιν αὐτόν ('and the chief priests and Pharisees sent temple police to arrest him', v. 32b; cf. Strachan, 1941: 199-200)[1770] are raising perplexity about the identity of Jesus' interlocutors (see Table 67).[1771] Stibbe (1993: 93) is of the opinion that, "The crowds in chap. 7 are a diverse and lively community. Their diversity is suggested by the division of opinion about Jesus within their ranks".[1772] What Stibbe says here is important to consider in the process of analysing the content of the slot.

John 7:14-36	**Overview**
v.14: Ἤδη δὲ τῆς ἑορτῆς μεσούσης ἀνέβη Ἰησοῦς εἰς τὸ ἱερὸν καὶ ἐδίδασκεν. v.15: ἐθαύμαζον οὖν οἱ Ἰουδαῖοι λέγοντες· πῶς οὗτος γράμματα οἶδεν μὴ μεμαθηκώς; v.16: ἀπεκρίθη οὖν αὐτοῖς [ὁ] Ἰησοῦς καὶ εἶπεν· ἡ ἐμὴ διδαχὴ οὐκ ἔστιν ἐμὴ ἀλλὰ τοῦ πέμψαντός με· v.17: ἐάν τις θέλῃ τὸ θέλημα αὐτοῦ ποιεῖν, γνώσεται περὶ τῆς διδαχῆς πότερον ἐκ τοῦ θεοῦ ἐστιν ἢ ἐγὼ ἀπ' ἐμαυτοῦ λαλῶ. v.18: ὁ ἀφ' ἑαυτοῦ λαλῶν τὴν δόξαν τὴν ἰδίαν ζητεῖ· ὁ δὲ ζητῶν τὴν δόξαν τοῦ πέμψαντος αὐτὸν οὗτος ἀληθής ἐστιν καὶ ἀδικία ἐν αὐτῷ οὐκ ἔστιν. v.19: Οὐ Μωϋσῆς δέδωκεν ὑμῖν τὸν νόμον; καὶ οὐδεὶς ἐξ ὑμῶν ποιεῖ τὸν νόμον. τί με ζητεῖτε ἀποκτεῖναι; v.20: ἀπεκρίθη ὁ ὄχλος· δαιμόνιον ἔχεις· τίς σε ζητεῖ ἀποκτεῖναι; v.21: ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτοῖς· ἓν ἔργον ἐποίησα καὶ πάντες θαυμάζετε. v.22: διὰ τοῦτο Μωϋσῆς δέδωκεν ὑμῖν τὴν περιτομήν - οὐχ ὅτι ἐκ τοῦ Μωϋσέως ἐστὶν ἀλλ' ἐκ τῶν πατέρων - καὶ ἐν σαββάτῳ περιτέμνετε ἄνθρωπον. v.23: εἰ περιτομὴν λαμβάνει ἄνθρωπος ἐν σαββάτῳ ἵνα μὴ λυθῇ ὁ νόμος Μωϋσέως, ἐμοὶ χολᾶτε ὅτι ὅλον ἄνθρωπον ὑγιῆ ἐποίησα ἐν σαββάτῳ; v.24: μὴ κρίνετε κατ' ὄψιν, ἀλλὰ τὴν δικαίαν κρίσιν κρίνετε. v.25: Ἔλεγον οὖν τινες ἐκ τῶν Ἱεροσολυμιτῶν· οὐχ οὗτός ἐστιν ὃν ζητοῦσιν ἀποκτεῖναι;	(1) The dialogue in vv. 14-36 is comprised of nine utterance units (vv. 15b, 16b-19, 20b, 21b-24, 25b-27, 28b-29, 31b, 33b-34, 35b-36); out of the nine utterance units four are of Jesus (vv. 16b-19, 21b-24, 28b-29, 33b-34) and five are of his interlocutors (vv. 15b, 20b, 25b-27, 31b, 35b-36); (2) Jesus' interlocutors in the dialogue include the

[1769] The usage "Now some of the people of Jerusalem" (v. 25b) introduces the entry of a new group of interlocutors. The people referred to by the term Ἱεροσολυμιται ('people of Jerusalem', Ἱεροσολυμιτῶν; elsewhere in the NT only in Mark 1:5) may represent a third group, along with "the Jews" (7:1, 11) and "the crowd" (7:20, 31; cf. Köstenberger, 2004: 235; Brown, 1966: 310-18). The expressions of this third group (i.e., Οὐχ οὗτός ἐστιν ὃν ζητοῦσιν ἀποκτεῖναι, v. 25, and οὐδὲν αὐτῷ λέγουσιν, v. 26) sternly talks about their separate identity. The dialogical and sentimental expressions like Ἔλεγον οὖν τινες ἐκ τῶν Ἱεροσολυμιτῶν ('Now some of the people of Jerusalem were saying', v. 25) and Ἐκ τοῦ ὄχλου δὲ πολλοὶ ἐπίστευσαν εἰς αὐτὸν καὶ ἔλεγον ('Yet many in the crowd believed in him and were saying', v. 31) are key to determine the nature of the talk.

[1770] About the temple police, Köstenberger (2004: 237-8) says that, "The primary responsibility of the temple guards, who were drawn from the Levites, was to maintain order in the temple precincts as a kind of temple police force". The Pharisees' hearing, crowd's muttering, chief priests' and Pharisees' sending of temple police, and the arrival of the temple police are coalesced together to introduce another entry into the stage.

[1771] Painter (1993: 288) is of the view that, "The presentation of the roles of the crowd, the Jews and the Pharisees and chief-priests in John 7-8 is confusing. Just who the Jews are is not always clear. The names (crowd, Jews, Pharisees, chief-priests) appear to represent different groups but those within the groups overlap in some ways with those in the other groups".

[1772] The role of the Jews, people of Jerusalem, believing and unbelieving crowd, temple police, and chief priests and Pharisees can be understood as diverse representations from the larger umbrella term crowds. Cf. Bennema, 2009: 38-46; Beasley-Murray, 1987: 108-13; Hendriksen, 1961: 2: 9-20; Tenney, 1948: 132-4; Westcott, 1958: 118-23; Morris, 1995: 358-71.

v.26: καὶ ἴδε παρρησίᾳ λαλεῖ καὶ οὐδὲν αὐτῷ λέγουσιν. μήποτε ἀληθῶς ἔγνωσαν οἱ ἄρχοντες ὅτι οὗτός ἐστιν ὁ χριστός; v.27: ἀλλὰ τοῦτον οἴδαμεν πόθεν ἐστίν· ὁ δὲ χριστὸς ὅταν ἔρχηται οὐδεὶς γινώσκει πόθεν ἐστίν. v.28: ἔκραξεν οὖν ἐν τῷ ἱερῷ διδάσκων ὁ Ἰησοῦς καὶ λέγων· κἀμὲ οἴδατε καὶ οἴδατε πόθεν εἰμί· καὶ ἀπ' ἐμαυτοῦ οὐκ ἐλήλυθα, ἀλλ' ἔστιν ἀληθινὸς ὁ πέμψας με, ὃν ὑμεῖς οὐκ οἴδατε· v.29: ἐγὼ οἶδα αὐτόν, ὅτι παρ' αὐτοῦ εἰμι κἀκεῖνός με ἀπέστειλεν. v.30: Ἐζήτουν οὖν αὐτὸν πιάσαι, καὶ οὐδεὶς ἐπέβαλεν ἐπ' αὐτὸν τὴν χεῖρα, ὅτι οὔπω ἐληλύθει ἡ ὥρα αὐτοῦ. v.31: Ἐκ τοῦ ὄχλου δὲ πολλοὶ ἐπίστευσαν εἰς αὐτὸν καὶ ἔλεγον· ὁ χριστὸς ὅταν ἔλθῃ μὴ πλείονα σημεῖα ποιήσει ὧν οὗτος ἐποίησεν; v.32: Ἤκουσαν οἱ Φαρισαῖοι τοῦ ὄχλου γογγύζοντος περὶ αὐτοῦ ταῦτα, καὶ ἀπέστειλαν οἱ ἀρχιερεῖς καὶ οἱ Φαρισαῖοι ὑπηρέτας ἵνα πιάσωσιν αὐτόν. v.33: εἶπεν οὖν ὁ Ἰησοῦς· ἔτι χρόνον μικρὸν μεθ' ὑμῶν εἰμι καὶ ὑπάγω πρὸς τὸν πέμψαντά με. v.34: ζητήσετέ με καὶ οὐχ εὑρήσετέ [με], καὶ ὅπου εἰμὶ ἐγὼ ὑμεῖς οὐ δύνασθε ἐλθεῖν. v.35: εἶπον οὖν οἱ Ἰουδαῖοι πρὸς ἑαυτούς· ποῦ οὗτος μέλλει πορεύεσθαι ὅτι ἡμεῖς οὐχ εὑρήσομεν αὐτόν; μὴ εἰς τὴν διασπορὰν τῶν Ἑλλήνων μέλλει πορεύεσθαι καὶ διδάσκειν τοὺς Ἕλληνας; v.36: τίς ἐστιν ὁ λόγος οὗτος ὃν εἶπεν· ζητήσετέ με καὶ οὐχ εὑρήσετέ [με], καὶ ὅπου εἰμὶ ἐγὼ ὑμεῖς οὐ δύνασθε ἐλθεῖν;	Jews, the crow people of Jeru those who beli him. In vv. 35 dialogue betw Jesus and his interlocutors e as a 'commun dialogue'; (3) The narrat the episode ar *narrative* (vv. 31a, 32) and *f* *narrative* (vv. 16a, 20a, 21a, 28a, 31a, 33a.

Table 67: The dialogue of 7:14-36 within the narratorial framework

As the third slot (vv. 14-36) develops, the verbal conflict between Jesus and his interlo becoming acute at some intervals (cf. v. 20).[1773] The appearance of the Sanhedrin and th police (v. 32) brings a judicial coloring for the slot (cf. Painter, 1993: 295). At the end of yet another 'community dialogue' is brought to the notice of the reader (vv. 35-36; s 67).[1774] Schnackenburg (1980: 2: 145) points out that, "The account of the second half of t week in Jerusalem—what Jesus said during it, and what reactions this provoked among his both people and leaders—forms a unity (extending to v. 36)".[1775] The following discuss help us to know more details about the interactive dynamism within vv. 14-36.

In the dialogue sections, Jesus is the constant speaker and his interlocutors are repre characters at several intervals (cf. vv. 15a, 20a, 25a, 31a, 32b, 35a).[1776] On the basis of the of his interlocutors, one can organise vv. 15-36 into a chain of dialogues interconnecte another in the following way: *first*, Jesus and the Jews (vv. 15-19); *second*, Jesus and t (vv. 20-24); *third*, Jesus and the people of Jerusalem (vv. 25-30); *fourth*, the believing

[1773] Lincoln (2000: 15) sees seven major discourses (cf. 3:1-21; 4:1-26; 5:19-47; 6:22-59; 7:14-39; 8:12-5 in the BS alongside of the seven signs. He uses the term discourse referring to speech material.

[1774] See the expression εἶπον οὖν οἱ Ἰουδαῖοι πρὸς ἑαυτούς ('The Jews said to one another') at v. 35. C 1991: 320; Sanders and Mastin, 1968: 211; Beasley-Murray, 1987: 112-3; Lindars, 1972: 296; Hoskyns, 19 Hendriksen, 1961: 2: 20; Blomberg, 2001: 136; MacGregor, 1928: 204; Westcott, 1958: 122.

[1775] He (1980: 2: 145) says further that, "Not only is it verbally differentiated from the last great day of t 37), but also bound together in itself by a unity of theme: the origin and goal of Jesus".

[1776] Von Wahlde (NTS: 44) states that, "Although at first glance the use of Jews in 7:15 seems to alternate v in 7:20 and so be anonymous with it, this cannot be the case. Jesus speaks of the Jews of 7:15 as seeking (7:19); however the *ochlos* in 7:20 does not have any knowledge of this and cannot be intended to refer t group. Therefore the Jews of 7:15 cannot be spoken as the people". While Schnackenburg (1980: 1: 287; 1974: 91; Bennema, 2009: 38-46; Chilton, 1992: 398-405) states that 7:15 refers to the people, his commen passage (1980: 2: 184) teats them as authorities by distinguishing them from the *achlos* of 7:20.

crowd (v. 31); *fifth*, Jesus and the temple police (vv. 32-34); and *sixth*, Jews among themselves (vv. 35-36; cf. Stibbe, 1993: 92-4).[1777] It begins as a dialogue between Jesus and the Jews (vv. 15-19; cf. Von Wahlde, NTS: 44). Jews express their astonishment (ἐθαύμαζον) concerning the teaching of Jesus by raising a question: Πῶς οὗτος γράμματα[1778] οἶδεν μὴ μεμαθηκώς; (v. 15; cf. Haenchen, 1984: 2: 13).[1779] Jesus' response to them in vv. 16-19 clarifies the following four aspects: *first*, his teaching (διδαχὴ)[1780] is of God the Father, one who sent him (v. 16);[1781] *second*, only those who resolve to do the will of God understand the source of his teaching (v. 17; cf. Neyrey, 2009: 200); *third*, he is true because he seeks the glory of the Father (v. 18); and *fourth*, the Jews are not observers of the Mosaic law and that is evident through their looking for an opportunity to kill him (v. 19; cf. Robertson, 1932: 124; Keener, 2003: 712-3).[1782] In this *question-and-answer dialogue*, Jesus evidences the following things: his mission as one who is sent by the Father, his source of teaching, his truthfulness, and the malicious attitude of his interlocutors. He proves his argument rhetorically and apologetically. As the crowd (ὁ ὄχλος) enters the scene the *second* level of the dialogue takes place (vv. 20-24; cf. Watson, 1992: 605-9; Von Wahlde, NTS: 44). The crowd firstly pose an accusation against Jesus (Δαιμόνιον ἔχεις·, v. 20a) and then raise a question (τίς σε ζητεῖ ἀποκτεῖναι;, v. 20b). Their question is directly linked to the previous response of Jesus to the Jews (v. 19; cf. Painter, 1993: 293).[1783] Witherington (1995: 172; cf. Neyrey, 2007: 141) opines that, "At this point the dialogue becomes exceedingly vitriolic. Jesus is accused by the crowd of having a demon, and they indicate surprise at the charge that someone is trying to kill Jesus".[1784] In vv. 21-24, Jesus makes another four-fold response pointing out the following things: *first*, the crowd's astonishment at his work (v. 21b; cf. 5:1-18); *second*, Moses gave them circumcision[1785] and they circumcise on the Sabbath (v. 22; cf. Loader, 1997: 461, 467-

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[1777] These characters can be understood as follows: *first*, crowds may be the general category or the common people; *second*, Jews are the officials or the influential figures of Judaism; *third*, the people of Jerusalem are local Jerusalemites who are having their own views (cf. vv. 25-27) different from the crowd (v. 20) and the Jews (v. 15); *fourth*, the categorisation between the 'believing' and the 'unbelieving' is a general outlook of the narrator; and also temple police, scribes and Pharisees.

[1778] The Nominative Plural Neuter Noun form of γράμμα, which means "that which is written or drawn"; "a letter", "character of the alphabet", Luke 23:38; "a writing", "book", John 5:47; "an acknowledgement of debt", "an account", "a bill", "note", Luke 16:6, 7; "an epistle", "letter", Acts 28:21. See the usage of γράμματα in Acts 25:21; 26:24.

[1779] The picturesque imperfect active of ἐθαύμαζον means "were wondering" (cf. Robertson, 1932: 122). Cf. Witherington, 1995: 171-2; Ridderbos, 1987/1997: 261-2; Bruce, 1983: 175; Barrett, 1978: 317; Carson, 1991: 311-2; Hoskyns, 1947: 314.

[1780] Meaning "instruction", "the giving of instruction", "teaching", Mark 4:2; 12:38. "Instruction", "what is taught", "doctrine", Matthew 16:12; John 7:16, 17. "Mode of teaching and kind of doctrine taught", Matthew 7:28; Mark 1:27.

[1781] Neyrey (2007: 140) says that, "He [i.e., Jesus] testifies first that indeed he has 'schooling' from a learned and powerful authority: 'My teaching is not mine, but his who sent me' (7:16)".

[1782] What Maniparampil (2004: 267) says in the following lines is senseful: "His (Jesus') teaching is true because God is the Truth. His authority is not juridical or canonical, but personal and ontological in the sense that he is in permanent union with his father". Cf. Barrett, 1978: 318-9; Lindars, 1972: 288-9; Hoskyns, 1947: 314-5; Carson, 1991: 312-4; Ridderbos, 1987/1997: 263; Pryor, 1992: 34-40; Culpepper, 1983: 92; Glasson, 1963: 20-26.

[1783] Robertson (1932: 124) says that, "They [i.e., the Jews] marvelled at Christ's 'ignorance' and boasted of their own knowledge of the law of Moses. And yet they violated that law by not practising it". Cf. Carson, 1991: 314; Lindars, 1972: 290; Beasley-Murray, 1987: 109; Sanders and Mastin, 1968: 206-7; Bruce, 1983: 176; Hoskyns, 1947: 315; Morris, 1995: 361; Blomberg, 2001: 134; Lightfoot, 1956/1957: 177-9.

[1784] Carson (1991: 314) is of the opinion that, "Their counter-accusation, *You are demon-possessed* (lit. 'You have a demon'), is probably their explanation for what they judge to be insane behavior, a connection that others later make (cf. 10:20, 'He is demon-possessed *and raving mad*')".

[1785] It is the removal of the foreskin (prepuce) of the male penis. In the ancient Near East, the practice varied. Some societies, including the Hebrews, completely amputated the prepuce, while other cultures [e.g., the Egyptions] made

8);[1786] *third*, while on the one hand, they believe that by performing circumcision on the
the law of Moses may not be broken, on the other, they think that by healing a man on the
Jesus is breaking the Sabbath (v. 23; cf. Moo, 1984: 3-49; Neyrey, 2009: 200); and *fou*
interlocutors are judging by appearance, not with right judgment (v. 24; cf. Keener, 2003:
Lincoln, 2000: 33).[1787] In the second part of the dialogue, Jesus answers the surprise que
the crowd in a succinct fashion.

The interaction of the people of Jerusalem with Jesus and his response to them in vv
introduce the *third* level of the slot (cf. Stibbe, 1993: 93; Keener, 2003: 718-9).[1]
Jerusalemites speak as if they are strangers to the scene and distinct from the Jews and th
(vv. 25-27; cf. vv. 15-24).[1789] Their talk arrays four important things: *first*, their surprised
in v. 25b makes the reader aware that Jesus' utterance in v. 19 is true whereas the utteranc
crowd in v. 20 is false;[1790] *second*, the Jews are conspiring in secret against Jesus, but
afraid to speak openly (v. 26a); *third*, their second question marks their perplexity al
attitude of the Jewish authorities toward Jesus and his role as the Messiah (v. 26b; cf.
2003: 718); and *fourth*, their final statement points out their familiarity with Jesus'
background contrary to their expectation about the coming Messiah (v. 27; cf. Bultman
296; Quast, 1991/1996: 64).[1791] Schnackenburg (1980: 2: 145) says that, "As Jerusalem r
they are aware of the attitude and intentions of the leading group in the capital. Their
question shows that it is the members of the Sanhedrin (οἱ ἄρχοντες) that they have in
Jesus' reponse to the Jerusalemites in vv. 28-29 clears up three important things:
interlocutors' 'into know' about him is false (v. 28a); *second*, the reality of their 'not int
concerning his true identity (v. 28b); and *third*, his 'into know' about the identity of one
him (cf. Haenchen, 1984: 2: 16; Cory, 1997: 100).[1792] Through Jesus' response in vv. 28
narrator implicitly indicates that Jesus is 'into know' both of his interlocutors and of his F

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dorsal incisions upon the foreskin. In ancient Israel and in Judaism, circumcision was routinely performed u
of eight days (Gen 17:12; Lev 12:3; Luke 1:59; 2:21; Phil 3:5), though circumstances might permit
performance upon adolescents (cf. Gen 17:25) or even upon grooms (cf. Gen 34:14-24). For more informati
Sasson, 1985/2009: 185-6.

[1786] Neyrey (2007: 141; cf. Carson, 1982: 66-7, 82) says that, "His [i.e., Jesus'] defense uses the standard a
qal wayyomer or a fortiori reasoning. If Jesus is guilty for healing on the Sabbath, then so are they for circu
the Sabbath".

[1787] Various scholars have suggested that at least vv. 22-25 belong with the Sabbath discussion in J
Witherington, 1995: 171-2; Carson, 1991: 314-6; Barrett, 1978: 319-21; Turner and Mantey, ny: 179-81. In
"Do not judge by appearances, but judge with right judgment], Jesus voices the correct ideological point of
gospel (cf. Resseguie, 2005: 178, 250; Motyer, 1997: 130-2; Quast, 1991/1996: 62-3).

[1788] As Witherington (1995: 172) says that, "John 7:25 opens a new subsection of this ongoing dialogue"
details about the diverse Jewish communities in John, refer to Von Wahlde, NTS: 33-60; Bratcher, 19
Schnackenburg, 1980: 1: 286-7; Fortna, 1974: 58-94; Bennema, 2009: 38-46; Chilton, 1992: 398-405.

[1789] While Jesus says that they are looking for an opportunity to kill him, the crowd surprisingly asks th
trying to kill you?" But the Jerusalemites say that "Is not this the man whom they are trying to kill?"

[1790] Schnackenburg (1980: 2: 146) states that, "The surprise of these people that Jesus is able to speak 'op
the more intelligible if v. 25 follows straight after v. 14, since the subject of v. 13 was the fear in the temple'

[1791] Neyrey (2007: 143; cf. Thompson, 1988: 19-25; Sproston, 1985: 80) says that, "In the Greco-Rom
person's origins greatly determined his worth and honor. But the demand that the Messiah's origins be
strange indeed". Cf. Witherington, 1995: 172; Lindars, 1972: 292-4; Turner and Mantey, ny: 179-83.

[1792] The expression ἐγὼ οἶδα αὐτόν (v. 29) is used in contrast to the ignorance of the people (see Rober
127). Cf. Ridderbos, 1987/1997: 268-9; Barrett, 1978: 322-3; Bennema, 2005: 91; Lindars, 19
Maniparampil, 2004: 268; Carson, 1991: 318.

Thompson, 1988: 13-25). The narrator of the slot closes the third part by telling about the Jewish attempt of arrest and their frustration and concerning the expected hour of Jesus (ἡ ὥρα αὐτοῦ, v. 30; cf. Resseguie, 2005: 188; Neyrey, 2009: 202-4).[1793] The qestion from among the 'believing-crowd' in v. 31 opens up the possibility of a *fourth* level of interaction.[1794] The narrator indirectly relates that there was a division among the crowd between those who believe in Jesus and those who do not believe (v. 31).[1795] The minority believers' astonishment toward the majority group is implicitly represented in v. 31b, i.e., Ὁ Χριστὸς ὅταν ἔλθῃ μὴ πλείονα σημεῖα ποιήσει ὧν οὗτος ἐποίησεν;.[1796] A *fifth* level (vv. 32-34) is set as the temple police come on the stage to arrest Jesus and he interacts with them. He states a tri-tier utterance here: *first*, about his 'now' and 'later' (v. 33); *second*, about their 'search' for him and their 'will not find' (v. 34a; cf. Cory, 1997: 100-1); and *third*, about his 'being' as 'I am' and their 'cannot' (v. 34b; cf. Haenchen, 1984: 2: 16-7; Neyrey, 2009: 205).[1797] A dialogue is implicit in the fifth level as the narrator informs the reader about the purpose of the arrival of the temple police and about the timely response of Jesus (cf. vv. 32-34). The *final* level is a community dialogue among the Jews as a result of the previous five levels of dialogues.[1798] Jesus' statements in his final utterance (v. 34, especially Ζητήσετέ με καὶ οὐχ εὑρήσετέ [με], καὶ ὅπου εἰμὶ ἐγὼ ὑμεῖς οὐ δύνασθε ἐλθεῖν) make them think that he is intending to go to the dispersion (τὴν διασπορὰν)[1799] among the Greeks and teach the Greeks (vv. 35-36; cf. Bultmann, 1971: 306-9; Strachan, 1941: 200).[1800] All these levels together manifest the content of the dialogue as one between the conflicting worldviews of Jesus the Messiah (one who is sent by the Father) and his Jewish counterparts (the expectants of the coming Messiah). Thus the dialogue fulfills the statement of the narrator, "He came to what was his own, and his own people did not accept him" (cf. 1:11; NRSV; cf. Carter, 1990: 39).

[1793] Ridderbos (1987/1997: 269; cf. Asiedu-Peprah, 2001: 45) points out that, "For despite all their scheming they are kept from striking out at him .... But the real reason they could not was that the divinely appointed 'hour', the hour of Jesus' suffering and death, had not yet come".

[1794] For more details about the diverse Jewish communities in John, refer to Von Wahlde, NTS: 33-60; Bratcher, 1975: 401-9; Schnackenburg, 1980: 1: 286-7; Fortna, 1974: 58-94; Bennema, 2009: 38-46.

[1795] Schnackenburg (1980: 2: 148) says that, "In contrast with the subservience towards the leaders of these inhabitants of Jerusalem (δὲ), there are many among the people, probably mostly among the pilgrims to the feast (cf. v. 12), who are coming to believe in Jesus". Haenchen (1984: 2: 16) observes that, "Verses 31-36 form the second subsection, a kind of interlude or intermezzo".

[1796] Robertson (1932: 128) says that, "Proleptic position of Ὁ Χριστὸς again as in 27, but ἔλθῃ with ὅταν rather than ἔρχηται, calling more attention to the consummation (whenever he does come)". Cf. Barrett, 1978: 323; Maniparampil, 2004: 269; Lindars, 1972: 294; Witherington, 1995: 172; Bennema, 2005: 91; Bruce, 1983: 179.

[1797] Keener (2003: 720) is of the opinion that, "Jesus' warning that they would 'seek' him too late to find him (7:34) may echo the biblical prophets; the warning was permanent for his enemies (8:21) but his followers would experience the separation only temporarily (13:33, 36)". Cf. Schnackenburg, 1980: 2: 149-50; Witherington, 1995: 172-3; Bruce, 1983: 180; Carson, 1991: 320-1; Ridderbos, 1987/1997: 269-71; Bennema, 2005: 91-2.

[1798] For more details about the identity of the 'Jews' here, refer to Von Wahlde, NTS: 44-5; Bratcher, 1975: 406; Schnackenburg, 1980: 1: 286-7; Fortna, 1974: 90; Bennema, 2009: 38-46.

[1799] "Dispersion" or "Diaspora" means literally "scattering". This term originally referred to the Jews living among the Gentiles (geographical-ethnic sense). Later it was applied to Christians living among the Gentiles (geographical-ethnic sense, Acts 8:1, 4; 11:9). See McKnight, 1992: 259-65; Edwards, 1992: 312-7; Ridderbos, 1987/1997: 271; Maniparampil, 2004: 269; Witherington, 1995: 173.

[1800] Schnackenburg (1980: 2: 150; cf. Ridderbos, 1987/1997: 271; Neyrey, 2009: 205; Witherington, 1995: 173) says that, "'Greek' does not mean Hellenistic Jews but native Greeks, those among whom the Jews of the Diaspora live. The expression ἡ διασπορὰ had already become a technical term, followed by a genitive to indicate the region concerned. Thus the first 'Greeks' gives the geographical area, but the continuation 'and teach the Greeks' clearly shows what kind of activity those discussing Jesus' words have in mind: missionary work among the pagans". See the usage of transitional conjunctions (i.e., οὖν) in vv. 25, 28, 33, and 35 (cf. Wallace, 1996: 674).

The form of the third dialogue can be analysed as follows. Whereas the process-time of the slot is at the middle of the festival (Ἤδη δὲ τῆς ἑορτῆς μεσούσης, v. 14), the follow happens on the last day of the festival (Ἐν δὲ τῇ ἐσχάτῃ ἡμέρᾳ τῇ μεγάλῃ τῆς ἑορτῆς, v Powell, 1990: 36-8; Genette, 1980: 33-5).[1801] In that way, the narrator maintains a succe events in a rhythmic fashion (cf. Chatman, 1978: 17-9; Tolmie, 1999: 97-9). The narrator to link chap. 7 with chaps. 5 and 6.[1802] Stibbe (1993: 91) says that, "In 5:19-47, Jesus d long speech in the style of a legal defence. In chap. 6, Jesus delivers an equally long spe time in the didactic style of the rabbinic homily. In the discourse material of 7:14-44 t important didactic elements. However, the forensic overtones of this material mark it ou another trial scene".[1803] As the episode works as a sequence to the preceding episodes works within the larger outline of the Feast of Tabernacles events (7:1-10:21). Thus the *a* and *proleptic* development of the slot within the larger Johannine framework is notice Chatman, 1978: 64; Genette, 1980: 48-79; see Table 68).

Utterance	Form	Content
Jews	Question out of astonishment	How does Jesus have such learning when l never been taught?
Jesus	Agency talk, pedagogical talk, glory-focused talk, rhetorical question, question, contrast, revealation of disobedience and violence, intertextuality, controversial statement	Jesus' teaching is not his own, but of the F one who sent him; Those who resolve to d will of God will know the source of Jesus' knowledge; Jesus is true because he seeks glory of the Father and there is nothing fal him; Though Moses gave the Jews the law not keep the law; Now, they are looking f opportunity to kill Jesus
Crowd	Accusation, question	By telling that the Jews are trying to kill h Jesus proves that he has a demon
Jesus	Statement about work, traditional belief, descriptive talk, irony, question, contrast, warning, intertextuality, controversial statement	At Jesus' work all are astonished; Moses g Jews circumcision and they circumcise a r the Sabbath; Circumcision is, of course, n Moses, but from the patriarchs; If a man r circumcision on the Sabbath the law of M not be broken, but they are angry with Jes because he healed a man on Sabbath; Do r by appearance, but judge with right judgn

[1801] Talbert (1992: 145; cf. Lindars, 1972: 286) analyses the rest of chaps. 7 and 8 as follows: "The discour that follows held together by an inclusion (7:14: 'into the Temple'; 8:59: 'out of the Temple'). It breaks int contained sections of dialogue, 7:14-52 and 8:12-59, focused on the question of whether or not Jesus is the first, 7:14-52, falls into two subunits that loosely correspond to one another: vv. 14-36 and vv. 37-52".

[1802] Cf. Ridderbos, 1987/1997: 262; Maniparampil, 2004: 268-9; Glasson, 1963; Carson, 1991: 312-6.

[1803] Stibbe (1993: 90) discerns two dialogues in the section (7:13-36): *first*, Jesus' first dialogue, halfway t Feast (vv. 14-24); and *second*, Jesus' second dialogue (vv. 25-36). But a careful examination of vv. 13-36 the flow of thought from vv. 14-24 to vv. 25-36 is smooth. This makes it apparent that vv. 14-36 are a sin Cf. 6:26-58; notice the ἐδίδασκεν in 7:14, 28, 35, and διδαχὴ in 7:16, 17. Blomberg (2001: 133) says 'discourse' of John 7 is a compilation of five segments of Jesus' words, none more than four verses in lengt slightly shorter than the previous one. Verses 16-19 repeat the theme of 5:19-30 about Jesus doing noth Father's will. In verses 21-24 Jesus defends his healing on the Sabbath. In verses 28-29 he summarises the his listeners do not know him because they do not know the Father. Verses 33-34 foreshadow the empl farewell discourse (chaps. 14-16) that he will be with his listeners only a little while longer".

People of Jerusalem	Surprise questions, exclamation, knowing-and-unknowing contrast, misunderstanding	Jesus is speaking openly though the Jews are attempting to kill him; Can it be that the authorities really know that Jesus is the Messiah? The Jews know where Jesus is from, but when the Messiah comes, no one will know where he is from
Jesus	Agency-talk, knowing-and-unknowing contrast, self-revelation	The Jews know Jesus, and they know where Jesus is from. Jesus has not come on his own. But the one who sent him is true, and they do not know him. Jesus knows him, because he is from him, and he sent him
Crowd	Rhetorical question, Messianic-talk, misunderstanding	When the Messiah comes, will he do more signs than Jesus has done?
Jesus	Self-information, agency-talk, prophesy, ascension-talk, disclosure,	Jesus will be with the Jews a little while longer and then he is going to the Father who sent him. Jews will search for him, but they will not find him; and Jews cannot go where Jesus is going
Jews to one another	Questions, community talk, misunderstanding	Where does Jesus intend to go that the Jews will not find him? Does he intend to go to the Dispersion among the Greeks and teach the Greeks? What does he mean by saying 'You will search for me and you will not find me' and 'Where I am, you cannot come?'

Table 68: 'Form' and 'Content' of utterance units in John 7:14-36

Mlakuzhyil (1987: 203) opines that, "Jesus' self-manifestation 'in the middle of the feast' and the mixed reactions it provokes (7:14-36) are described in three connected units: first, the divine origin of Jesus' teaching and work (7:14-24); second, division among the people about his Messianic mission (7:25-31); and third, officers sent by the chief priests and Pharisees to arrest him (7: 32-36)".[1804] Similarly, Schnackenburg (1980: 2: 145) also says that, "His (Jesus') 'teaching' in the temple (vv. 14, 28; cf. 8:20) simply provides a framework for his self-revelation; it leads to objections and interpretations which are the occasion for still further, starker self-utterance". Tenney (1948: 132), on the other hand, opines that, "His (Jesus') teaching took the form of a paradox, asserting both authority (v. 14) and subordination (v. 16), offering a pragmatic test (vv. 17-19), and issuing in an argument (vv. 21-24)". While Mlakuzhyil and Schnackenburg emphasise Jesus' self-revelatory aspects, Tenney takes up the paradoxical nature of the utterance units. But all of them highlight Jesus' pedagogical interests through the dialogue. The interconnectedness of narratives, self-revelatory but paradoxical nature of the dialogues, aesthetical and rhythmical flow of thought, recombination of events, and mutation of style are well maintained within the slot (cf. Windisch, 1993: 25-64; Chatman, 1978: 43-95).

[1804] Mlakuzhyil's analysis is much closer to what we have already seen in our structuring of the slot. But we have seen the way six sub-slots are working within the framework of vv. 14-36. The central unit (i.e., vv. 25-31, as Mlakuzhyil says) is demarcated by a double inclusion (*houtos*: 7:25, 26, 31; *ho Christos*: 7:26, 31). The entire slot is arranged between two community dialogues (cf. 11-13, 35-36). Thus forms another *inclusion*. See Barrett, 1978: 321-4; Hoskyns, 1947: 316-9; Stibbe, 1993: 90.

The dialogic-slot develops by the help of several talk forms and literary devices used characters and the narrator (cf. Windisch, 1993: 47; Tolmie, 1999: 39-59).[1805] The follow the talk forms and literary devices identified in Jesus' speech:[1806] *agency talks* (vv. 16-18 33-34),[1807] *glory-focused talk* (v. 18),[1808] *descriptive talk* (v. 22a), *ascension talk* (vv. *judgment-talk* (v. 24; cf. Motyer, 1997: 130-2),[1809] *controversial statements* (vv. 19, 21-2 *statement* (v. 21), *question/rhetorical question* (vv. 19, 23), *contrast/paradox/antithesis* 23, 28-29; cf. Cory, 1997: 100-1),[1810] *revelation of disobedience and violence* (v.19; cf. 1986: 1-2), *intertextuality* (vv. 19, 22-23),[1811] *traditional belief* (v. 22), *irony* (v. 25-31. Duke, 1985: 48, 52, 91-2; Brant, 2004: 182),[1812] *warning* (v. 24), *self-revelation* (vv. 28-29 cf. Thompson, 1988: 19-25; O'Day, 1986: 1-2),[1813] *mashal/riddle* (v. 34),[1814] *overtones*,[1815] *prophetical utterance* (vv. 33-34)[1816] and *enigmatic pronouncement* (vv. 33 Jesus' interlocutors use talk forms/literary devices as follows: *questions* of different sorts 20, 25, 26b, 31, 35-36),[1818] *accusation* (v. 20a; cf. Smith, 1999: 170),[1819] *exclamation*

[1805] O'Day (1987: 12) says that, ". . . we readily recognise that the NT narratives, particularly the go composed of different literary forms and types of literary expression—miracle story, parable, pronouncem discourse, dialogue, proverbs, and others". While O'Day only identifies the major forms within the framework, one also has to look at the minor literary expressions within it.

[1806] Devices like *antithetical parallelism* (vv. 18, 24), *synonymous parallelism* (v. 34) and *flashback* (vv. 2 identified at the intervals.

[1807] Ridderbos (1987/1997: 262) says that, "In all these dialogues, to be sure, the one great issue is that Jesu by the Father. But each time the perspective from which this issue comes up is different".

[1808] Smith (1999: 170) says that, "God speaks through Jesus, so in contrast to others Jesus seeks not his own God's, and is therefore entirely true (v. 18)". Cf. Ridderbos, 1987/1997: 263; Hendriksen, 1961: 2: 11-2.

[1809] Ridderbos (1987/1997: 266) states that, "He [Jesus] . . . speaks not only to those who as judges or ru people are called to judge but to all who, in their conversations, discussions, and criticisms, set themsel judges over him" (cf. v. 24).

[1810] Especially of *knowing-and-unknowing contrast* and ὑμεῖς-ἐγώ antithesis. Cf. Schnackenburg, 1980: 2: 14 1991: 320-1; Lindars, 1972: 293-4; Bruce, 1983: 176-7.

[1811] For more descriptions about the relationships and differences between Jesus and the authority of the M refer to Moo, 1984: 3-49. Cf. Barrett, 1978: 318-22; Glasson, 1963; Bennema, 2005: 89-92.

[1812] Witherington (1995: 172; cf. Powell, 1990: 27-31; Beasley-Murray, 1987: 111; Macrae, 1993: 103-13 that, "The dialogue is thick with irony at this point, because the real origins of the Son as a preexistent One forth from heaven were unknown to the crowds and authorities. Yet, adding irony to irony, Jesus says they know where he is from: he is God's apostle, God's sent one, but they just don't want to accept it".

[1813] Mlakuzhyil (1987: 203) considers the entire section (i.e., vv. 14-36) as Jesus' self-revelation "in the n feast" and the mixed reactions it provokes. Cf. Schnackenburg, 1980: 2: 146; Hendriksen, 1961: 2: 19-20.

[1814] Stibbe (1994: 23) observes that, "When confronted by the divided crowds in Jerusalem, Jesus utters a v saying . . . . The crowd, however, interprets the riddle incorrectly—at a literal level" (7:34; cf. 8:21//7:35)

[1815] Neyrey (2009: 198; cf. Loader, 1997: 461, 467-8) observes that, ". . . the narrator intends us to vie forensic process under way, which includes *arrest* (7:32, 44, 45), *charges* (7:21-23 and vv. 12, 47), *testim* for the defense (7:15-24, 51) or for the prosecution (vv. 25-27), all of which should issue in a *verdict* and (see 8:59; 11:49-53)".

[1816] Schnackenburg (1980: 2: 150) considers it an 'unconscious prophesy'. Cf. Bennema, 2005: 92; West 121-2; Sanders and Mastin, 1968: 210-1. For details about Jesus' role as a prophet, refer Reinhartz, 1989: 3-

[1817] For more details about the use of 'enigmatic language' in John, refer to Hamid-Khani, 2000: 33-61. See 1987/1997: 271; Witherington, 1995: 173; Lindars, 1972: 295-6; Morris, 1995: 370. Neyrey (2009: 205; 1968: 45-7, 53-67) observes a 'statement-misunderstanding-clarification' formula in vv. 33-34.

[1818] Forms like 'ordinary', 'rhetorical', and 'surprise'/'astonishment' questions. Cf. Ridderbos, 1987/ Schnackenburg, 1980: 2: 146; Lindars, 1972: 286.

[1819] Cf. Beasley-Murray, 1987: 109; Carson, 1991: 314; Barrett, 1978: 319.

Messianic-talk (vv. 26b-27, 31b; cf. Thompson, 1988: 19-25; Lincoln, 1994: 6-7),[1820] *knowing-and-unknowing contrast* (vv. 26-27; cf. Neyrey, 2007: 145),[1821] *misunderstanding* (vv. 35-36; cf. Culpepper, 1983: 157; Quast, 1991/1996: 64)[1822] and *community talk* (vv. 35-36; see Table 68).[1823] The *challenge and riposte method* is one of the striking features of the dialogue in vv. 14-36 (cf. Malina and Rohrbaugh, 1998: 146-53). The internal nature of dialogues are determined by narratorial expressions like γογγυσμὸς ('complaining', v. 12), ἐδίδασκεν/διδάσκων ('teaching', vv. 14, 28, 35),[1824] ἐθαύμαζον ('astonishment', v. 15), λέγοντες/ἔλεγον and εἶπεν/εἶπον ('saying', vv. 11, 12, 15, 25, 31, 33, 35), ἔκραξεν ('cried out', v. 28),[1825] γογγύζοντος ('muttering', v. 32) and ἀπεκρίθη ('answered', vv. 16, 20, 21; cf. Painter, 1993: 295; see Table 68). All the above mentioned utterance forms and quoting formulas work dynamically and coherently within the framework of the slot (cf. Botha, 1991: 71-87; Brooks, 1984: 5). And all these components add flavor to the dramatic portrayal of the slot (cf. Elam, 1980: 135-191; Genette, 1980: 172-73).

While level #1, 2 and 3 develop in a *question-and-answer format*,[1826] level # 4 exists in the form of an *implicit dialogue*. The implied nature of the forth level of dialogue becomes explicit through its narratorial format: *first*, Jesus' talk (vv. 28b-29); *second*, attempt to arrest and its subsequent frustration (v. 30); *third*, crowd's belief in Jesus (v. 31a); and *fourth*, the subsequent question (v. 31b).[1827] While level # 5 develops as yet another *implied dialogue* where the readers are informed that Jesus is responding to the temple police (vv. 32-34), in level # 6 a community dialogue is in

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[1820] Quast (1991/1996: 64; cf. Strachan, 1941: 199-200) says that, "Jesus actually meets all the messianic requirements: his ultimate place of origin remains hidden; he has descended from heaven and been revealed by the prophet like Elijah, John the Baptist; finally, his natural birthplace was Bethlehem. Jesus truly is the Messiah, as those with the Spirit will discern". Cf. Lightfoot, 1956/1957: 178-81; Westcott, 1958: 118-22; Painter, 1993: 295-8.

[1821] Cf. Barrett, 1978: 322-3; Schnackenburg, 1980: 2: 147; Westcott, 1958: 120-1.

[1822] Jesus' statements in vv. 33-34, like "I shall be with you a little longer and then I go to him who sent me", "You will seek me and you will not find me", and "Where I am you cannot come", led the people into misunderstanding. See Blomberg, 2001: 136; Morris, 1995: 370-1; Westcott, 1958: 122; Lightfoot, 1956/1957: 181.

[1823] Broadhead (1996: 21) is of the view that the stories of the gospels operate within a community of faith which worships, proclaims, debates, reflects, and writes. In our analysis of Johannine dialogues, we can notice the struggles of the faith community within the extended Jewish community context.

[1824] Schnackenburg (1980: 2: 145; cf. Ridderbos, 1987/1997: 261; Lindars, 1972: 286) is of the opinion that, "Since 'teaching' is itself a significant theme in this section (v. 35) there is no need to introduce the displaced passage 15-24 for the sake of the διδάχη in vv. 16-17; the whole section is covered by the idea of 'teaching'".

[1825] Smith (1999: 172-73) states that, "At least to the crowd, Jesus' response (v. 28) is quite mysterious. The NRSV takes Jesus' initial sentence as a statement, although it could be taken as a question, in which case Jesus would be explicitly challenging their knowledge of him". Cf. Barrett, 1978: 322; Hendriksen, 1961: 2: 16.

[1826] Here the narrator employs again the *question-and-answer method*. The nature of the questions is as follows: *first*, in the first question in v. 15, Jews were raising the matter of Jesus' learning without having studied; *second*, in v. 20, the crowd is raising a question back to Jesus over against his questions in v. 19. The question is preceded by their accusation levelled against Jesus, "You have a demon!"; *third*, in vv. 25-27, the response of the Jerusalemites is expressed by means of questions, revealing their confused mental status, and also expressing their unbelief in Jesus; *fourth*, From vv. 30-32, the time factor again comes into play. The crowd repeatedly put their faith in Jesus, whereas the Pharisees and chief priests understand the common people's trend and send temple guards to arrest him. The question from among the crowd is expressed in order to show their staunch faith in Jesus; and *fifth*, the last question in v. 35 arises out of their misunderstanding of Jesus' use of *double-meaning* (vv. 33-34).

[1827] All these elements within the narrative are instrumental in deciding the dialogical nature of the fourth level of dialogue. Though the dialogue is implicit, the narratorial sequence of events makes it an explicit one.

view (vv. 35-36). While Jesus remains as an evergreen character all through the s interlocutors represent different kinds of people (cf. Painter, 1993: 288-95).[1828] Thus t development of the slot is cohesive and developmental (cf. Stibbe, 1994: 32-53; Chatman 62-3; see Diagram 41).

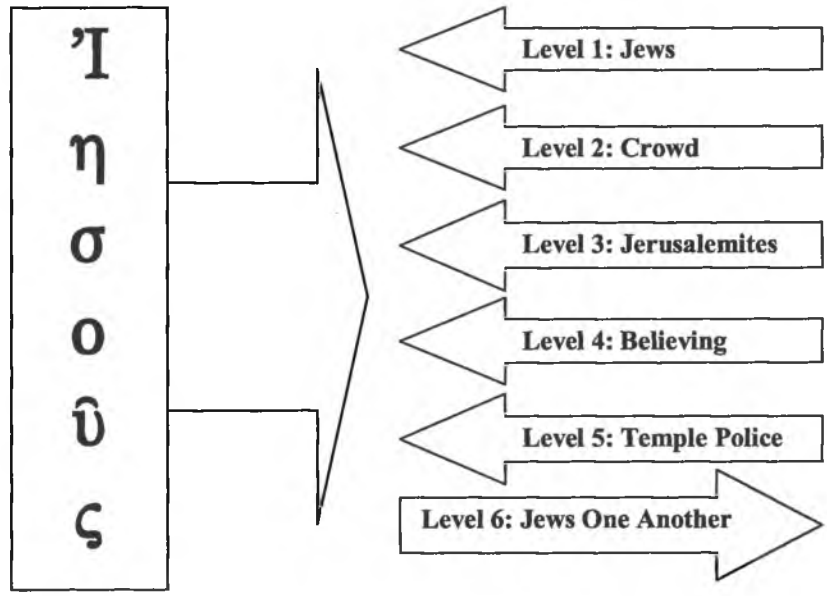

Diagram 41: The charactorial development of the slot

The use of *repetition* in v. 36 (cf. v. 34) reveals the perplexity of Jesus' interlocutors, and dialogue of the third slot ends up as an open-ended one. A conflict is well-developed; whe group accepts Jesus as the Messiah the majority vehemently deny his messiahship (cf. 1990: 42-4).[1829] While Jesus' utterance units are getting shorter from longer (cf. vv. 16-1 28-29, and 33-34), his interlocutors' utterance units are showing signs of increase (cf. vv 25-27, 31, 35-36).[1830] While Jesus' statements express self-revelatory aspects, his inter sayings reveal their mixed feelings concerning him (cf. Smith, 1999: 169-74).[1831] The dial

[1828] In most of the occasions, sub-slots develop by taking concepts and issues from the previous one(s). second sub-slot (vv. 20-24; also the third sub-slot, see v. 25) develops by taking themes like "killing of "Moses and Law" from the first sub-slot (vv. 15-19), the fourth sub-slot (v. 31) develops by taking ' questions" from the third sub-slot (cf. vv. 25-29). The fifth and sixth sub-slots are discussing about the "going away of Jesus".

[1829] Smith (1999: 173-4) is of the view that, "Jesus utters a riddlesome saying about his death and departu similar to one he will repeat to his disciples (13:33), who will also fail to comprehend him, as the Jews he 36). Nevertheless, their speculation about Jesus' going to teach the Greeks (v. 35) is profoundly true. Afte the teaching about Jesus will disseminated to the Greeks, that is, to the Gentile world. Hence when the Passover seek Jesus (12:20-21), he knows that the time of his glorification, or death, has come (1: Schnackenburg, 1980: 2: 145-50; Ridderbos, 1987/1997: 262-72; Bruce, 1983: 174-80.

[1830] While Jesus' first two utterances (vv. 16-19; 21-24) are framed within four verses each, his last two utte 28-29; 33-34) are framed within two verses each. While his interlocutors' three utterances (vv. 15, 20, 31b) in single verses, their utterances in vv. 25-27 and 35-36 are framed in three and two verses respectively.

[1831] It is one of the techniques of John to leave space for the readers to find the answer for many of his discu

tenets of *Messianic focus*, *glory/hour centeredness*, *belief/unbelief distinction*,[1832] and *Moses-Jesus ideological conflict* (cf. Painter, 1989: 36).[1833] The major tenets of the slot are *question-and-answer sequence*, *challenge-and-riposte style*, *paradox*, *forensic overtones*, *controversial nature*, *self-revelatory format*[1834] and *pedagogical development*. The overarching tenet of the dialogue can be considered as a *religious-theological controversy in challenge-and-riposte format*.[1835]

The function of the dialogue in vv. 14-36 can be viewed as follows (cf. Chandler, 2002/2007: 189). The dialogue in chaps. 7-8 is not miracle-centered as in the case of the episodes in 5:1-47 and 6:1-71; but it tends to be connected to one of the previous miracles (v. 21; cf. chap. 5).[1836] Wead (1970: 1) says about its backward movement in the following words: "The present event cannot be properly understood without knowledge of what was past and the past events are not complete without knowledge of the effects which they caused".[1837] The development of the episode happens through conflict and characterisation and that further result in thematic development.[1838] The dialogue includes the usual Johannine thematic/literary trends like Messianic utterances (cf. vv. 26, 31), pedagogical/didactic terminologies (vv. 14, 15, 16, 17, 28),[1839] continuous astonishments, perplexities, misunderstandings, and unknowing (vv. 15, 21, 35-36)[1840] of the interlocutors, Jesus' representation as one who is sent (vv. 16, 18, 28, 29, 33), Moses/Sabbath/law terminologies (vv.

[1832] Daise (2007: 18) considers the section vv. 11-44 as a pericope that "provokes controversy and elicits belief". Cf. Lindars, 1972: 294; Barrett, 1978: 323; Hoskyns, 1947: 319; Beasley-Murray, 1987: 111-2.

[1833] For more details about "Jesus and the Authority of the Mosaic Law", refer to Moo, 1984: 3-49. Cf. Ridderbos, 1987/1997: 262-6; Glasson, 1963; Schnackenburg, 1980: 2: 148-9. According to Smith (1999: 172), ". . . Jesus is portrayed as turning the Jews' basis of authority against them. What he has done is perfectly appropriate under Mosaic law".

[1834] See Schnackenburg, 1980: 2: 149-50; Westcott, 1958: 118-22; Tenney, 1948: 132-4; Morris, 1995: 358-71.

[1835] It can also be called a *religious-theological controversy in question-and-answer format*. But, the *challenge-and-riposte format* is more frequent and conspicuous in the slot than the *question-and-answer format*. The ideological conflict on religious aspects makes the dialogue a *religious-theological controversy*.

[1836] Smalley (1978: 197) opines that, ". . . John often treats his speech material dramatically in association with his signs material, perhaps by expanding an episode which he discovered in his source. But there is more that can be learned about the way the fourth evangelist uses the discourses in his gospel".

[1837] Wead (1970: 1) says that, "Often a movie or novel will begin with an event and then move back into the past to show earlier events which preceded the opening event. This movement is necessary because the relationship between the event and its past is such that the one effects the other's meaning". Stibbe (1993: 91) states that, "Much of the material in chap. 7 is constructed to suggest the progress of a trial which has begun in chap. 5. The fact that a death sentence hangs precariously over Jesus' head shows that the outcome of the argument here is a matter of life and death".

[1838] Jesus the protagonist is pictured as one who teaches at the temple, seeks the glory of the Father, dialogues with his interlocutors, about whom Jews had considerable complaints, who is learned and who has never been taught, whom Jews are trying to kill, about whom the community is divided, who is from the Father (as one who is sent) and whom the people believe/disbelieve. Cf. Witherington, 1995: 172-3; Lindars, 1972: 286-96; Carson, 1991: 310-20; Ridderbos, 1987/1997: 262-6; Barrett, 1978: 317-25; Schnackenburg, 1980: 2: 145-50; Bruce, 1983: 174.

[1839] Cf. Jesus' activity of teaching (6: 59; 7:14-17, 28; 8:2, 20; 18:19-20); he is addressed as teacher (1:38; 3:2; 8:4; 11:28; 13:13-14; 20:16); and his revelatory teaching from God (3:34; 7:16-17). Bennema (1995: 119) says that, "Jesus' main activity is teaching, and he is addressed as Teacher. Jesus' revelatory teaching comes from God, and is essentially the communication of what he sees the Father doing and of what he hears the Father speaking".

[1840] Schnackenburg (1980: 2: 150) says that, "The Jews do not understand Jesus' word of revelation, misinterpreting it in a superficial, literal sense. As a Johannine stylistic device, misunderstanding (cf. 4:33) can have various functions". In v. 36, Schnackenburg observes the *bewilderment* or *puzzlement* of Jesus' unbelieving hearers.

19, 22, 23; cf. Moo, 1984: 3-49; Loader, 1997: 461, 467-8),[1841] killing/angry/arrest attem 19, 20, 23, 25, 30, 32; cf. Orchard, 1998: 32-47; Painter, 1989: 36),[1842] awaiting the hour (v. 30),[1843] glory-focus (v. 18), enigmatic pronouncement (vv. 33-34)[1844] and believe-conflicts (v. 31; cf. Daise, 2007: 18).[1845] The role of the narrator as a figure who builds s and surprise to the story is conspicuous at several intervals. All these aspects increase the aspects of a drama (cf. Tan, 1993: 26-49)[1846] and lead the reader forward for the ant events.[1847] The dialogue, thus, functions and progresses as one between Jesus the protago his Jewish counterparts and their diverse worldviews (cf. Thompson, 1988: 19-2 antithetical tone and language of the dialogue invite the attention of the reader to take si the protagonist of the story (Lategan, 2009: 457-84; Traugott and Pratt, 1980: 1-19).

Jesus' representation from the 'heavenly' Father and his dialogue with the 'earthly' peo dramatic features to the slot. Smalley (1978: 192-93) says that, "This Johannine amb accounts for all the 'ups and downs' and 'comings and goings' in the gospel. John has two in mind at once. The Son of man has descended from heaven and will ascend into heav following things are decisive in order to understand the dramatic function of the dialogue: narrator intends to present Jesus as one 'from above' over against his interlocutors who a below';[1848] *second*, Jesus' role is presented as one from the Father over against Moses giver and teacher of Israel (cf. Moo, 1984: 3-49);[1849] *third*, the *question-and-answer* meth of this dialogue section reveals Jesus' interactive stature and availability for people concerning his person and work;[1850] and *fourth*, the plot of the narrative is structured, f division within the Jewish community about Jesus (vv. 10-13), then, a stratificatio

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[1841] Also see the appearance of the term 'circumcision' in vv. 22 and 23.

[1842] The secrecy motif at the beginning of the narrative, initiative for 'killing Jesus', and the arrest atte temple police complement suspense to the dialogic development. The theme of continuous attempts to kill through chaps. 7 and 8 (7:1, 11, 19-20, 25, 44; 8:37, 40, 59; also attempts to arrest Jesus, 7:30, 32, 44-45; 1993: 287; Neyrey, 2009: 207-8; Van der Watt, 2007: 15; Asiedu-Peprah, 2001: 45).

[1843] Smith (1999: 173) is of the opinion that, "Who then tried to arrest Jesus (v. 30) is not entirely clear. App the whole crowd, for many of them believed in him (v. 31). Quite possibly this statement simply points al next attempt to arrest Jesus (vv. 32-52). That the effort failed reflects the fact that Jesus' hour has not con 12:23)". Cf. Schnackenburg, 1980: 2: 148; Ridderbos, 1987/1997: 269; Barrett, 1978: 323.

[1844] See Carson, 1991: 320; Bruce, 1983: 180; Barrett, 1978: 324-5; Lindars, 1972: 295-6.

[1845] Belief/unbelief conflict again comes into play as it is the internal thread of the central narrative.

[1846] Cf. Elam, 1980: 208-10; Hitchcock, 1923/1993: 15-24; Barry, 1970: 10-51.

[1847] The themes of the slot, like the secrecy motif, will of God, human glory versus God's glory, law, cir Sabbath, judge/judgment, Messiah, signs, and dispersion are closely linked to the characters and their movements. Cf. Carson, 1991: 310-20; Barrett, 1978: 317-25; Lindars, 1972: 286-96; Ridderbos, 1987/19 Bruce, 1983: 174-80; Witherington, 1995: 172-3.

[1848] In all the responses of Jesus to the Jews, he speaks about his identity as the one 'from above' contrary t of his interlocutors as they are all 'from below'. His close relationship with the father, his being in the worl sent by the father, and his existence in the world in a temporary period are the key aspects of his discussion.

[1849] Jesus is the one who is sent 'from the world of truth' to the world of untruth. From the overall perspe dialogue, John is trying to present Jesus as the ideal human. Cf. Carson, 1991: 310-20; Ridderbos, 1987/19 Bruce, 1983: 174-80; Lindars, 1972: 286-96; Barrett, 1978: 317-25.

[1850] Cf. Lindars, 1972: 286-96; Barrett, 1978: 317-25; Ridderbos, 1987/1997: 261-71; Carson, 1991: 310-20

believing from the unbelieving[1851] by way of dialogic interactions (vv. 14-34), and, then, by a community dialogue (vv. 35-36).[1852] All these aspects reveal the unique role of Jesus as the protagonist within the episode. Moreover, all these aspects engage the reader in relation to the characters and the narrator of the story.[1853] The reader is expected to fill up the 'gaps' through her/his active involvement with the text (cf. Davies, 1992: 27-31).[1854]

The narrator of the dialogue employs some of the important hermeneutical principles in order to present Jesus and his dialogues with a professional touch. He uses the professionalism[1855] of an author in order to narrate the person, work, movements, point of view and dialogues of Jesus effectively and contextually (cf. Ensor, 2006: 14-33). The narrator employs hermeneutical principles like *corporate personality* or *representation*,[1856] *typology*,[1857] *eschatological fulfillment*[1858] and *Messianic presence*[1859] in order to present the story persuasively before the

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[1851] Jesus' dialogues with people mostly take place by keeping one agenda in mind, distinguish between the believing and the unbelieving.

[1852] In his response sections in vv. 16-19 and vv. 21-24 he raises some questions back to the Jews—mentions of Moses, circumcision and Sabbath, and through these he tries to confirm the fact that he is the one really sent by God. Smalley (1978: 192) says that, "John's deliberate ambivalence that we are never quite sure at any one moment on which level he is to be understood—the earthly or the heavenly, in time or in eternity . . . . He is aware of history; but he is also aware of the supra-historical to which history itself points".

[1853] Cf. Lategan, 2009: 457-84; Reinhartz, 2001: 17-31; Powell, 1990: 11-22.

[1854] Lategan (2009: 478) is of the view that, "The text contains 'gaps' of different kinds that anticipate the involvement of the reader in various degrees. In most cases, this participation is assumed without further comment". In John 7:14-36, the narrator of the story and the interlocutors (especially, Jesus) implicitly (also explicitly) persuade the reader to be on the side of Jesus and believing. Thus an interactive reading will fill the gaps at several intervals.

[1855] Here *professionalism* means that the high standard one expects from a person who is well-trained in a particular job. Here we consider John as an expert in hermeneutical/interpretative developments.

[1856] It describes reciprocal relationship between the individual and the community, primarily existed in the 'Semitic mind'. It portrays individual behavior and its corporate effects and vice versa. The Christological titles, 'Son of Man' and 'Son of God' were representative titles used for the Israelites in the OT. Moses is pictured as a corporate personality or representation of the mainstream Judaism. In this case, the wider community is known on the basis of the influential or representative figures/groups and their ideologies. See vv. 19-24; cf. Snodgrass, 1991: 461; Hays and Green, 1995: 42.

[1857] A method of interpretation with set rules in particular but a way of thinking. It argues for OT texts as 'prefiguration' of what God would do in the NT, especially through the work of Jesus and the church. Glasson (1963: 48) says that, "In approaching John 7 we must remember that in the Old Testament and in later writings, the manna and the water from the rock are often linked together". He (1963: 48; cf. Lev 23:42) says further, "John 6 presents Christ as the bread corresponding to the manna. It is therefore not surprising to find in chapter 7 the promise of living water, particularly in the context of the Feast of Tabernacles when the wilderness years were commemorated". Cf. Dodd, 1953: 128; Baker, 1976: 137-157.

[1858] The author also endeavours to see the meaning and significance of OT stories in the first century context as an eschatological fulfillment. This assumption has many similarities with the belief of the people of the Qumran community. They viewed themselves as end-time community and developed the exegetical method called *Pesher* to interpret the OT, so the early church believed that they were living in the end time. As devout Jews, the first Christian interpreters regarded Jesus as Israel's realised Messiah and end time has been inaugurated. Cf. Longenecker, 1975: 95.

[1859] The Early Church with most of Judaism assumed that their scripture may have some general references for the nation, prophets, priests or kings, but all of them represent the Christ and his work. The Jewish expectation of an idealised Davidic king can be seen in their scriptures. The early church applied such texts to Jesus because of their convictions about his identity. It was not an attempt to prove Jesus' identity but explain how the Scriptures fit with him. See Snodgrass, 1991: 419.

reader. It also maintains unity of topic circumscribed around the personality of Jesus.[1860] C
(1975: 4) points out that, "For it is beyond question that a degree of unity can be follow
through the Gospel: unity of language, unity of style and indeed unity of theological pu
Through Jesus' dialogues and teachings the narrator portrays him as an evergreen chara
Jesus' self-revelatory aspects are demonstrative of the limitations of his interlocutors (cf.
1993: 91-2).[1862] This factor is actualised through the bewilderments and puzzlements
interlocutors on several occasions. Moreover, ignorance and misunderstanding on the pa
opponents are used as dynamic features in order to foreground the omniscient persor
Jesus.[1863] The performative function of the dialogue is obvious in the narratorial depictio
slot.[1864] All these means help the implied reader to gather further information about the pro
and his interlocutors.[1865] The literary dynamism within the narrative helps the nar
foregrounding the antithetical worldviews of the characters.

9.2.4. Slot Four (7:37-44)[1866]

The fourth slot (7:37-44) begins with a setting description by the narrator (v. 37a):[1867] *first*
last day of the festival, the great day" (Ἐν δὲ τῇ ἐσχάτῃ ἡμέρᾳ τῇ μεγάλῃ τῆς ἑορτῆς, cf.
1980: 33-35);[1868] and *second*, "while Jesus was standing there" (εἱστήκει ὁ Ἰησοῦς).

[1860] Moody Smith (1984: 82) opines that, "The fact that the redaction-critical analysis of the miracle complex
tends to isolate simpler miracle stories of similar type which seem in many cases to have been the ba
development of distinctly Johannine discourses and dialogues".

[1861] Lothe (2000: 6) says that, "The process of writing, of which narration is a trace, carries with it a
narrative devices and combinations, which all contribute to constituting discourse". Cf. Windisch, 19
Fairclough, 1992: 1-11; Lee, 2004: 163-218. Smith (1984: 175) is of the opinion that, "He [John] does not
Jesus, but purports to describe how Jesus acted and talked about himself". Smith (1984: 176; cf. Anderson,
59) further says that, "Jesus is certainly designated a teacher in John, yet his teaching is not, and by its natur
be, understood by its interlocutors. It is teaching which can, however, be understood by the Christian reader"

[1862] Ridderbos (1987/1997: 272) opines that, "What the Evangelist wants to demonstrate is how utterly irre
Jesus' self-revelation as the Christ is with everything the Jews in Jesus' day (and that of his own) could c
where inclined to accept". Cf. Mlakuzhyil, 1987: 203; Barrett, 1978: 317-25; Lindars, 1972: 286-96; Br
174-80; Ridderbos, 1987/1997: 261-71; Carson, 1991: 310-20.

[1863] Both the apologetical and the pedagogical attempts are employed between characters of the stories ar
narrator and the readers. It is a difficult task to sort out the outsiders from the insiders, those with Jesus
against him; but the reader feels that Jesus' dialogues with his interlocutors mark a division within
community. An exhaustive reading of the narrative will enable the reader to interpret the slot with efficacy.

[1864] The *address-message-addressee* balancing is an important aspect in the process of reading the text (c
2009: 457-84; Chatman, 1978: 149-51). Also see Booth, 1961: 149-65; Greimas, 1987: 63-83; cf. Elam, 19
Tolmie, 1999: 21-8; Funk, 1988: 4-18; Green, 2003: 11-65; Moore, 1989: 41-55; Tan, 1993: 26-49; Reinh
17-31; Vanhoozer, 1998: 17-28; Thiselton, 1992: 1-10.

[1865] Cf. Lausberg, 1998: 2-403; Davies, 1992: 25-7; Black, 1996: 220-34; Powell, 1990: 14-5.

[1866] Haenchen (1984: 2: 17) says that, "Verse 37 begins a new subsection, connected to the preceding by
designation. The subsection continues until verse 44". Witherington (1995: 173) calls this section as
"ongoing Temple dialogue".

[1867] Resseguie (2005: 114; cf. Tolmie, 1999: 130-3) says that, "The religious festival interprets the signific
event and the event reinterprets the religious setting".

[1868] Moloney (1998: 252; cf. Beasley-Murray, 1998: 114; Ridderbos, 1987/1997: 272; Carson, 1991: 321
saying that, "The celebratory use of water and light, however, ceased on the seventh day. On the day

narrator gives his reader hints that another dialogue has taken place at the temple premises. Jesus' pronouncement in vv. 37b-38 is addressed as ἔκραξεν λέγων ('cried out', v. 37; cf. 28), i.e., a loud proclamation (cf. Morris, 1995: 373; Dodd, 1960: 348). His utterance in vv. 37b-38 has two parts: *first*, an invitation for those who believe so that they may come to him and drink (Ἐάν τις διψᾷ ἐρχέσθω πρός με καὶ πινέτω. ὁ πιστεύων εἰς ἐμέ, vv. 37b-38a; cf. Haenchen, 1984: 2: 17; Bennema, 2002: 192-5);[1870] and *second*, a promise-to-fulfillment quotation from the scripture (καθὼς εἶπεν ἡ γραφή, ποταμοὶ ἐκ τῆς κοιλίας αὐτοῦ ῥεύσουσιν ὕδατος ζῶντος, v. 38b; cf. Quast, 1991/1996: 65; Keener, 2003: 1: 722-30).[1871] The greatness of the saying is emphasised and further interpreted by the narrator in v. 39 (cf. Robertson, 1932: 131-2; Talbert, 1992: 145-8; see Table 69).[1872]

John 7:37-44	Overview
v.37: Ἐν δὲ τῇ ἐσχάτῃ ἡμέρᾳ τῇ μεγάλῃ τῆς ἑορτῆς εἱστήκει ὁ Ἰησοῦς καὶ ἔκραξεν λέγων· ἐάν τις διψᾷ ἐρχέσθω πρός με καὶ πινέτω. v.38: ὁ πιστεύων εἰς ἐμέ, καθὼς εἶπεν ἡ γραφή, ποταμοὶ ἐκ τῆς κοιλίας αὐτοῦ ῥεύσουσιν ὕδατος ζῶντος. v.39: τοῦτο δὲ εἶπεν περὶ τοῦ πνεύματος ὃ ἔμελλον λαμβάνειν οἱ πιστεύσαντες εἰς αὐτόν· οὔπω γὰρ ἦν πνεῦμα, ὅτι Ἰησοῦς οὐδέπω ἐδοξάσθη. v.40: Ἐκ τοῦ ὄχλου οὖν ἀκούσαντες τῶν λόγων τούτων ἔλεγον· οὗτός ἐστιν ἀληθῶς ὁ προφήτης· v.41: ἄλλοι ἔλεγον· οὗτός ἐστιν ὁ χριστός, οἱ δὲ ἔλεγον· μὴ γὰρ ἐκ τῆς Γαλιλαίας ὁ χριστὸς ἔρχεται; v.42: οὐχ ἡ γραφὴ εἶπεν ὅτι ἐκ τοῦ σπέρματος Δαυὶδ καὶ ἀπὸ	(1) The dialogue in vv. 37-44 is comprised of four utterance units (vv. 37b-38, 40b, 41a, 41b-42); out of the three utterance units one is of Jesus (vv. 37b-38) and three are of the Jews (vv. 40b, 41a, 41b-42); (2) While Jesus' declaration in vv. 37b-38 is reported as the first utterance of the sub-slot (and also as the central and enigmatic utterance), Jews' three utterances (vv. 40b, 41a, 41b-42) are reported as part of a community dialogue;

symbols had been eliminated from the ceremony Jesus stood up (εἱστήκει) and proclaimed (ἔκραξεν) in the Temple that he is the provider of water (vv. 37-38) and light of the world (8:12; cf. 9:5)". Schnackenburg (1980: 2: 152) says that, "The 'last' day of the feast of Tabernacles could mean either the seventh day or the eighth, that of the 'solemn assembly'. Though in rabbinic sources the expression is regularly used for the eighth day, in the present case it can only mean the last day of the festal week, i.e., the seventh day".

[1869] Keener (2003: 721; cf. Talbert, 1992: 145; Ridderbos, 1987/1997: 272-3) views a common structure in 7:10-36 and 7:37-52: "Jesus teaches in the temple at the feast (7:14-24; 7:37-39); people speculate about his identity (7:25-29, 31; 7:40-43); the attempt to arrest him fails (7:30, 32-36; 7:44-52)". But Morris (1995: 373) opines that, "Until now nothing has been recorded of his teaching at this feast, for all his words in this chapter hitherto have been replies to the accusations of his foes. But now, at the culmination of the greatest feast of the Jewish year, he unfolds its significance in terms of the life he came to bring". Schnackenburg (1980: 2: 152) opines that, "Jesus stands there—probably at the time when the water is drawn and the procession round the alter is taking place".

[1870] About the sequence of the content Keener (2003: 722; cf. Ridderbos, 1987/1997: 272-4; Asiedu-Peprah, 2001: 45) says that, "Jesus has already addressed those who thirst (6:35), invited them to 'come' to him and 'believe' in him (6:35), and spoken of drinking from his gift of living water (4:14)".

[1871] There is a question about the source of the quote mentioned in v. 38. Pryor (1992: 40; cf. Schnackenburg, 1980: 2: 155-6) says that, "The Festival of Tabernacles remembers the time of Israel's wilderness wanderings, so we may consider it certain that John has the rock tradition of Exo 17 and Num 20 in mind in 7:37-39". He (1992: 40) talks about the inter-textual nature of the text in the following lines, "As the Israelites were fed with the manna and drank the water from the rock which Moses struck, so Christ is the true Bread and is the giver/source of the water of life. These two traditions were often mentioned together in both Jewish and Christian writings". Also see Brant, 2004: 211; Carson, 1991: 322-3; cf. Isa 55:1.

[1872] Witherington (1995: 173; cf. Mlakuzhyil, 1987: 203-4) is of the opinion that, ". . . the ongoing Temple dialogue (7:37-52; 8:12-59) may emphasise how Jesus is the fulfillment of what the festival celebrated, the giving of water (rain) on the last day of the feast, and the celebration of lights on the first day of the feast".

Βηθλέεμ τῆς κώμης ὅπου ἦν Δαυὶδ ἔρχεται ὁ χριστός; v.43: σχίσμα οὖν ἐγένετο ἐν τῷ ὄχλῳ δι' αὐτόν· v.44: τινὲς δὲ ἤθελον ἐξ αὐτῶν πιάσαι αὐτόν, ἀλλ' οὐδεὶς ἐπέβαλεν ἐπ' αὐτὸν τὰς χεῖρας.	(3) The narratives of the episode are *narrative* (vv. 37a, 39, 43-44) and *fo* *narrative* (vv. 37a, 40a, 41a, 41b).

Table 69: The dialogue of 7:37-44 within the narratorial framework

The narrator of the slot describes Jesus' utterance in the following way: *first*, "Jesus said th the Spirit which believers in him were to receive" (τοῦτο δὲ εἶπεν περὶ τοῦ πνεύματος ὃ λαμβάνειν οἱ πιστεύσαντες εἰς αὐτόν·,v. 39a); and *second*, Jesus' glorification and the ou of the Holy Spirit (οὔπω γὰρ ἦν πνεῦμα, ὅτι Ἰησοῦς οὐδέπω ἐδοξάσθη, v. 39b; cf. Keener, 722-30; Talbert, 1992: 144).[1873] The single but the most important pronouncement of Jesu slot is wrapped up in narratives (cf. Strachan, 1941: 200-3; Daise, 2003: 687-699). Thou does not refer directly about the Holy Spirit (but only uses metaphorical expressions), the makes it explicit to the reader by the expressions πνεῦμα and οἱ πιστεύσαντες (cf. 39a and Quast, 1991/1996: 64-6; Cory, 1997: 95-116).

The great saying of Jesus (vv. 37b-38) paves way for the successive dialogue (i.e., vv. 40b also vv. 45-52; cf. Bennema, 2002: 192-5; Dodd, 1960: 348). The dialogue in vv. 40b-4 after the crowd 'hear the words of Jesus' (ἀκούσαντες τῶν λόγων τούτων, v. 40a; cf. vv. Painter, 1993: 296). The narrator describes the tri-tier dialogue as follows: *first*, some in th said: "This is really the prophet" (Οὗτός ἐστιν ἀληθῶς ὁ προφήτης, v. 40b); *second*, oth "This is the Messiah" (Οὗτός ἐστιν ὁ Χριστός, v. 41a); and some others: *third*, rai questions (vv. 41b-42; cf. Haenchen, 1984: 2: 18; see Table 69).[1874] The two questions rais 41b-42 are: *first*, "surely the Messiah does not come from Galilee, does he?" (Μὴ γὰρ Γαλιλαίας ὁ Χριστὸς ἔρχεται;, v. 41b); and *second*, "has not the scripture said that the M descended from David and comes from Bethlehem, the village where David lived?" (οὐχ εἶπεν ὅτι ἐκ τοῦ σπέρματος Δαυὶδ καὶ ἀπὸ Βηθλέεμ τῆς κώμης ὅπου ἦν Δαυὶδ ἔρ Χριστός;, v. 42, cf. Brant, 2004: 46; Duke, 1985: 66-7).[1875] Moloney (1998: 254) comm "The messianic background to the celebration of Tabernacles has been strongly prese attempts of the Jerusalemites and the people to locate Jesus within their messianic catego

[1873] Haenchen (1984: 2: 18) quotes Bultmann (1971: 303) saying that, "Only v. 39b could possibly be a gloss, although the view that the community will not receive the Spirit until after Jesus' δοξάσθῆναι ['glorif also the view of the Farewell discourses (cf. especially 14:26; 16:7)". Cf. Ridderbos, 1987/19 Schnackenburg, 1980: 2: 156-7; Lindars, 1972: 301-2.

[1874] Ridderbos (1987/1997: 277) mentions that, "Some have regarded this whole discussion as representing the disputes about the person of Jesus in the 'Johannine community'". But he (1987/1997: 277; cf. Wi 1995: 174) says that, "It is doubtful, however, whether such a reconstruction of later disputes can be right from the words of this text".

[1875] Keener (2003: 1: 730-1; cf. Duke, 1985: 24) says that, "In contrast to Jesus' hearers in the story informed reader probably knows that Jesus did after all come from Bethlehem (7:42), casting the hearers' in an ironic light. Many ironies in Greek tragedies did not need to be spelled out because the story was a known to the audience". Cf. Ridderbos, 1987/1997: 277; Witherington, 1995: 174; Carson, 1991: 329-30.

[1876] Moloney (1998: 254) categorises as follows: The Messianic background to the celebration of Tabernacl strongly present in the attempts of the Jerusalemites and the people to locate Jesus within their messianic *first*, the hidden Messiah (the Jerusalemites: vv. 26-27); *second*, the miracle-working Messiah (many of th 31); *third*, the Messiah who provides living water (some of the people: vv. 37-41a); and *fourth*, the Davic (some of the people: vv. 41b-42).

As Moloney says, the narrator of the story attempts to portray Jesus in Messianic terms throughout the episode. In vv. 43-44, the narrator describes the aftermath of Jesus' utterance (vv. 37b-38) and the little dialogue among the crowd (vv. 40-42) as follows: *first*, there was a 'division' (σχίσμα) among the crowd concerning Jesus (v. 43; cf. Bruce, 1983: 184; Morris, 1995: 380-1);[1877] *second*, some wanted to arrest (πιάσαι) him (v. 44a); and *third*, no one laid hands on him (ἀλλ' οὐδεὶς ἐπέβαλεν ἐπ' αὐτὸν τὰς χεῖρας, v. 44b; see Table 69).[1878] Thus the content of the dialogue is outlined as the revelation of Jesus' prophetic role as the Messiah and its effect upon his interlocutors.

The plot structure of John 7:37-44 works as follows: *first*, Jesus' 'great saying' (vv. 37b-38) is introduced as a *prolegomena* in order to put a basis for the succeeding dialogue (cf. Dodd, 1960: 348; Neyrey, 2009: 208-9); and *second*, Jesus' 'messiahship' is discussed at the community level (vv. 40-42; cf. Bennema, 2002: 192-5; Moore, 1989: 25-40).[1879] Morris (1995: 371-2) comments that, "Tabernacles was a festival rich in symbolism and popular appeal, and the symbolism forms the background to our Lord's saying". As Morris says, the presence of Jesus in the temple during the feast of Tabernacles and his utterance about the "rivers of living water" bring to light the symbolic value of the slot.[1880] Jesus' utterance in vv. 37b-38 is *enigmatic*, *metaphorical* (cf. Joubert, 2007: 94-5),[1881] *symbolic*[1882] and *intertextual* (v. 38b). The dialogue of Jesus' interlocutors uses *assertive* and *messianic statements*, *rhetorical questions*, *historical verisimilitudes*,[1883] *traditional belief affirmations*, *misunderstanding statements*,[1884] and *forensic tones* (vv. 40-42; cf.

[1877] Here 'division' is the aftermath of conflict. Perrine (1974: 44; cf. Powell, 1990: 42; Mlakuzhyil, 1987: 203) defines conflict broadly as "a clash of actions, ideas, desires, or wills". Powell (1990: 42; cf. Resseguie, 2001: 15) says that, "Such oppositions seem to be integral to narrative, for it is difficult to imagine a story that does not contain some elements of conflict".

[1878] The 'great saying' section leads to a community dialogue about Jesus. The three usages of ἔλεγον (v. 40, one time; v. 41, two times) direct the reader's attention toward the three groups of people and their interactions among themselves. The σχίσμα (division) among the people on account of Jesus and some groups' attempt of πιάσαι (arrest) ended up in futility. See, 2:21-22 for a similar note explaining the impressive saying of 2:19 (cf. 7:39). Painter (1993: 296-97; cf. Witherington, 1995: 174) states that, "The divided crowd is again in view in 7:40-44. What divided them was the words of Jesus, this time the impressive saying made on the last, the great day of the feast, 7:37-38. So impressive was this saying that it warrants an explanatory note by the narrator".

[1879] Haenchen (1984: 2: 18) says that, "These verses depict the recognition that follows Jesus' speech: he is regarded as the prophet or even as the Christ. But that provokes another objection: the Christ does not come from Galilee". Cf. Painter, 1993: 296-7; Carson, 1991: 321; Stibbe, 1994: 32-53; Morris, 1995: 373-7; Beasley-Murray, 1987: 113.

[1880] For more details about the importance of characters and their symbolic value in a narrative, refer to Culpepper, 1983: 41, 148; Van der Watt, 2010: 156.

[1881] Carson (1991: 321) says, "The proclamation of Jesus recorded in these verses, with its dependence on a water metaphor, is entirely appropriate to its setting in the Feast of Tabernacles with its well-known water-pouring rite".

[1882] Carson (1991: 328; cf. Lindars, 1972: 298; Ridderbos, 1987/1997: 272) states that, "Water sometimes served as a symbol for the Holy Spirit, and, in at least one Jewish interpretation, the ceremony in question was called the 'water-*drawing*' ceremony because 'from there they *draw* the inspiration of the Holy Spirit, as it is written, With joy you *will draw* water from the wells of salvation [Isa 12:3; cf. *j. Sukkah* 5:1; *Ruth Rabbah* 4:8]'".

[1883] Baldick (1990: 236) defines *verisimilitude* as "the semblance of truth or reality in literary works; or the literary principle that requires a consistent illusion of truth to life . . . . As a critical principle, it originates in Aristotle's concept of mimesis or imitation of nature. It was invoked by French critics (as *vraisemblance*) to enforce the dramatic unities in the 17th and 18th centuries, on the grounds that changes of scene or time would break the illusion of truth to life for the audience". Jesus' interpretation of the scripture in v. 38b is "the illusion of truth to life for the audience". Cf. Ridderbos, 1987/1997: 272-8; Schnackenburg, 1980: 2: 152-9; Mlakuzhyil, 1987: 203-4.

[1884] Cf. Carson, 1991: 330; Beasley-Murray, 1987: 117-9; Blomberg, 2001: 138.

Lincoln, 1994: 3-30; Loader, 1997: 467-9; see Table 70).[1885] While Jesus' *en pronouncement*[1886] takes place at the *front of stage* (cf. vv. 37b-38), the *community dialog* place at the *rear of stage* (cf. vv. 40b-42).[1887] John connects the enigmatic pronouncement succeeding community dialogue by way of an *implicit commentary* in v. 39.[1888]

Utterance	Form	Content
Jesus	Enigmatic pronouncement, invitation, metaphor, symbolic, intertextuality (Isa 12:3; 43:20; 44:3; 55:1)	Let anyone who is thirsty come to Jesus, and one who believes in him drink. As the scriptu said, 'Out of the believer's heart shall flow ri living water'
Some in the crowd	Assertive statement	Jesus is really the prophet
Others	Assertive statement, Messianic statement	Jesus is the Messiah
Some	Rhetorical questions, misunderstanding statement, irony, Messianic statement, traditional belief, intertextuality (2 Sam 7:12; Psalm. 132:11; Jer 23:5; Mic 5:2; cf. Luke 2:4)	Surely the Messiah does not come from Gali Messiah is descended from David and comes Bethlehem, the village where David lived

Table 70: 'Form' and 'Content' of utterance units in John 7:37-44

The devices like *inter-textuality* (vv. 38, 42),[1889] *misunderstanding* (vv. 40-42) and *irony* (Keener, 2003: 1: 730-1)[1890] work efficaciously within the slot (cf. Ensor, 2006: 16-33). Th elements like *text to interpretation* (v. 38b; cf. v. 42), *speech to writing* (vv. 37b-38; also 42) and *metaphorical to literal language* (vv. 37b-39; cf. Joubert, 2007: 94-5; Chatma 142-3) are important features of the prolegomena (vv. 37-39; cf. Robertson, 1932: 130-

[1885] Neyrey (2007: 148-49) says that, "The forensic process continues with people judging 'these words' o we saw earlier in 7:10-13, once more we find a 'schism', a divided judgment. First we find positive ackno that Jesus is 'the prophet' and 'the Messiah'. Then we find negative testimony: 'The Messiah does not c Galilee'".

[1886] Morris (1995: 378) considers it as a *cryptic utterance*. Ridderbos (1987/1997: 272) considers it as a *pronouncement*.

[1887] The narrator places Jesus the protagonist at the *front-of-stage* almost all the time. But a dialogue interlocutors, i.e., in his absence, has to be considered as a *rear-of-stage* development.

[1888] The pericope at vv. 37-44 sustains some of the major literary elements like a *metaphorical pronounc* 37b-38), *narratorial asides* (vv. 37a, 39, 40a, 43-44), and a *dialogue at the community level* (vv. 40 narrative style is vivid and concrete and yet the evangelist is capable of providing a *summary rep commentary*. Neyrey (2007: 148) opines that, "The aside in 7:39 reminds us of how cryptic Jesus' remark w at the time could possibly understand it because it refers to a distant phenomenon".

[1889] Quast (1991/1996: 65) states that, "It is not clear which Scripture is being 'quoted' since there is no Old passage that exactly corresponds to the reference in John 7:38. A number have been suggested, the most among them being Psalm 78:15-16; 105:40-41; Prov 18:4; Zech 14:8; Eze 47:1-11; and Isa 58:11. Of these, is perhaps the closest parallel". Cf. Beasley-Murray, 1987: 113-7; Morris, 1995: 373-80; Bruce, 1983: 181 1991: 322, 327-8; Lindars, 1972: 298.

[1890] The narrative section ends with a *contrast between wish and act* (v. 44). Cf. Bruce, 1983: 184; Duke, Meeks, 1967: 37; Carson, 1991: 329-30. Duke (1985: 113; cf. 66) says that, "He who called the thirsty to water (7:37-38) will for their sake embrace thirst. He who inaugurated his work with the excellent new must in the hour when that work is 'finished' receive the bitter wine of death".

2003: 687-99).[1891] Jesus' statement is a paradigm and an invitation toward faith (v. 38; cf. Strachan, 1941: 201-3; Bultmann, 1971: 302-6).[1892] The narrator of the slot interprets his metaphorical expressions like thirst, drink, streams of living water, and flow in the light of the outpouring of the Holy Spirit (v. 39; cf. Haenchen, 1984: 2: 17-8).[1893] Three different perspectives about the identity of Jesus are discussed at the community level (see vv. 40b, 41a, 41b-42). The titles ὁ προφήτης (one time; v. 40) and ὁ Χριστὸς (three times; vv. 41a, 41b, 42) show the messianic nature of the community dialogue (cf. Robertson, 1932: 132-3).[1894] The flow of thought from Jesus' utterance to the dialogue among his interlocutors has the character of a 'little drama' (cf. Hitchcock, 1923/1993: 15-24; Tan, 1993: 26-93). The dramatic picturisation of the division helps the reader to understand the impact of Jesus' words and deeds upon the crowd and the nature of the dialogue developed among them (cf. Elam, 1980: 208-10; Witherington, 1995: 173). As Lane (1974: 26-9) comments that, the use of *simple sentence construction, parataxis,*[1895] *direct speech* and the *historical present*[1896] serve to make Jesus one of the contemporaries of those who hear or read the account. By taking all the above elements into consideration, one can say that the overarching trend of the dialogue at vv. 37-44 is the sequence of Jesus' *messianic revelation* and the subsequent *community dialogue* among his interlocutors (cf. Bultmann, 1971: 302; Mlakuzhyil, 1987: 203).[1897] That means, the slot as a whole has the form of *an enigmatic pronouncement turned to a community dialogue* (cf. Strachan, 1941: 200-3; Bultmann, 1971: 302-6).[1898]

The development of the slot from an enigmatic pronouncement to a community dialogue (vv. 37-44) functions with both *analeptic* and *proleptic* tendencies (cf. Genette, 1980: 48-79; Powell,

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[1891] In vv. 37-38, the texts of the Old Testament are christologically interpreted, Jesus' utterance is transferred from the oral to the written, and his metaphorical expression is literally brought to the notice of the reader by the narrator.

[1892] The usage of the expression ὁ πιστεύων reveals the importance of faith in Jesus.

[1893] John's presentation of Jesus' teaching through short wisdom sayings (*aphorisms*, 7:37-38; cf. 2:19; 4:37; 12:24-26; 13:16; 18:36-37) is a commendable feature (cf. Bennema, 1995: 119). Baldick (1990: 13; cf. Carey and Snodgrass, 1999: 15-6) defines 'aphorism' as "a statement of some general principle, expressed memorably by condensing much wisdom into few words".

[1894] Keener (2003: 1: 731) says that, ". . . John nowhere mentions Jesus' birth in Bethlehem explicitly, because for him the crucial theological issue is not where Jesus was born, but where he was ultimately *from*: from above, from heaven, from God".

[1895] As a literary technique it is derived from Greek for 'act of placing side by side'. It is juxtaposition of syntactic units without a clear connection. In John, it is used as a stylistic feature by the author of the gospel.

[1896] In linguistics and rhetoric, the historical present (sometimes 'dramatic present') refers to the employment of the present tense when narrating past events. Besides its use in writing about history, especially in historical chronicles (listing a series of events), it is used in fiction, for 'hot news' (as in headlines), and in everyday conversation. In conversation, it is particularly common with 'verbs of connection such as *tell*, *write*, and *say* (and in colloquial use, *go*). Literary critics and grammarians have said that the historical present has the effect of making past events more vivid. See Huddleton and Pullum, 2002; Leech, 1971; Brinton, 221-44.

[1897] Strachan (1941: 203) states that, "The Evangelist here displays a remarkable knowledge of the variety of popular Messianic expectation. There is division of opinion as to the genuineness of Jesus' claims. The majority opinion is in His favour, and the authorities dare not arrest Him".

[1898] Beasley-Murray (1987: 113-23) divides John 7:37-52 into three component parts: *first*, Jesus the source of living water (7:37-39); *second*, Division among the people (7:40-44); and *third*, Division among the authorities (7:45-52). Beasley-Murray treats the section 7:37-52 as a single narrative unit. But a careful analysis of the section makes us to divide it into two: vv. 37-44 and vv. 45-52. In vv. 37-44, Jesus' 'great saying' and the dialogue of the crowd are happening at the same setting. Jesus' utterance in vv. 37b-38 is connected with the narrative note "when they heard these words" in v. 40a. Contrary to that, the narrative setting of vv. 45-52 is different as the narrator indicates "then the temple police went back to the chief priests and Pharisees" (v. 45a).

1990: 37).[1899] The usage of the expression 'living water' is synonymous to the usage Samaritan dialogue (cf. 4:13-14).[1900] Morris (1995: 373; cf. Joubert, 2007: 94-5) commen the backward looking tendency of the utterance in the following way: "In chapt. 4 we h references to the living water, but here only is the explanation given in terms of th Spirit".[1901] But, both the passages (in chaps. 4 and 7) lead the reader forward (cf. Stibb 170-93; Motyer, 2006: 194-209).[1902] The narrator of the slot views the characters in the fo way: *first*, Jesus is the fulfiller of the scripture (v. 38b), one who is yet to be glorified (v. 3 the provider of living water (v. 38);[1903] and *second*, the crowd is a divided (at least three community on account of the identity of Jesus (vv. 40-42; cf. Van der Watt, 2010: 156; W 1993: 25-64).[1904] Jesus is pictured as a prophet (v. 40b), Messiah (vv. 41-42), one about w crowd is divided (vv. 40-43), one whom a group of the crowd attempt to arrest (v. 44), who has spoken eloquently (vv. 37b-38; cf. Quast, 1991/1996: 64-6).[1905] Jesus' characte his messianic nature,[1906] his cultic/religious focus, altruistic behaviour, his demand of belief,[1907] and his nearness in presence as a confident proclaimer (cf. Tolmie, 1999: Through this portrait, the narrator encourages the reader to take a 'positive choice' with r her/his decision to follow Jesus (cf. Van der Watt, 2010: 157).

The identity of Jesus is revealed explicitly through three means: *first*, his own proclama 37b-38; cf. Dodd, 1960: 348; Mlakuzhyil, 1987: 203); *second*, his interlocutors' dialogu themselves (vv. 40b-42); and *third*, by narratorial asides (vv. 37a, 39, 43; cf. Windisch, 1

[1899] Also refer to Chatman, 1978: 64.

[1900] Bruce (1983: 182) says that, "In the upper-room discourses Jesus emphasises that the Paraclete cannot c disciples until he himself takes his departure: 'If I go', he says, 'I will send him to you' (John 16:7). fulfillment of this promise is recorded in John 20:22".

[1901] Beasley-Murray (1987: 113) remarks that, "The saying of vv. 37-38 is an outstanding example of a ch of the Fourth Gospel, in that a saying or episode embodies memory of the great deeds of God in the anticipation of the saving acts of God in the future . . . John 6:35, 'I am the Bread of life . . .' forms a clos Keener (2003: 721-22) examines the sequence of narrated events and dialogues and states, "Each sect suspense to its climax, reveals deep divisions within Judaism concerning Jesus' identity; and demonstr sovereign plan in withholding Jesus' 'hour' for its appropriate time".

[1902] Here, the narratorial comment in v. 39 has the amplificatory function as it elicits the attention of the read

[1903] Culpepper (1983: 93; cf. 7:20; cf. 8:48, 49, 52; 10:20-21) indicates that, "The crowd charges that J demon because he thinks they seek to kill him. They think Jesus cannot be the Messiah because they know from, because the Messiah will come from Bethlehem, because no prophet has come from Galilee". Culpep 93) further opines that, "For the discerning reader these charges expose the ignorance and misunderstanding opponents".

[1904] In vv. 10-13 the 'dialogue-turned-division' occurred while the crowd discussed about Jesus in his abse vv. 40-44 another 'dialogue-turned-division' is introduced soon after the 'enigmatic pronouncement concerning the Holy Spirit. The dialogue among the Jews concerning the identity of Jesus resulted in a divis

[1905] Stibbe (1993: 92) is of the opinion that, ". . . throughout chap. 7, Jesus is elusive in relation to his past present language and movements, and to his future destiny in glory (7:39)". Cf. Morris, 1995: 371-81; M 1928: 206-8; Bruce, 1983: 181-4; Westcott, 1958: 123-4; Sanders and Mastin, 1968: 212-6; Blomberg, 2(Hoskyns, 1947: 320-5; Lindars, 1972: 297-303.

[1906] While some accepted Jesus as the Messiah, others denied it due to the reason that he came from (Lindars, 1972: 303; Bruce, 1983: 181-4; Painter, 1993: 296-7; Beasley-Murray, 1987: 117-8.

[1907] Stibbe (1993: 96) observes that, "In John 7, many of the characteristic Johannine themes are present: 1 31, 48), sending (vv. 16, 18, 28, 29, 32, 33), truth (vv. 18, 28), signs (vv. 3, 21, 31), Moses (vv. 19, 22), jud 24, 51), knowledge (vv. 28-29, 49), coming to Jesus (v. 37), water (v. 38), the Spirit (v. 39), glorification (Schnackenburg, 1980: 2: 152-3; Morris, 1995: 376; Ridderbos, 1987/1997: 273; Witherington, 1995: 174-5 1947: 320-5; Sanders and Mastin, 1968: 212-6; Blomberg, 2001: 136-8; MacGregor, 1928: 206-8; West 123-4; Lindars, 1972: 297-303; Morris, 1995: 371-81.

64). In the community dialogue (vv. 40b-42), while the first two categories of people accept Jesus either as 'the prophet' or as 'the Messiah', the third category of people shows signs of misunderstanding and unbelief and they reject his Messiahship (cf. Strachan, 1941: 203; Robertson, 1932: 132-3). Thus a belief-unbelief conflict is placed as the root cause of the dialogue (cf. Painter, 1989: 36). The theme of water continues to hold the narratives together (vv. 37b-38; cf. 1:33; 2:7-8; 3:5; 4:13-15; 5:7; see Daise, 2003: 687-99). Brown (1966: 329; cf. Neyrey, 2007: 150) opines that, "Jesus' claim to give living water makes some among the crowd think of him as the Prophet-like-Moses. This is quite intelligible if the Scripture reference for v. 39 is the scene where Moses struck the rock".[1908] The narrator's expressions in v. 39, i.e., οὔπω γὰρ (for not yet) and οὐδέπω (not yet), invite the reader toward the succeeding episodes (cf. Robertson, 1932: 131-2; Funk, 1988: 4-5). Moreover, the usage ἐδοξάσθη (v. 39; along with ἐφανέρωσεν τὴν δόξαν αὐτοῦ at 2:11) anticipates a complete glorification and outpouring of the Holy Spirit (cf. Haenchen, 1984: 2: 17-8; Resseguie, 2005: 253).[1909] Sloyan (1988: 93) comments about Jesus' character as follows: "Recording his appearances in Jerusalem in a festal setting—hence as someone deeply committed to the worship life of Israel—John's Jesus is someone who will be immediately recognised by hearers of the gospel. He speaks and acts identically with the Johannine circle".[1910] Thus the prolegomena-saying and the succeeding community dialogue motivate the reader to look forward with greater expectations (cf. Lategan, 2009: 457-82). The performative function of the language, through charactorial utterances and narratorial devices, to turn the acumen of the reader toward the 'great proclaimer' is rhetorical in its effect within the framework of the slot (cf. Van der Watt, 2010: 156-7; Kennedy, 1984: 3-38).

9.2.5. Slot Five (7:45-52)[1911]

The content and the semantic[1912] development of the fifth slot can be outlined as follows. The reader of the story may not be able to understand the exact setting of this dialogue section due to its complex nature. But the last two slots (vv. 40-44, 45-52) of chapter seven rest upon the enigmatic pronouncement of Jesus in vv. 37-38. When one considers Jesus' utterance as a 'dialogue generating pronouncement',[1913] then the larger setting of the entire section in vv. 40-52 can be the temple at Jerusalem.[1914] The appearance of the temple police (οἱ ὑπηρέται) and their dialogue with the chief priests and Pharisees (τοὺς ἀρχιερεῖς καὶ Φαρισαίους) introduces a new

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[1908] According to Moloney (1998: 253), "Jesus' proclamation points to the future time: 'Out of his heart shall flow (ῥεύσουσιν) rivers of living water' (v. 38b)".

[1909] Moloney (1998: 253) observes that, "The perfection of the messianic promise, the gift of the Spirit, and the glorification of Jesus are linked to Jesus' death . . . . His self-revelation as the perfection of the Mosaic gift of water, however, leads to the confession from some that he is 'the prophet' (v. 40b) and from others that 'this is the Christ' (v. 41)". Cf. Lindars, 1972: 297-303; Morris, 1995: 371-81; Hoskyns, 1947: 320-5; Blomberg, 2001: 136-8; MacGregor, 1928: 206-8; Westcott, 1958: 123-4; Sanders and Mastin, 1968: 212-6.

[1910] Jesus appears first at a Passover in 2:23, then at an unnamed feast (5:1), a Passover (6:4), and the Tabernacles (7:2, 14, 37; cf. Haenchen, 1984: 2: 6-20).

[1911] Haenchen (1984: 2: 18) says that, "The last subsection of chap. 7 begins with verse 45".

[1912] Cf. Chandler, 2002/2007: 189; Greimas, 1987: 63-83; Barwise, 1988: 23-38.

[1913] According to the available evidences, chief priests and Pharisees sent the temple police to arrest Jesus in v. 32. While the temple police say "never has anyone spoken like this" (v. 46), they may be referring to Jesus' persuasive and enigmatic pronouncements at vv. 33-34 and vv. 37b-38.

[1914] It happens, as in the case of slot # 4 (i.e., vv. 37-44), on the last and greatest day of the festival.

setting within the larger setting (v. 45a; cf. Dodd, 1960: 346; Haenchen, 1984: 2: 18).[191
same time, v. 45 brings a connection with v. 32 as temple police are sent to arrest Jesus
and their return and dialogue are recorded in v. 45-49. The interconnection of different slot
the episode and the dialogue sequence are emphasized through these developments of the
The interrogative tendency of the authorities[1916] is once again incorporated by the narrat
45b: "Why did you not arrest him (i.e., Jesus)?" (Διὰ τί οὐκ ἠγάγετε αὐτόν;, cf. Robertso
133; Smith, 1999: 176).[1917] The temple police (οἱ ὑπηρέται) answered their question by w
exclamation, "Never has anyone spoken like this!" (Οὐδέποτε ἐλάλησεν οὕτως ἄνθρωπος, v
Neyrey, 2007: 150; Strachan, 1941: 203).[1918] The utterance of the Pharisees in vv. 47-49
two questions and one contrasting statement in the following sequence: *first question*, "Su
have not been deceived too, have you?" (Μὴ καὶ ὑμεῖς πεπλάνησθε;, v. 47; cf. Robertso
133); *second question*, "Has any one of the authorities or of the Pharisees believed in hi
τις ἐκ τῶν ἀρχόντων ἐπίστευσεν εἰς αὐτὸν ἢ ἐκ τῶν Φαρισαίων;, v. 48; cf. Black, 2
22);[1919] and (3) *contrast*, "But this crowd,[1920] which does not know the law—they are a
(ἀλλὰ ὁ ὄχλος οὗτος ὁ μὴ γινώσκων τὸν νόμον ἐπάρατοί εἰσιν, v. 49; cf. Bultmann, 1971
Talbert, 1992: 151).[1921] The question in v. 48, i.e., "has any one of the authorities o
Pharisees believed in him?", is fundamental in narrating the arrogant nature of the rulers
Pharisees (see Table 71). The narratorial description in v. 50 is a device used to emphasise

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[1915] Wallace (1996: 327) observes that, "ἐκεῖνος is used, most likely, because the officers had been dispatcl
Jesus in v. 32 and were nearer in the writer's mind than was the Sanhedrin. The narrative progresses from th
to Jesus' discourse in the temple (vv. 33-43), to the anticipation of arrest by the officers (v. 44), to the re
officers back to the Sanhedrin (v. 45). ἐκεῖνος is thus used, it seems, because the chief priests and Pharisees a
the scenes' in this discourse".

[1916] This dialogue can be considered as one at the Sanhedrin. According to Twelftree (1992: 728), Sanhe
supreme Jewish religious, political and legal council in Jerusalem in NT times". Bennema (2009: 80) o
"Nicodemus reappears in 7:45-52, where we read about a gathering of the chief priests and the Pharisees—
meeting of the Sanhedrin".

[1917] Robertson (1932: 133) states that the usage of second aorist active indicative of *agō* shows "Indignant
the Sanhedrin (both Sadducees and Pharisees) at the failure of the (*tous*) temple police to arrest Jesus". Strac
203) states that, "The majority opinion is in His favour, and the authorities dare not arrest Him". Cf. Hosk
325; Sanders and Mastin, 1968: 217; Bruce, 1983: 184; Hendriksen, 1961: 2: 28.

[1918] Beasley-Murray (1987: 119; cf. Painter, 1993: 297) opines that, "The officers' reaction to Jesus is a prin
of the impression that Jesus made on people from the commencement of his ministry to its close".

[1919] According to Lightfoot (1956: 185), "In 7: 48 'the rulers' are no doubt the members of the Sanhedrin,
Pharisees', on religious grounds, were held in chief esteem by the people; hence it is implied that although s
multitude, although ignorant of the law, have been led astray and have believed on the Lord". Lindars (
makes note that 'the authorities' are distinguished from 'the Pharisees'.

[1920] These persons correspond to the *'amme ha'arets*, 'people of the land', of rabbinic literature. 'The
express or implied contrast to *talmide hakamim*, 'scholars'; the educated class sets itself over against the m
people'. See Barrett, 1978: 332; cf. Westcott, 1958: 125. Keener (2003: 1: 733) says that, "Rabbinic repc
the social distance that existed between Pharisees and the *Am Ha'arets*, the common people who often ig
legal interpretations". Talbert (1992: 151) says that, "This attitude toward the unlearned people (i.e.,
instructed by an accredited teacher) is similar to that of Hillel: 'An uneducated man dreads not to sin, a
ha'arets [person of the land/one who does not know the Law] cannot be saintly (m. Pirke Aboth, 2:6)".

[1921] Neyrey (2007: 150) states that, ". . . in this court certain people with no status or standing are dismi
hand". Smith (1999: 176) says that, "The underlying question is who is able or competent rightly to und
assess Jesus? The authorities assume that they are. It is precisely that assumption that John intends t
question". Cf. Beasley-Murray, 1987: 119; Hoskyns, 1947: 325-6; Painter, 1993: 297; Lindars, 1972: 304.

of emphasis from a dialogue between the authorities and the temple police to a dialogue between the authorities and Nicodemus (cf. Chatman, 1978: 62-72; Genette, 1980: 67-79).[1922]

John 7:45-52	Overview
v.45: Ἦλθον οὖν οἱ ὑπηρέται πρὸς τοὺς ἀρχιερεῖς καὶ Φαρισαίους, καὶ εἶπον αὐτοῖς ἐκεῖνοι· διὰ τί οὐκ ἠγάγετε αὐτόν; v.46: ἀπεκρίθησαν οἱ ὑπηρέται· οὐδέποτε ἐλάλησεν οὕτως ἄνθρωπος. v.47: ἀπεκρίθησαν οὖν αὐτοῖς οἱ Φαρισαῖοι· μὴ καὶ ὑμεῖς πεπλάνησθε; v.48: μή τις ἐκ τῶν ἀρχόντων ἐπίστευσεν εἰς αὐτὸν ἢ ἐκ τῶν Φαρισαίων; v.49: ἀλλὰ ὁ ὄχλος οὗτος ὁ μὴ γινώσκων τὸν νόμον ἐπάρατοί εἰσιν. v.50: λέγει Νικόδημος πρὸς αὐτούς, ὁ ἐλθὼν πρὸς αὐτὸν [τὸ] πρότερον, εἷς ὢν ἐξ αὐτῶν· v.51: μὴ ὁ νόμος ἡμῶν κρίνει τὸν ἄνθρωπον ἐὰν μὴ ἀκούσῃ πρῶτον παρ' αὐτοῦ καὶ γνῷ τί ποιεῖ; v.52: ἀπεκρίθησαν καὶ εἶπαν αὐτῷ· μὴ καὶ σὺ ἐκ τῆς Γαλιλαίας εἶ; ἐραύνησον καὶ ἴδε ὅτι ἐκ τῆς Γαλιλαίας προφήτης οὐκ ἐγείρεται.	(1) The dialogue in vv. 45-52 is comprised of five utterance units (vv. 45b, 46b, 47b-49, 51, 52b); out of the five utterance units three are of the chief priests/Pharisees (vv. 45b, 47b-49, 52b) one is of the temple police (v. 46b) and one is of Nicodemus (v. 51); (2) This slot does not include any utterance units of Jesus; (3) The narratives of the episode are: *pure narrative* (vv. 45a, 50) and *formula narrative* (vv. 45a, 46a, 47a, 50b, 52a).

Table 71: The dialogue of 7:45-52 within the narratorial framework

The narrator introduces yet another time Nicodemus[1923] to the reader by telling that "who had gone to Jesus before, and who was one of them" (v. 50; cf. 3:1-10; see Bultmann, 1971: 311; Smith, 1999: 176-7).[1924] While the Pharisees state that "none of the authorities or of the Pharisees believed in Jesus" (v. 48), Nicodemus, a Pharisee and one among the authorities (v. 50; cf. 3:1), raises a question, "Our law does not judge people without first giving them a hearing to find out what they are doing, does it?" (Μὴ ὁ νόμος ἡμῶν κρίνει τὸν ἄνθρωπον ἐὰν μὴ ἀκούσῃ πρῶτον παρ' αὐτοῦ καὶ γνῷ τί ποιεῖ;, v. 51; cf. Strachan, 1941: 204; Haenchen, 1984: 2: 51-2).[1925] Bennema (2009: 81) is of the opinion that, "The question, 'None of the authorities or Pharisees have believed in him, have they?' (7:48), reveals that the Sanhedrin is unaware that one of them, Nicodemus, 'believes' in, or is sympathetic to Jesus".[1926] Pharisees raise another question toward Nicodemus, and finally reaffirm their messianic belief from tradition: *their question*, "Surely you are not also from Galilee, are you?" (Μὴ καὶ σὺ ἐκ τῆς Γαλιλαίας εἶ;, v. 52a; cf. Bultmann, 1971:

[1922] See more details about the role of narratives in a literary composition: Lee, 2004: 163-218; Lothe, 2000: 3-10.

[1923] Lindars (1972: 304; cf. Bruce, 1983: 185-6; Ridderbos, 1987/1997: 282-5; Stibbe, 1993: 94; Carson, 1991: 332) states that, "He (Nicodemus) has been an open-minded enquirer, and now represents a reasonable, unprejudiced attitude in contrast with the hardening opposition of the rest. His final appearance in 19:39 will show him as virtually a full believer". Bennema (2009: 81) says that, "Nicodemus remains ambiguous. On the one hand, he remains sympathetic to Jesus . . . . On the other hand, he appears unwilling to associate himself openly with Jesus and take the kind of stand that John would recommend".

[1924] Culpepper (1983: 135) states that, "He (Nicodemus) concretises and personalises the division among the Jews which develops throughout chapter 7".

[1925] Beasley-Murray (1987: 120; cf. Lightfoot, 1956: 185; Lindars, 1972: 304) says that, "Nicodemus raises his voice on behalf of Jesus. He points out that the Law does not pass sentence on a man before giving him an opportunity to speak for himself. This was true, despite the primary importance of the testimony of witnesses in law courts (cf. Deut 19:15-19), as Deut 1:16-17 and 17:2-5 show". Pancaro (1975: 138-49; cf. Motyer, 1997: 154-5) argues at length and to little effect against the view that 'hear' in 7:51 indicates a judicial 'hearing'.

[1926] Neyrey (2007: 150) opines that, "Nicodemus, that ambiguous figure who came to Jesus at night (3:1-2), speaks up, which might be considered heroic and so win him a place in the inner circle of disciples. Yet he does not testify on behalf of Jesus but insists on a principle of the law". Also see Blomberg, 2001: 139; Sanders and Mastin, 1968: 217-8; MacGregor, 1928: 209; Carson, 1991: 332.

311-2; Haenchen, 1984: 2: 19); and *their messianic affirmation*, "Search and you will see prophet is to arise from Galilee" (ἐραύνησον καὶ ἴδε ὅτι ἐκ τῆς Γαλιλαίας προφήτ ἐγείρεται, v. 52b; cf. Robertson, 1932: 135; Resseguie, 2005: 250-1).[1927] The above des makes us clear that the dialogue in vv. 45-52 develops through two stages: *first*, authorities and the temple police (vv. 45-49); and *second*, between Nicodemus and the re authorities (vv. 50-52; cf. Culpepper, 1983: 135-6; Bennema, 2009: 80-1; see Table 71). content of the dialogue is a juridical conversation concerning the righteous (Jesus) at the levels of Judaism (cf. Loader, 1997: 469).

The form of the dialogue can be determined in the following way.[1928] Schnackenburg (159) considers the entire slot as an *interruption of the narrative*. He says that, "Interruptio narrative, or insertion of intervening scenes, is a literary device employed elsewhere in th (cf. 4:27-38; 11:6-16; 18:19-24; 19:1-3; 20:3-10)". What Schnackenburg says is right as slot lacks the physical presence of Jesus and it develops at the rear of the stage.[1929] The t of the slot show tenets of *questions* of different types (cf. Haenchen, 1984: 2: 18; Black, 22),[1930] *surprise* (v. 46; cf. Witherington, 1995: 174), *unbelief* (v. 48), *knowing-unknowing* (v. 49; cf. Bultmann, 1971: 310-1), *accusation* (v. 49; cf. Neyrey, 2009: 209), *traditional* 52b; cf. Robertson, 1932: 135), and *messianic emphasis* (v. 52b; see Table 72).[1931] Beasley (1987: 119) considers the statement of the temple police in v. 46 as an *unadorned dictum* narrator's *explanatory note* (v. 50) is helpful in bridging between the two stages of the (i.e., vv. 45-49 and vv. 50-52) within the slot.

Utterance	Form	Content
Chief priests and Pharisees	Question of power	Why the temple police did not arrest Jesus?
Temple Police	Exclamation/surprise	Never has anyone spoke like Jesus spoke
Pharisees	Question of amazement, unbelief statement, knowing-unknowing conflict, accusation	The temple police have not been deceived. N the authorities or Pharisees believed in him. crowd believed in him because they do not k law. They are accursed.

[1927] Robertson (1932: 135) states that, "As a matter of fact Jonah, Hosea, Nahum, possibly also Elijah, Amos were from Galilee. It was simply the rage of the Sanhedrin against Jesus regardless of the facts". Cf 1947: 326; Painter, 1993: 298; Morris, 1995: 384-5; Beasley-Murray, 1987: 121; Carson, 1991: 332-3; West 125; Tenney, 1948: 137.

[1928] Vv. 37-52 has the following development: *first*, the punch line 'pronouncement' section (vv. 37-3 dialogue among the crowd (vv. 40-44); *third*, dialogue of the temple guards with the chief priests and Ph 45-49); and *fourth*, dialogue of Nicodemus with chief priests and Pharisees (vv. 50-52).

[1929] Stibbe (1994: 51) opines that, "The Jews are the front-stage Helpers of the Pharisees/chief priests who i 'plot' behind the scenes (7:45). This, structurally speaking, resembles the counter-plot of John's gospel as a

[1930] *Question of power*, *questions of amazement*, and *juridical question*, vv. 45b, 47, 48, 51, 52a. The dialo in the form of a question raised by the chief priests and Pharisees. The temple police's answer reveals their toward the declarations of Jesus (vv. 33-34, 37b-38). Witherington (1995: 174) states that, "Nicodemus, wl these authorities, objects to arresting Jesus without giving him due process, in the form of a hearing. The amounts to a strong rebuke in the form of the statement that Jesus' Galilean origins rule out his even b prophet". Cf. Ridderbos, 1987/1997: 280-5; Kanagaraj, 2005: 256-7; Tenney, 1948: 136-7; Bennema, Morris, 1995: 384; Lindars, 1972: 304.

[1931] Ridderbos (1987/1997: 281) calls it a *provocative pronouncement*.

[1932] Malina and Rohrbaugh (1998: 155; cf. Robertson, 1932: 133) say that, "Fine speech would be an unlik withholding an arrest in our modern society, but in antiquity great speaking implied something positive a about the character of a person".

Nicodemus	Legal question	Jewish law does not judge people without first giving them a hearing to find out what they are doing
Pharisees	Question of amazement, traditional belief, Messianic statement	Nicodemus is definitely not from Galilee. If he searches he will see that no prophet is to arise from Galilee

Table 72: 'Form' and 'Content' of utterance units in John 7:45-52

Scholars observe the way *forensic overtones* (cf. Neyrey, 2009: 209-10; Motyer, 1997: 153-5),[1933] *ironical elements* (cf. Chatman, 1978: 229; Duke, 1985: 80-1), and *dramatic vignette* (cf. Tan, 1993: 26-47) adorn the dialogue. Stibbe (1993: 91; cf. Lincoln, 1994: 3-30; Loader, 1997: 469) opines that, ". . . the *forensic overtones* of this material mark it out as yet another trial scene (note especially the informal 'trial' in 7:45-52)".[1934] Further, Painter (1993: 297; cf. Resseguie, 2005: 250-1; Keener, 2003: 1: 733) states that, "The *double irony* of the situation is brought out by the role of Nicodemus at this point. His objection shows that in condemning Jesus without a hearing the Pharisees were acting contrary to the Law and in this sense they do not 'know' it because knowing and doing are inseparable".[1935] To add more, Brown (1966: 330; cf. Elam, 1980: 208-10; Brant, 2004: 153, 223) opines that, "In vv. 45-52 John gives us a *dramatic vignette*[1936] of the frustration and helplessness of the Sanhedrin authorities when faced with Jesus. Jesus has won a following among the crowds; the temple police are impressed; and even one of the members of the Sanhedrin raises his voice in Jesus' defense". While Stibbe highlights the major tenet of the dialogue in vv. 45-52, Painter and Brown point out the way literary devices help the narrator to accrete the forensic overtones (cf. Botha, 1991: 71-87; Stibbe, 1994: 73-106). Thus the overarching tenet can be one of a *forensic dialogue at the rear of stage* (cf. Neyrey, 2009: 209-10; Lincoln, 2000: 9-35).[1937] It includes supporting elements like *discussion and debate, elusiveness*

[1933] Neyrey (2009: 209; cf. Loader, 1997: 469) says that, "The forensic character of the whole narrative becomes most apparent in 7:45-52. The *arrest*, which was engineered earlier (7:32), fails when the guards sent to arrest Jesus bear favourable *testimony* on his behalf: 'No man ever spoke like this man!' (7:46). The judges, however, reject their *testimony*, 'Are you led astray, you also?' (7:47). In fact, this only confirms the original *charge* against Jesus, namely, 'He is leading the people astray' (7:12). Here is further proof for the judges that Jesus is a false prophet, a danger to Israel".

[1934] Strachan (1941: 204) opines that, "Nicodemus suggests pointedly that their colleagues are not obeying the spirit of the Law (Deut 1:16) . . . . In spite of the ecclesiastical authorities, Jesus has already made an impression, not only on some of the 'accursed' crowd, but within the Sanhedrin itself".

[1935] Schnackenburg (1980: 2: 161; cf. Carson, 1991: 331; Strachan, 1941: 204; Culpepper, 1983: 135-6; Duke, 1985: 80-1; Powell, 1990: 27-31) observes the *irony* of the Pharisaic statements in vv. 47-49 as follows: ". . . the teachers of the Law, cursing the people who do not know the Law, do not themselves abide by the Law".

[1936] Baldick (1990: 238) defines 'vignette' as follows: "any brief composition or self-contained passage, usually a descriptive prose sketch, essay, or short story. The term also refers to a kind of decorative design sometimes found at the beginning or end of a chapter in a book". In John 7, the scene appears at the end of the chapter with a lot of dramatic features.

[1937] Dodd (1960: 348) is of the opinion that, "Meanwhile the public debate continues, on the front of stage, with no note of lapse of time, until on the final day of the Feast Jesus makes a momentous proclamation. The effect is to divide the crowd acutely. We are then returned to the back stage, where the authorities receive the report of their agents (7:45). Meanwhile (8:12), on the front stage, Jesus is continuing the public debate 'in the Treasury', the attempt to arrest Him having failed (8:20; cf. 7:45-46)".

and revelation,[1938] *belief-unbelief conflict*, *messianic discussion*, and *political/judicial to* Bultmann, 1971: 309-12).[1939]

The function of the dialogue can be discussed in the following way (cf. Tan, 1993: 50- usual, the verbal interaction of the characters within the narrative framework increases and dramatic progression.[1940] The narrator views the characters as follows: *first*, the chie and Pharisees are the authorities vehemently against Jesus (vv. 45b, 47-49, 52); *second*, the police are the officials who never heard anyone speak like Jesus spoke (v. 46); an Nicodemus, one who is in favour of Jesus and who speaks at the official level (v. 51; cf. Bu 1971: 309-12; Culpepper, 1983: 135-6).[1941] In the slot, Jesus is not in direct conversation interlocutors; but his signs and revelatory talks prompt them to have a forensic dialogue ab (cf. Kennedy, 1984: 3-38; Keener, 2003: 1: 731-5). The dialogic as well as the dramatic of the slot develops into conflict and characterisation and that further leads to development (cf. Brant, 2004: 153, 223; Hitchcock, 1923/1993: 15-24). The themes within like persuasiveness of Jesus' speech,[1942] belief and unbelief conflict, knowing and unkno the law, nature of the Messiah, and judge/judgment play vital roles for the forensic pro discussed at different levels (cf. Robertson, 1932: 133-5; Haenchen, 1984: 2: 18-9). overshadowing question of the dialogue is circumscribed around "the identity of Jesus".[1 the community dialogue in vv. 40-42 and the official dialogue in vv. 45-52 end up by sta the prophet/Messiah does not come from Galilee (vv. 41b-42, 52; cf. Neyrey, 2007: 150; 1992: 151). The plot structure of the overall chapter seven manifests the *revelatory* and *n* nature of Jesus' dialogues (until vv. 37b-38) and their effect, firstly, in the community l

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[1938] Stibbe (1993: 92) opines that, ". . . throughout chap. 7, Jesus is elusive in relation to his past origins, l language and movements, and to his future destiny in glory (7:39)".

[1939] Stibbe (1993: 91) is of the view that, "Much of the material in chap. 7 is constructed to suggest the pr trial which has begun in chap. 5. The fact that a death sentence hangs precariously over Jesus' head sho outcome of the argument here is a matter of life and death".

[1940] Beasley-Murray (1987: 121): Two themes dominate chap.7, namely Jesus as the fulfillment of th Tabernacles and the κρίσις precipitated by his mission to Israel. The two themes are bound together, for it i because Jesus proclaims that Israel's faith, embodied in its festivals, finds its fulfillment in him that th compelled to make a *decision* relating to him, and in so doing they *divide* according as they *judge* (all thre are included in the term κρίσις, which denotes *separation*, *decision*, *judgment*).

[1941] Stibbe (1993: 92; cf. Resseguie, 2001: 124-27) states that, "Chapter 7 explores the reactions of var groups to Jesus, and again the important thing to note is the varying faith responses represented by each. groups can be discerned: the brothers of Jesus, the crowds in Jerusalem, the Jews, the chief priests/Pharise Temple guards. The last of these (the Temple guards) are the arrest party in John's narrative".

[1942] Bultmann (1971: 310) says that, "Jesus' words, that is, have such power that his would-be arresters da hold of him". See Schnackenburg, 1980: 159; Carson, 1991: 330-3; Bruce, 1983: 184; Morris, 1995: 382.

[1943] Neyrey (2009: 210) observes the following forensic elements as key factors in chapter 7: first, *arrest* (44, 45-46); second, *charges* (vv. 12, 21-24, 41, 47); third, *judges* (vv. 13, 15, 32, 45-52); fourth, *testimon* 12c, 16-18, 21-24, 27, 40-42, 46); fifth, *cognitio* (vv. 14-15, 28-29, 37-43); sixth, *verdict* (vv. 30, 34); ar (vv. 1, 19, 34).

[1944] Stibbe (1993: 91) states that, "In chap. 7, he [i.e., Jesus] is elusive, first of all, in the *present tense* of h As far as his language is concerned, Jesus' meaning is difficult throughout (see in particular 7:33-36). A movements are concerned, we should note that Jesus is urged by his brothers to go openly to Judea". Cf. 1987/1997: 278-81; Hendriksen, 1961: 2: 28; Schnackenburg, 1980: 159-61; Painter, 1993: 298.

40-44) and, secondly, in the official level (vv. 45-52).[1945] This feature of the chapter is one of the unifying factors that expressively contribute to episodic coherence and progression.

The dialogue of the officials with the temple police and Nicodemus shows the stubborn nature of the authorities toward Jesus.[1946] The secret alliance between the temple police and the authorities is brought to the notice of the reader. The temple police's loyalty toward the authorities is shown; but Jesus' persuasive words and deeds stunned them and kept them from laying their hands on him (cf. Schnackenburg, 1980: 2: 159-62; Kennedy, 1984: 14-6). The difference between 'those who know the law' and 'those who don't know the law' is marked by way of an irony (cf. Neyrey, 2009: 209-12; Resseguie, 2005: 249-51). The crowd, because of their belief in Jesus, are counted as disloyal to the Law of Moses and hence they are treated aloof by the authorities from the mainstream Judaism (cf. Loader, 1997: 469).[1947] Nicodemus' talk at v. 51 reveals the way Jewish rulers go illegally against Jesus (cf. Witherington, 1995: 174; Keener, 2003: 1: 733-4). Stibbe (1993: 94; cf. Bennema, 2009: 80-1; Neyrey, 2009: 209-10) comments that, "the reader is certainly meant to view Nicodemus as 'the best of a bad bunch'. He is the only character (besides Jesus) who elicits any support from the reader".[1948] In the dialogue, while the authorities take control of the talk, the counter-parties are intimidated or silenced by their threatening responses (vv. 47-49, 52; cf. Haenchen, 1984: 2: 18). In both stages of the dialogue (vv. 45-49, 51-52) division is explicit; in the first case between the authorities and the temple police[1949] and in the second case with one of their own colleagues (cf. Robertson, 1932: 133-5). The dialogue shows the way opinion develops both in favour of and against Jesus in several quarters of the Jewish community. It also reveals acceptance of Jesus' messiahship in certain circles and antagonism/rejection/forensic procedures in other circles.[1950] The overarching nature of the forensic language is used at its best in this (informal) dialogue (cf. Traugott and Pratt, 1980: 1-35; Geller, 1982: 3-40).

[1945] Quast (1991/1996: 63) says, "As Jesus is judged, divisions arise between the people and their leaders, among the crowd itself, and even within the ranks of the religious authorities (John 7:12-13, 31-32, 40-49)". See Schnackenburg, 1980: 157-62; Barrett, 1978: 330-3; Lightfoot, 1957: 184-6; Lindars, 1972: 302-5.

[1946] Cf. MacGregor, 1928: 209; Ridderbos, 1987/1997: 279; Sanders and Mastin, 1968: 217; Blomberg, 2001: 138.

[1947] Robertson (1932: 134) says that, "The Pharisees had a scorn for the *amhaaretz* or 'people of the earth' (cf. our 'clod-hoppers') as is seen in rabbinic literature. It was some of the *achlos* (multitude at the feast especially from Galilee) who had shown sympathy with Jesus (7:12, 28 onward)". See Barrett, 1978: 332; Carson, 1991: 331; Hoskyns, 1947: 325-6; Ridderbos, 1987/1997: 297; Beasley-Murray, 1987: 120.

[1948] Also see Bennema, 2009: 80-1; Carson, 1991: 332; Beasley-Murray, 1987: 120; Westcott, 1958: 125; Moore, 1989: 71-107; Funk, 1988: 16-8; Lategan, 2009: 457-84; Powell, 1990: 14-5.

[1949] MacGregor (1928: 209) says that, "There is no real faith on the attendants' part, yet their blind admiration serves as a foil to the stubborn hostility of their masters".

[1950] Cf. Quast, 1991/1996: 63; Witherington, 1995: 174; Painter, 1993: 296-7; Pryor, 1992: 36; Hendriksen, 1961: 2: 28-30; Tenney, 1948: 136-7.

9.2.6. Slot Six (8:12-20)[1951]

The content of the sixth slot can be analysed as follows (cf. Barwise, 1988: 23-38; C 2002/2007: 189). The expression 'again' (Πάλιν) is used to link the previous slot (7:45-5 the latter (8:12-30; cf. Moloney, 1998: 268). While the dialogue of 7:45-52 takes plac absence of Jesus, in 8:12-30 Jesus initiates the dialogue. Thus the presence of Jesus intro new setting for the dialogue in 8:12-30. The sixth slot is comprised of five talk-units (cf. 2009: 228-30).[1952] *First*, Jesus begins the dialogue with a self-revelatory pronouncement, " light of the world" (v. 12a; Ἐγώ εἰμι τὸ φῶς τοῦ κόσμου),[1953] followed by a dualistically supplementary utterance (v. 12b; cf. Bartholomä, 2010: 141; Barrett, 1982: 98-114).[1954] talk unit of Jesus distinguishes between two opposite forms of life or existence, communities of Jesus and his antagonists.[1955] While those who follow Jesus will have 'the life' (τὸ φῶς τῆς ζωῆς), those who do not follow 'walk in darkness' (περιπατήσῃ ἐν τῇ σκ Senior, 1991: 23-4; Koester, 2002: 134).[1956] Glasson (1963: 60; cf. Köstenberger, 200 remarks that, ". . . the saying about light is to be connected with the candlestick ceremon took place at Tabernacles, just as the words about water (7:37-38) are linked with th ceremony".[1957] Glasson's remark informs us that the utterance of Jesus is contextually int and implicative in nature. *Second*, the Pharisees attempt to weigh down the utterance of J consider his testimony as invalid[1958] (ἡ μαρτυρία σου οὐκ ἔστιν ἀληθής, v. 13; cf. Schnac

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[1951] Motyer (1997: 155-6; cf. Smith, 1999: 178-80) says that, "There is no narrative break after 7:52. 'Ag probably refers back to 7:37 onward, and indicates the identity of substance between these two dramatic appr of Tabernacles imagery (water, and now light). The connecting οὖν ('therefore') perhaps points to a connection between 8:12 and 7:52".

[1952] Dodd (1960: 346) says that 8:12-20 is "introduced by an oracular saying of Jesus. Its theme is the nature of the evidence for the claims of Jesus".

[1953] Painter (1993: 298) says that, "Just as Jesus returns to the theme that he seeks not his own but the Fat (see John 5:41-44; 7:17-18; 8:50, 54) so he returns to theme of self-witness (5:31); 8:13-19). John 8 justification for Jesus' self-witness, the charge concerning which arose from his saying: 'I am the light of t John 8:12". Keener (2003: 739) says that, "This discourse opens with a christological affirmation (8:12) t provokes challenge (8:13), leading to ideological conflict and ultimately (8:59) the threat of violence". Schn (1980: 2: 188) divides the discourse into vv. 12-20, 21-29, 30-36, 37-47, and 48-59. Cf. Barrett, 1 Hendriksen, 1961: 2: 41-2; Hoskyns, 1947: 330; Blomberg, 2001: 141; Morris, 1995: 387-9; Köstenberger, 4; Brown, 1966: 343-4; Lenski, 1942: 592-7; Parker, 1959: 210; Irudaya, 2010: 290.

[1954] Strachan (1941: 205; cf. Van der Watt, 2010: 154-5) says that, "The key-word to the section is Light 3:19-21; 9:5; 12:35-46; 1 John 1:5-7; 2:8-10). 'Light' like 'Life' in this gospel always has a moral content".

[1955] Wallace (1996: 468-9; cf. Haenchen, 1984: 2: 26; Robertson, 1932: 141) states that, "Emphatic r indicated by οὐ μὴ plus the *aorist subjunctive* or, less frequently, οὐ μὴ plus the future indicative (e.g 26:35; Mark 13:31; John 4:14; 6:35). This is the strongest way to negate something in Greek". Jesus indication is that those who follow him *will never walk in darkness*.

[1956] Bartholomä (2010: 135; cf. Robertson, 1932: 141; Van der Watt, 2010: 156, 158-9) is of the view th initial statement provokes the Pharisees' question about the validity of his testimony. Jesus answers by poi double authentication of his claims both by himself and by his Father (John 8:12-20)".

[1957] Glasson (1963: 60) also says, "Mention of the treasury (8:20) is another link with the light ritual, since t was adjacent to the women's court, where this ceremony took place".

[1958] Brown (1966: 341) says that, "This is ἀληθινος (which we often translate as 'real') in vv. 13 and question of the testimony being 'verified' (ἀληθής, 'true'), and that word returns in v. 17. John does not a ἀληθής and ἀληθινος distinct".

1980: 2: 192; Stibbe, 1993: 98-103).[1959] *Third*, Jesus' counter-response to the Jews is descriptive (vv. 14-18; cf. Moloney, 2005: 206-8; Keener, 2003: 1: 740-1). He takes up his *knowing* (οἶδα, v. 14a) aspect over against his interlocutors' *unknowing* (οὐκ οἴδατε, v. 14b) as a matter of his genuinety (v. 14; cf. Bartholomä, 2010: 142). He also states the difference between his judgment supported 'from above' versus the Pharisaic judgment supported 'from below' (vv. 15-16; cf. Brant, 2004: 116; Mlakuzhyil, 1987: 204).[1960] Köstenberger (2004: 256; cf. Loader, 1997: 469) says that, ". . . rather than being law-observant, the Pharisees are in fact hostile to the law's true and ultimate point of reference".[1961] By the end of his second talk Jesus states again the interconnection between his testimonies and those of his Father (cf. Stibbe, 2006: 180). *Fourth*, as Moloney (1998: 267) says, "The all-pervading question of Jesus' origins brings the Pharisees back into the dialogue asking a puzzled question: 'Where is your father?'"[1962] *Last*, Jesus further talks about their *unknowing* (v. 19b, Οὔτε ἐμὲ οἴδατε οὔτε τὸν πατέρα μου) and silences them yet another time (cf. Bultmann, 1971: 282-3; Haenchen, 1984: 2: 27).[1963] Jesus' final statement clearly affirms his identity as one with that of his Father (v. 19b; cf. Stibbe, 2006: 180; see Table 73).[1964]

John 8:12-20	**Overview**
v.12: Πάλιν οὖν αὐτοῖς ἐλάλησεν ὁ Ἰησοῦς λέγων· ἐγώ εἰμι τὸ φῶς τοῦ κόσμου· ὁ ἀκολουθῶν ἐμοὶ οὐ μὴ περιπατήσῃ ἐν τῇ σκοτίᾳ, ἀλλ' ἕξει τὸ φῶς τῆς ζωῆς. v.13: εἶπον οὖν αὐτῷ οἱ Φαρισαῖοι· σὺ περὶ σεαυτοῦ μαρτυρεῖς· ἡ μαρτυρία σου οὐκ ἔστιν ἀληθής. v.14: ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτοῖς· κἂν ἐγὼ μαρτυρῶ περὶ ἐμαυτοῦ, ἀληθής ἐστιν ἡ μαρτυρία μου, ὅτι οἶδα πόθεν ἦλθον καὶ ποῦ ὑπάγω· ὑμεῖς δὲ οὐκ οἴδατε πόθεν ἔρχομαι ἢ ποῦ ὑπάγω. v.15: ὑμεῖς κατὰ τὴν σάρκα κρίνετε, ἐγὼ οὐ κρίνω οὐδένα. v.16: καὶ ἐὰν κρίνω δὲ ἐγώ, ἡ κρίσις ἡ ἐμὴ ἀληθινή ἐστιν, ὅτι μόνος οὐκ εἰμί, ἀλλ' ἐγὼ καὶ ὁ πέμψας με πατήρ.	(1) The dialogue in 8:12-20 is comprised of five utterance units (vv. 12b, 13b, 14b-18, 19a, 19b); out of the five utterance units three are of Jesus (vv. 12b, 14b-18, 19b) and two are of the Pharisees (vv. 13b, 19a); (2) The dialogue begins and

[1959] Moloney (1998: 266) states that, "According to the legal demands of Num 35:30 and Deut 17:6, Jesus' witness to himself (cf. v. 12a) is invalid (οὐκ ἔστιν ἀληθής)". Cf. Hendriksen, 1961: 2: 41-3; Morris, 1995: 390; Hoskyns, 1947: 331; Lightfoot, 1957: 189-90; Blomberg, 2001: 141.

[1960] Brown (1966: 345) says that, ". . . he who refuses to believe in Jesus condemns himself, while he who believes escapes condemnation". Cf. Barrett, 1978: 338; MacGregor, 1928: 194-5; Köstenberger, 2004: 254-6.

[1961] Köstenberger (2004: 255; cf. Ridderbos, 1987/1997: 294-5) is of the opinion that, "Jesus does not deny his right to judge, nor does he describe the manner in which he judges. Rather, he claims that his words and actions are legitimate because they are in conformity with the mission given to him by the Father". Moloney (1998: 267; cf. Lenski, 1942: 603-4; Wallace, 1996: 576) is of the opinion that, "Jesus accepts that the Law of 'the Jews' demands the witness of two persons for true testimony (v. 17; cf. Deut 17:6; 19:15; *m. Ketub.* 2:9), but such legislation does not apply in his case. Jesus is able to bear witness to himself because he was sent by the Father who also bears witness to him (v. 18)". Moloney (1998: 269; cf. Schnackenburg, 1980: 2: 194; Robertson, 1932: 143) says further that, "Critics who read this passage as Jesus' attempt to show his conformity to the Jewish legal tradition read v. 17 as a statement of an acceptable legal principle. Jesus then shows he fulfills the principle in the two witnesses of himself and his Father (v. 18)".

[1962] Ridderbos (1987/1997: 297) opines that, "In raising the question they are assuming a formal legal position: if a person appeals to the testimony of a witness, that person should be able to produce a witness! Again, therefore, they are presenting a demand for legitimation and an indirect challenge: if the Father is going to be your witness, bring him forward!" Also see Lightfoot, 1957: 189-90; Hoskyns, 1947: 332; Beasley-Murray, 1987: 130.

[1963] Schnackenburg (1980: 2: 195) says that, "This is an attack on Judaism, whose proudest possession, the knowledge of God, is being denied because they have rejected God's eschatological messenger, his Son". Cf. Hendriksen, 1961: 2: 41-4; Keener, 2003: 742; MacGregor, 1928: 195-6; Parker, 1959: 213; Wallace, 1996: 695.

[1964] Van der Watt (2010: 149) says that, "The frequent references to ἀληθής/ἀλήθεια (as contrast to ψεύστης, see also v. 44) in chap. 8 (vv. 14, 26, 32, 40, 45, 46; see also vv. 13 and 17 where it is used in a direct forensic context) give the witness and words of Jesus a positive ethical quality".

v.17: καὶ ἐν τῷ νόμῳ δὲ τῷ ὑμετέρῳ γέγραπται ὅτι δύο ἀνθρώπων ἡ μαρτυρία ἀληθής ἐστιν. v.18: ἐγώ εἰμι ὁ μαρτυρῶν περὶ ἐμαυτοῦ καὶ μαρτυρεῖ περὶ ἐμοῦ ὁ πέμψας με πατήρ. v.19: ἔλεγον οὖν αὐτῷ· ποῦ ἐστιν ὁ πατήρ σου; ἀπεκρίθη Ἰησοῦς· οὔτε ἐμὲ οἴδατε οὔτε τὸν πατέρα μου· εἰ ἐμὲ ἤδειτε, καὶ τὸν πατέρα μου ἂν ἤδειτε. v.20: Ταῦτα τὰ ῥήματα ἐλάλησεν ἐν τῷ γαζοφυλακίῳ διδάσκων ἐν τῷ ἱερῷ· καὶ οὐδεὶς ἐπίασεν αὐτόν, ὅτι οὔπω ἐληλύθει ἡ ὥρα αὐτοῦ.	ends with the utterance Jesus in vv. 12b and 19 (3) The narratives of th episode are: *pure narr* 20) and *formula narra* 12a, 13a, 14a, 19a, 19b

Table 73: The dialogue of 8:12-20 within the narratorial framework

In the sixth slot, Jesus takes control of the conversation as he begins and ends the discuss
v. 12 and v. 19b), and by placing a lengthy talk-unit at the center of the conversation (vv
cf. Bartholomä, 2010: 135-48).[1965] The boundary of the dialogic-slot is set between Jes
revelatory pronouncement (v. 12) and his affirmative statement about his interlocutors' *un*
(v. 19b).[1966] The Pharisees are not on par with Jesus as their voice is limited to a
statement (v. 13) and a surprised question (v. 19a; cf. Motyer, 1997: 156).[1967] The narrato
the slot (using Πάλιν, v. 12; cf. Bernard, 1929: 291) by connecting it with the previous d
(7:1-52) and ends (v. 20) by reference to Jesus' activity of teaching (διδάσκων), the locati
dialogue (ἐν τῷ γαζοφυλακίῳ ἐν τῷ ἱερῷ·, cf. Wallace, 1996: 561),[1968] inability of his o
to arrest him (οὐδεὶς ἐπίασεν αὐτόν), and the reason for their inability (οὔπω ἐληλύθει
αὐτοῦ).[1969] The role of the narrator cannot be limited to a reporter of the utterances an
related to Jesus; but he is an involved narrator as he is engaged himself in the story world.[1
the above analysis, we can infer that the content of the dialogue revolves around the t
Jesus' identity 'from above' and the Pharisaic lack of understanding of Jesus as they loo
from their limited perspective.

Now, let us see the way the content of the dialogue is formed within the narratorial fram
8:12-20 (cf. Talbert, 1992: 152-3).[1971] The talk-forms within the slot, as in the case of the

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[1965] See Lindars, 1972: 313-9; Parker, 1959: 210-3; Bruce, 1983: 188-91; Westcott, 1958: 127-30; Lenski,
612; Keener, 2003: 738-42.

[1966] Gench (2007: 43) says that, ". . . in 8:12 Jesus embraces the image of light, stating unambiguously his si
as revealer, as the one through whom God's light shines, and the one who illumines the meaning and
human life". Cf. Bennema, 2005: 99-105; Westcott, 1958: 127-30; Tenney, 1948: 143-6; Sanders and Ma
218-22; Milne, 1993: 127-8.

[1967] Neyrey (2007: 153) says that, "What matters is who speaks first and who has the last word, both of wh
case belong to Jesus. He makes the claim that precipitates the conflict, and his last word reduces his op
silence. In terms of argumentative honor, Jesus succeeds masterfully".

[1968] The 'treasury' was situated between the court of the women and the inner court. A location is maintain
the lights blazing every night in the court of the women". Cf. Moloney, 1998: 269; Parker, 1959: 213.

[1969] See Barrett, 1978: 340; Painter, 1993: 299; Lenski, 1942: 609; Lindars, 1972: 319; Sanders and Mastin,
2; Köstenberger, 2004: 257.

[1970] Cf. Tolmie, 1999: 13-27; Powell, 1990: 35-57; Aarde, 2009: 381-418; Funk, 1988: 4-10; Green, 2003: 1

[1971] Neyrey (1988:40-2) has the opinion that, "In a number of important ways 8:21-30 stands in c
discontinuity with 8:12-20 and its themes, patterns, and argument. The form of 8:21-30, moreover, diffe
forensic procedure described in 8:12-20, for it exemplifies the typical Johannine pattern of
misunderstanding-explanation". He (1988: 43) also says that, "John 8:31-59, which necessarily continues th

slots/episodes, overlap with each other.[1972] Jesus uses talk-forms and devices like *self-revelation* ("Εγώ εἰμι" statement; v. 12a),[1973] *dualism* (τὸ φῶς and τῇ σκοτία; v. 12b; see Barrett, 1982: 98-115),[1974] *contrast* (v. 12b),[1975] *counter argumentation* (vv. 14-18; cf. Ridderbos, 1987/1997: 298),[1976] *validation* (v. 14a), *knowing-unknowing language* (v. 14b), and *enigmatic pronouncement* (vv. 14-18, 19b).[1977] His utterances also have elements of *agency talk* (vv. 14, 16, 18, 19b),[1978] *authoritative talk* (vv. 12, 14-18, 19b), *tradition talk* (vv. 15, 17; cf. Resseguie, 2001: 130), *legal talk* (vv. 15-16; cf. Köstenberger, 2004: 254; Lincoln, 2000: 13),[1979] *ascension talk* (v. 14; cf. Haenchen, 1984: 2: 27), *mysticism* (v. 19b),[1980] and *inter-textuality* (v. 17; cf. Robertson, 1932: 143).[1981] On the other hand, the Pharisees use talk-forms like *accusation* (v. 13), *invalidation* (v. 13), and *surprise question* (v. 19a; cf. Motyer, 1997: 156). The narrator employs several literary devices, like *synonymous parallelism* (v. 16, 18), *antithetical parallelism* (v. 14, 15; cf. Greenstein,

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of 8:21-30, states that Jesus speaks to the Jews 'who had believed in him', which links the audience in 8:31-59 with 'the many who believed in him' (8:30)". Bultmann (1971: 247) brings 5:19-47, 7:15-25, and 8:13-20 together. He says that, "The *structure* of the composition is simple. The theme of 5:19-30 is the equality of Jesus' activity as Judge with the activity of God; 5:31-47 and 7:15-24 discuss the rights of such a claim of Jesus, in other words the question of the μαρτυρία; 8:13-20 finally bring the themes of μαρτυρία and κρίσις together".

[1972] Dodd divides the dialogues of chap. 8:12-59 into three: *first*, a dialogue introduced by an oracular saying of Jesus (Theme: the nature and value of the evidence for the claims of Jesus; vv. 12-20); *second*, a dialogue consisting mainly of a discourse of Jesus interrupted by brief comments and questions of the 'Jews' (Theme: the challenge of Jesus to the Jewish leaders; vv. 21-30); and *third*, a closing dialogue (Theme: Abraham, his 'seed' and Christ. Interlocutors: Jesus and the 'Jews'; vv. 31-59; cf. Dodd, 1960: 346). Dodd's division of the material into three sections provide us with more comprehension about the slot-structure of vv. 12-59. Bennema (2005: 100; cf. Bernard, 1929: 291) divides the section into five: *first*, Jesus the light of the world (vv. 12-20); *second*, Jesus announces his departure (vv. 21-30); *third*, liberating truth (vv. 31-38); *fourth*, fathers and families (vv. 39-47); and *fifth*, Jesus' supremacy over Abraham (vv. 48-59). Bennema's division seems like an expansion of Dodd's division of the discourse. Brown (1966: 342) says about the structure: "Our breakdown of 8:12-59 into three divisions follows the indications of the Gospel itself, which seems to indicate a break at 21 and 31. But when we probe into the individual divisions, we find that the sequence within them is far from simple and that often we are dealing doublets of other discourses". For more details about the 'form' and 'genre concerns', refer Aune, 1986: 87-8; Greimas and Courtes, 1979: 121-2; Muilenburg, 1993: 65-76; Davies, 1992: 67-109.

[1973] Bernard (1929: 2: 291) considers it as one of the great "I am's" of the FG. Cf. Morris, 1995: 387; Brown, 1966: 343-4; Moloney, 1998: 266; Westcott, 1880: 128; Strachan, 1941: 207; Talbert, 1992: 152.

[1974] Resseguie (2001: 82; cf. Lindars, 1972: 285) is of the opinion that, "The progression on the various planes of point of view is from 'obscurity to clarity, from darkness to light'" (cf. 8:12).

[1975] Bernard (1929: 293) says that, "The contrast between the Two Ways, of Darkness and of Light, is not peculiar to John, but it is a favourite topic in his gospel". See, for "walking" in light or in darkness, 11:9; 12:35; 1 John 1:6-7.

[1976] Senior (1991: 23) says that, "The terms of the argument fit exactly into John's theological perspective".

[1977] Talbert (1992: 152) sees the following sequence in the dialogue: "there is a provocative statement by Jesus, followed by a Jewish response, to which Jesus gives a retort".

[1978] Witherington (1995: 175) says that, "Jesus is eternal but not self-existent; he is dependent on the Father and, while on earth as his agent, in a subordinate role to him".

[1979] Brant (2004: 116; cf. Elam, 1980: 177; Brodie, 1993: 324; Bultmann, 1971: 282-4; Mlakuzhyil, 1987: 204; Neyrey, 2009: 228-30; Witherington, 1995: 175; Keener, 2003: 1: 739; Loader, 1997: 468-9) is of the opinion that, "If his [i.e., Jesus'] speeches are considered as movements in dramatic discourse, they are simply the artifice of living speech. In contrast, to their role in poetry, where they create logical or conceptual balance, speeches that follow an antithetical pattern enact the conflict that constitutes the drama and arouse strong opposing reactions from those with whom the speaker interacts".

[1980] For more details about these forms, refer to Morris, 1995: 387-94; Bernard, 1929: 291-8; Moloney, 1998: 266-8; Köstenberger, 2004: 253; Brown, 1966: 340-5; Milne, 1993: 127-30.

[1981] Bultmann (1971: 282) considers Jesus' utterance in v. 17 as a *satirical response*.

1982: 41-70), *irony* (v. 19, 20; cf. Van der Watt, 2010: 150; Resseguie, 2005: 71),[1982] *sta misunderstanding-clarification formula* (cf. Ridderbos, 1987/1997: 297; Senior, 1991: *symbolism* (cf. Koester, 1995: 1-31; Van der Watt, 2000: 1-24),[1984] and *challenge and format*, in order to persuade his audience (see Table 74). The above mentioned talk-for devices are helpful in fostering a conflict and characterisation within the literary framew According to Moloney (1978: 124), "The conflict between Jesus and his opponents dev John 8 unfolds . . . . John brings the opposition between Jesus and the Jews to an open c The use of the forms and the ways of speech are often resultant to conflict and characterisa Genette, 1980: 182-5). Whereas Jesus' involvement in the dialogue is delineated by narrative-formulas like *spoke/saying* (ἐλάλησεν, v. 12), *answered and said* (ἀπεκρίθη καὶ 14), and *answered* (ἀπεκρίθη, v. 19b; cf. Lindars, 1981/1992: 113-82), the Pharisaic involv qualified by the formula *said* (εἶπον/ἔλεγον; vv. 13, 19a; cf. Bartholomä, 2010: 135-48).[198 above mentioned elements interact within the narratorial framework in order to present t convincingly to the reader.

Utterance	Form	Content
Jesus	Self-revelatory statement, dualism, contrasting statement	Jesus is the light of the world. Whoever follo will never walk in darkness but will have the life.
Pharisees	Accusation, invalidation	Jesus is testifying on his own behalf; his test not valid.
Jesus	Counter argumentation, validation, contrast, knowing-unknowing conflict, agency talk, authoritative talk, tradition-talk, intertextuality, legal talk, mystic talk, ascension talk	Even if Jesus testifies on his own behalf his testimony is valid because he knows where h come from and where he is going, but the Ph do not know where he comes from or where going. The Pharisees judge by human standa Jesus judges no one. Yet even if he does jud judgment is valid; for it is not he alone who but he and the Father who sent him. In their

[1982] Duke (1985: 65) says that, "This Gospel reveals their [i.e., of the opponents of Jesus] blindness again ar having Jesus say precisely this: you do not know my Father (8:19; cf. 8:55; 15:21; 16:3; 17:25)". Duke further says that, "They constantly want to arrest him (7:30, 32, 44; 8:20; 10:39), take up stones against 10:31; 11:8), and seek to kill him (5:18; 7:1, 25; 8:37, 40; 11:53); but always they are powerless to do it, so in command, so much does his hour alone determine the time and the manner of his death".

[1983] Jesus makes a statement at v. 12, Pharisees do not understand that (v. 13), and hence he clarifies (Again, Jesus' clarification (vv. 14-18) creates misunderstanding among the Pharisses (v. 19a), and he furth (v. 19b).

[1984] Tasker (1960: 113) says about Jesus' self-revelation, "Such a revelation at this time was in keepin symbolism of the festival". Westcott (1880: 127) says that, "The opinions about Jesus were divided. The blinded by their prejudices. Jesus therefore traces back doubt and unbelief to want of inner sympathy with i the same time (cf. *again*, 7:37) the symbol of the festival was interpreted".

[1985] Brant (2004: 141) says that, "The formal *agōn* of the tragedies, particularly those of Euripides, wh convention more than do Sophocles and Aeschylus, typically begins with a provocative act or proposal plaintiff responds in a long speech that moves through a series of legal, logical, or moral arguments". B 140) defines *agōn* as follows, "The conflict of the Fourth Gospel, with their accusation of legal testimonies, scrutiny of witnesses, and rendering of judgment, contain forensic language apropos of a trial".

[1986] See the descriptions by Haenchen, 1984: 2: 26-7. Cf. Bruce, 1983: 188-91; Bennema, 2005: 99-105; Te 143-6; Köstenberger, 2004: 253-7; Carson, 1991: 337-41; Lenski, 1942: 592-609.

		was written that the testimony of two witnesses is valid. Jesus testifies on his own behalf, and the Father who sent him testifies on his behalf.
Pharisees	Surprise question	Where is Jesus' Father?
Jesus	Enigmatic pronouncement, mystic talk	The Pharisees know neither Jesus nor his Father. If they knew him, they would know his Father also.

Table 74: 'Form' and 'Content' of utterance units in John 8:12-20

Neyrey (2007: 153; cf. Lindars, 1981/1992: 113-82) observes that, "One may profitably read this narrative in terms of several *challenge-riposte* exchanges. First, *claim* ('I am the light of the world', 8:12), *challenge* ('Your testimony is not valid', 8:13), and *riposte* ('My testimony is valid', 8:14). Then again *claim* ('My judgment is valid', 8:16), *challenge* ('Where is your father?', 8:19a), and *riposte* ('You know neither me nor my Father', 8:19b)".[1987] Jesus' frequent reference about the Father generates misunderstanding among the Jews and that leads them to ask a question (v. 19a; cf. Motyer, 1997: 156). Jesus' sharp criticism against their 'unknowing' nature is brought out in the formulaic way: "knowing the Father means knowing the Son himself" (cf. v. 19b). The forensic trend of the episode is sustained in 8:12-20 through the recurring usage of μαρτυρία terminologies (vv. 13 [twice], 14 [twice], 17, 18 [twice]), κρίνω terminologies (vv. 15 [twice], 16 [twice]), μόνος terminologies (vv. 16, 17), and ἀληθεια terminologies (vv. 13, 14, 16, 17; cf. Loader, 1997: 474-6). In v. 20, readers notice the way narrator suggests an appropriate *closure* for the entire section (cf. Baldick, 1990: 38).[1988] Though there are several talk-forms and devices present within the slot, the overarching trend of it is *challenge and riposte* and *statement-misunderstanding-clarification* formulas.[1989] The plot structure[1990] of the episode develops from a Pharisaic dialogue at the rear-of-stage (i.e., while Jesus is absent; 7:45-52) to a dialogue between Jesus and the Pharisses at the front-of-stage (8:12-20).

[1987] Malina and Rohrbaugh (1998: 156) say about 8:12 as follows: "This verse simply continues the narration from 7:52. Significantly, it marks a second high point in Jesus' teaching in the Temple, presenting another aspect of self-revelation". Pryor (1992: 36) opines that, "With the great cry 'I am the light of the world' the dialogue/controversy with the Jews enters a new stage". Cf. Morris, 1995: 387-90; Tasker, 1960: 113; Moloney, 1998: 266-8.

[1988] Strachan (1941: 208) says that, "The note of place, *These words spake he in the treasury* would indicate that the Evangelist is making use of some definite tradition of a dialogue between Jesus and the Pharisees, and interpreting it in his own idiom". Cf. Moloney, 1998: 269; Bernard, 1929: 298; Brown, 1966: 1: 342; Westcott, 1880: 129-30.

[1989] Thatcher (2001: 268-75) observes a *riddle-confusion-answer* format within the slot. Talbert (1992: 152-3; cf. Quast, 1991/1996: 70) sees a *statement-response-retort* format within it. Keener (2003: 1: 740) states about the 'claim' and 'counter claim' sequence of the slot.

[1990] Windisch (1993: 47; cf. Muilenberg, 1993: 65-76) says that, "Three controversy scenes are loosely juxtaposed (8:12-20; 8:21-30; 8:31-59). A clearly evident context and progression is lacking. It is as if the evangelist had conceived new individual scenes one after another and had placed them together according to external criteria". Cf. Templeton, 1999: 53-65; Aarde, 2009: 381-418; Culpepper, 1983: 93; Stibbe, 1994: 32-53; Chatman, 1978: 26, 30-1; De Boer, 1992: 35-48.

The function of the dialogue in 8:12-20 can be described as follows (cf. Aune, 1986: 89-9 1993: 50-88).[1991] As in the case of the previous slots/episodes, here too the analeptic and p interconnection is well-stated (cf. Tolmie, 1999: 88-9, 91-2). Neyrey (1988: Schnackenburg, 1980: 2: 189-96) comments that, "John 8:12-20 is linked with John 7 not terms of Jesus' claims to be the replacement of the Feast of Tabernacles. It is also formally like chap. 7 according to an elaborate forensic procedure against Jesus".[1992] This observ Neyrey can be placed at the forefront of our discussion in order to link 7:1-52 with 8:1 8:12-20 is not only connected to the previous narratives but also to the succeeding passage forensic procedures of John come to their climax in chapters 18-19 (cf. vv. 21-59; cf. 1980: 48-79; Chatman, 1978: 64).[1993] A dualistic hint is brought out through the place Jesus, as "the light of the world", in contrast to those who do not follow the light (i.e., th "walk in darkness"; cf. Senior, 1991: 23; Gench, 2007: 43-4).[1994] Jesus' exclusive statemer is the light of the world prompts the Jews to react against the claim in their own way (v. 13 14-15, Jesus clearly distinguishes his identity from that of his interlocutors by pointing fundamental differences between them: *first*, Jesus knows from where he has come and wh going; but the Jews know neither where Jesus come from nor where he is going; and *sec* Jews judge by human standards; but Jesus judges no one (cf. Stibbe, 1994: 5-31; Neyre 228-30).[1995] In vv. 17-18, Jesus makes a reference to the Law of Moses in order to esta authentication of his comparison (cf. Talbert, 1992: 152-3; Keener, 2003: 1: 741-2).[199 basis of the above delineation, a reader can understand the way John interprets the Christ the light of the divide between the Johannine community and the Jewish community (cf 1989: 71-107). Here the narrator employs dialogue as a fundamental tool in order to des conflicts between the two communities.

[1991] Within 8:12-59 there are layers of narrations intertwined; especially a shift is noticeable between 8 8:21-30.

[1992] Moloney (1998: 265) says that, "Among the various interlocutors, on two earlier occasions during the of Tabernacles Jesus has debated with 'the Jews' and the Pharisees (7:14-24, 45-52). The only two groups in 8:12-30 are the Pharisees (v. 13) and 'the Jews' (v. 22)".

[1993] Culpepper (1983: 93) says that, "Many of the themes and arguments of the previous chapters are repea central issue is paternity". Morris (1995: 386) says that, "The discussion is triggered off by Jesus' statemer 'the light of the world'. The first reaction of his enemies is to attack the witness borne to him. Then the goes on to the fate of dying in sins (vv. 21-24), the relationship between the Father and the Son (vv. 25-3 fact that the opponents of Jesus are slaves to sin (vv. 31-47). It concludes with a section on the glory the F the Son (vv. 48-59). It thus covers a very wide range". Resseguie (2005: 188) states that the anticipated al 'hour' is enlarged in v. 20 from 2:4 and 7:30.

[1994] Strachan (1941: 206) opines that, "Light in Hebrew thought is also regarded as a synonym for 'salvatic accompaniments of joy and healing". For more details about the interpretation of light in Hebrew tl Hellenistic religion, refer to Strachan, 1941: 205-8.

[1995] Ridderbos (1987/1997: 294) says that, "He [Jesus] explains that his testimony (that he is the light of th true and valid, even though he bears this witness to himself, by referring to his origin and destination". 1983: 189; Neyrey, 2007: 153; Tenney, 1948: 144-5; Lindars, 1972: 317; Cory, 1997: 100-1.

[1996] Pryor (1992: 37) says that, "It is also in chap. 8 that the fundamental divide between Jesus and the Je progressively intensified, borne along by the Jews' incapacity to understand him, an incapacity which is a s spiritual state of being separated from the Father".

In the dialogue, symbolic and figurative languages are employed in order to establish the brilliance of the narrator (cf. v. 12; see Bartholomä, 2010: 141).[1997] Jesus' identity is highlighted in relation to his Father, and along the way thematic development is established (cf. Haenchen, 1984: 2: 26-7; Van der Watt, 2007: 15). Jesus' talk is on an increase (see v. 12b and vv. 14-18) whereas his interlocutors' talk is on a decrease (sees v. 13 and v. 19a; cf. Motyer, 1997: 156).[1998] Jesus is demonstrated as a 'genuine and brave speaker', a sharp critique, and a pun-creator all through the slot (cf. Stibbe, 1994: 5-31). His interlocutors are pictured as a confused community, misunderstanding folks, and interrogators about the paternity/identity of Jesus.[1999] The dialogue does not develop in parallel form as the protagonist and the antagonists are representing two extremely opposite communities and worldviews (cf. Schnackenburg, 1980: 2: 189-96). Jesus exposes his interlocutors' 'folly' character in comparison to his 'from above' origin. Thus antithetical progression and the resultant conflict and characterisation are at the centre of the dialogue (cf. Mlakuzhyil, 1987: 204).[2000] Jesus maintains his status in relation to the Father by stating that 'knowing him is equal to knowing the Father' and vice versa.[2001] This revelation is one of the important aspects of the dialogue and through which Jesus establishes his strong bond with the Father. The use of vilification as a rhetorical strategy serves here to interlock the narrative with the reader (cf. Kennedy, 1984: 3-38, 108-13).[2002] According to Van der Watt (2010: 157), "The implication for the reader is: With whom do you want to associate yourself and with whom do you want to dissociate yourself? Vilification encourages positive choices by showing the negative aspects of what should not be chosen".[2003] This vilificatory aspect of the narrative in 8:12-20 is both performative and dramatic[2004] in its function (cf. Van der Watt, 2010: 139-167).

[1997] Brown (1966: 344) offers the opinion that, "In the Gospel scene Jesus stands in this same Court of the Women and proclaims that he is the light, not only of Jerusalem but of the whole world. Previously we have heard Jesus speaks of water that is life-giving and of bread that is life-giving; now he speaks of life-giving light". Cf. Temple, 1952: 134-6; Parker, 1959: 209-10; Barrett, 1978: 333-7; Beasley-Murray, 1987: 127-8.

[1998] Quast (1991/1996: 70) says that, "Jesus counters that he is not alone; his Father also testifies on his behalf. Even his self-testimony is valid because his origin and mission make his testimony the same as that of his Father (John 8:14-18)". See Parker, 1959: 209-14; Bruce, 1983: 188-91; Hendriksen, 1961: 2: 41-4; Carson, 1991: 337-41.

[1999] Cf. Keener, 2003: 739-42; Strachan, 1941: 205-8; Morris, 1995: 387-94.

[2000] Brant (2004: 143; cf. Neyrey, 1996: 107-24) says that, "The first *agōn* (8:12-20) begins with a provocative proposal in which Jesus claims, 'I am the light of the world. Whoever follows me will never walk in darkness but will have the light of life' (8:12)".

[2001] Keener (2003: 742) says that, "As general in the biblical tradition and in John in particular (cf. 10:4, 14; on the knowledge of God), 'knowing God' implies 'no theoretical knowledge of God but spiritual communion with him'". Cf. Temple, 1952: 135-6; Neyrey, 2007: 153; Lenski, 1942: 598-600; Westcott, 1958: 129.

[2002] Davies (1992: 25) views the Gospel as a whole as: "The narrative is dominated by dialogue and monologue. There are few examples of indirect speech (e.g., 4:47, 51-52; 12:12, 29; 13:29; 18:14, 27; 20:18; 21:23) and some of these recap what had already been given in direct speech (e.g., 18:14, 27; 20:18)". All these dialogues and monologues in their direct and indirect speech forms persuade the reader. Cf. Court, 1997: 73-86; Black, 2001: 1-22; Lategan, 2009: 457-84; Funk, 1988: 11-8; Moore, 1989: 71-107.

[2003] Van der Watt (2010: 157; cf. Du Toit, 1994: 403-12; Lausberg, 1960/1998: 55, 61, 131-8, 205-6, 542) says that, "*Vilification* plays an important role in this section, supporting the thrust in the narrative to convince the (implicit) reader to accept Jesus and reject the alternative. Rhetorically this technique was aimed at discrediting people by dishonouring them. In this way it encourages disassociation by the reader with particular people".

[2004] Mlakuzhyil (1987: 204; cf. Brown, 1966: 1: 346; Elam, 1980: 208-10) says that, ". . . the motif of conflict and the polemical tone, so conspicuous in John 7-8, highlight the *dramatic unity* of this episode". For more details about the

9.2.7. Slot Seven (8:21-59)[2005]

The seventh slot (8:21-59) as a whole can be sub-divided into two sub-slots (i.e., vv. 21-30 31-59).[2006] While v. 30 narrates that "as he was saying these things, many believed in him begins with another narratorial comment that "then Jesus said to the Jews who had beli him" (cf. Haenchen, 1984: 2: 27-8; Windisch, 1993: 47). A reader can notice the way a setting-shift is introduced from the general group of the Jews (in vv. 21-30)[2007] to the Je had believed in Jesus (in vv. 31-59). Thus one can view the way the dialogue shifts 'general' group of people to a 'specific' group of people.

9.2.7.1. Sub-Slot One (8:21-30)[2008]

The narratorial note in v. 20 and the use of the expression πάλιν at the beginning of v. 21 narratorial break between vv. 12-20 and vv. 21-59. The change of interlocutors from the P in vv. 12-20 (cf. vv. 13a, 19a) to the Jews in vv. in vv. 21-59 (cf. vv. 22a, 31a, 48a, 5 introduces a new setting for the seventh slot (cf. Resseguie, 2005: 87-120). The first sub- 21-30)[2009] is composed of four talk-units of Jesus (vv. 21, 23-24, 25b-26, 28-29) and two t of the Jews (vv. 22, 25a). *First*, as in the case of the previous slot (cf. v. 12), here too the of the dialogue is Jesus himself (v. 21; cf. v. 12; cf. Schnackenburg, 1980: 2: 197-8; Talbe 153-4).[2010] Moloney (1998: 270; cf. Robertson, 1932: 145) says that, "The dialogue is res the use of the expression 'again' (πάλιν). In v. 21 Jesus brings to the fore his origin and de issue providing background to vv. 12-20. He tells his opponents he is going to a destiny their reach".[2011] Jesus, the *I am*, talks about his *departure* or "going away" from this wo

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dramatic development, refer to Brant, 2004: 116; Tan, 1993: 26-47; Bowles, 2010: 7-30; Baldick, 1990: 56- 1993: 103-13.

[2005] Windisch (1993: 47) says that, "Three controversy scenes are loosely juxtaposed (8:12-20; 8:21-30; 8 clearly evident context and progression is lacking". While 8:12-20 can be considered as a separate slot, 8: 8:31-59 are forming a single slot with the help of the narratorial linkage in vv. 30 and 31.

[2006] Moloney (1998: 275) opines that: "Jesus continues to speak to 'the Jews' (v. 31) but the narrative demar many who believed in him (v. 30: πολλοὶ ἐπίστευσαν εἰς αὐτόν) and the group now described as 'the Jew believed in him' (v. 31: τοὺς πεπιστευκότας αὐτῷ Ἰουδαίους) cannot be the same. The change in the tense from aorist (v. 30) to perfect (v. 31), and the change in syntax from ἐπίστευσαν εἰς (v. 30) to πιστευειν follo dative (v. 31) indicate that an ongoing section of 'the Jews' have the beginnings of belief in Jesus but still way to go (cf. 2:23-25)".

[2007] Mlakuzhyil (1987: 203; cf. Motyer, 1997: 153) considers 8:21-30 as a section that deals with the destination and identity of Jesus".

[2008] For Dodd (1960: 346), 8:21-30 is the sixth dialogue, consisting mainly of a discourse of Jesus interrupt comments and questions of the 'Jews'. Theme of the section: "The challenge of Jesus to the Jewish leaders"

[2009] Bernard (1929: 298; cf. Talbert, 1992: 153-4) is of the opinion that, "The occasion of the discourse wh is not mentioned. It may be a continuation of what precedes, and if so οὖν may be causative, having refer fact that Jesus had not been arrested (v. 20; cf. 7:33). But because οὖν is used as a mere conjunction, and marks (as in v. 12) the beginning of a new discourse".

[2010] Cory (1997: 106) says that, ". . . the Tabernacles discourse portrays Jesus actually becoming the ju accusers at the conclusion of the story (John 8:21-30, 31-58)".

[2011] For more details about the use of *transitional conjunctions*, refer to Wallace, 1996: 674. Also see Pa 300-1; Bartholomä, 2010: 148-9.

Ἐγὼ ὑπάγω, v. 21a) and also about his interlocutors' inability to go there (i.e., ὅπου ἐγὼ ὑπάγω ὑμεῖς οὐ δύνασθε ἐλθεῖν, v. 21b; cf. Stibbe, 1993: 96-103; Von Wahlde, 1984: 578).[2012] Jesus' statement "you will die in your sins" (cf. v. 21b)[2013] makes more sense as he is talking in general with the Jews (cf. Haenchen, 1984: 2: 27).[2014] *Second*, the misunderstanding nature of the Jews is once again emphasised through their first question at v. 22 (Μήτι ἀποκτενεῖ ἑαυτόν;).[2015] Their question is based on Jesus' statement, "where I am going, you cannot come" (Ὅπου ἐγὼ ὑπάγω ὑμεῖς σὺ δύνασθε ἐλθεῖν, v. 21; cf. v. 22; cf. Quast, 1991/1996: 70).[2016] *Third*, Jesus' clarification in response to their misunderstanding is marked with a *cosmological dualism*, "the world from above" (i.e., Jesus' world) versus "the world from below" (i.e., his interlocutors' world; cf. Loader, 1997: 469; Keener, 2003: 1: 743).[2017] Whereas "die in sins" (ἀποθανεῖσθε ἐν ταῖς ἁμαρτίαις, v. 24b) is paralleled with identification with the world from below, the response to "believe that I am he" (πιστεύσητε ὅτι ἐγώ εἰμί, v. 24b) is paralleled with identification with the world from above (cf. Bultmann, 1971: 348; Keener, 2003: 1: 744; see Table 75).[2018]

John 8:21-30	**Overview**
v.21: Εἶπεν οὖν πάλιν αὐτοῖς· ἐγὼ ὑπάγω καὶ ζητήσετέ με, καὶ ἐν τῇ ἁμαρτίᾳ ὑμῶν ἀποθανεῖσθε· ὅπου ἐγὼ ὑπάγω ὑμεῖς οὐ δύνασθε ἐλθεῖν. v.22: ἔλεγον οὖν οἱ Ἰουδαῖοι· μήτι ἀποκτενεῖ ἑαυτόν, ὅτι λέγει· ὅπου ἐγὼ ὑπάγω ὑμεῖς οὐ δύνασθε ἐλθεῖν; v.23: καὶ ἔλεγεν αὐτοῖς· ὑμεῖς ἐκ τῶν κάτω ἐστέ, ἐγὼ ἐκ τῶν ἄνω εἰμί· ὑμεῖς ἐκ τούτου τοῦ κόσμου ἐστέ, ἐγὼ οὐκ εἰμὶ ἐκ τοῦ κόσμου τούτου. v.24: εἶπον οὖν ὑμῖν ὅτι ἀποθανεῖσθε ἐν ταῖς ἁμαρτίαις ὑμῶν· ἐὰν γὰρ μὴ πιστεύσητε ὅτι ἐγώ εἰμι, ἀποθανεῖσθε ἐν ταῖς ἁμαρτίαις ὑμῶν.	(1) The dialogue in vv. 21-30 is comprised of six utterance units (vv. 21b, 22b, 23b-24, 25a, 25b-26, 28b-29); out of the three utterance units four are of Jesus (vv. 21b, 23b-24, 25b-26, 28b-29) and two are of the Jews (vv. 22b, 25a); (2) Jesus initiates (v. 21) and concludes (vv. 25b-26, 28b-29) the dialogue;

[2012] According to Vincent (1887/1969: 169), "*Withdraw myself* from you; this sense being emphasised by the succeeding words, *ye shall seek me*". Cf. Dods, 1967: 774; Köstenberger, 2004: 257-8; Keener, 2003: 743; Robertson, 1932: 145; Strachan, 1941: 208-9; Bernard, 1929: 298-9; Dods, 1967: 774; Lenski, 1942: 610-1.

[2013] Quast (1991/1996: 70) thinks that, "The phrase 'dying in your sins', found nowhere else in John, is used three times (John 8:21, 24, 24) to stress the bleak state of those who do not believe in Jesus".

[2014] Jesus' talk here is in a general set up as he mainly addresses the unbelieving Jews. From them only a group of 'believing' emerges later on (cf. v. 30).

[2015] As Vincent (1887/1969: 169) interprets this, "The mockery in these words is alike subtle and bitter. The interrogative particle, *μήτι*, signifies *surely He will not by any chance* kill Himself; and the sense of the whole clause is, He will not surely go where *we* cannot reach Him . . . ."

[2016] Strachan (1941: 209) believes that, "In v. 22, the taunt Will he kill himself? May be a mocking suggestion that Jesus sought to imitate the example of Samson (Jud 16:28-30) or the hero Razis (2 Mac 14:37 onward), both of whom committed suicide when their enemies were too strong for them, and were acclaimed as national heroes". Cf. Bernard, 1929: 298-9; Köstenberger, 2004: 257-8; Robertson, 1932: 145; Dods, 1967: 774-5; Moloney, 1998: 270; Bruce, 1983: 191-2.

[2017] Robertson (1932: 145; cf. Browning, 1996/2004: 105) says that, "The contrast is complete in origin and character, already stated in 3:31, and calculated to intensify their anger". Köstenberger (2004: 258) states that, "Whereas in Judaism a certain mystery attached to the division between what is above and what is below (*m. Hag* 2.1), and Gnostic thought assigned both knowledge (Gos. Truth 22:3-4) and salvation to the realm 'above' (25:35-26:1; 35:1-2), the present passage distinguishes between 'above' as the realm of God and 'below' as that of humanity". The double use of the article τῶν indicates more than a general sentiment as to origins; heaven and hell are implied (cf. Wallace, 1996: 232). Cf. Vincent, 1887/1969: 170; Bernard, 1929: 299-300; Bruce, 1983: 192-3; Neyrey, 2007: 156; Brown, 1966: 347; Köstenberger, 2004: 258-9.

[2018] Vincent (1887/1969: 170) says that, "*He* is inserted in the versions and is not in the text. By retaining it, we read, *I am the Messiah*. But the words are rather the solemn expression of His absolute divine being, as in v. 58: 'If ye believe not that *I am*'".

v.25: ἔλεγον οὖν αὐτῷ· σὺ τίς εἶ; εἶπεν αὐτοῖς ὁ Ἰησοῦς· τὴν ἀρχὴν ὅ τι καὶ λαλῶ ὑμῖν; v.26: πολλὰ ἔχω περὶ ὑμῶν λαλεῖν καὶ κρίνειν, ἀλλ' ὁ πέμψας με ἀληθής ἐστιν, κἀγὼ ἃ ἤκουσα παρ' αὐτοῦ ταῦτα λαλῶ εἰς τὸν κόσμον. v.27: οὐκ ἔγνωσαν ὅτι τὸν πατέρα αὐτοῖς ἔλεγεν. v.28: εἶπεν οὖν [αὐτοῖς] ὁ Ἰησοῦς· ὅταν ὑψώσητε τὸν υἱὸν τοῦ ἀνθρώπου, τότε γνώσεσθε ὅτι ἐγώ εἰμι, καὶ ἀπ' ἐμαυτοῦ ποιῶ οὐδέν, ἀλλὰ καθὼς ἐδίδαξέν με ὁ πατὴρ ταῦτα λαλῶ. v.29: καὶ ὁ πέμψας με μετ' ἐμοῦ ἐστιν· οὐκ ἀφῆκέν με μόνον, ὅτι ἐγὼ τὰ ἀρεστὰ αὐτῷ ποιῶ πάντοτε. v.30: Ταῦτα αὐτοῦ λαλοῦντος πολλοὶ ἐπίστευσαν εἰς αὐτόν.	(3) The utterance units of Jesus in v 26 and vv. 28b-29 with a narratoria between them (v. 27: showing the misunderstanding of Jesus' interloc show the continuous but implicit development of the dialogue; (4) The narratives of the episode ar *narrative* (vv. 27, 30) and *formula narrative* (vv. 21a, 22a, 23a, 25a, 2 28a).

Table 75: The dialogue of 8:21-30 within the narratorial framework

Fourth, whereas, in the previous slot, Jesus' interlocutors inquire about the location of h ("Where is your Father?", Ποῦ ἐστιν ὁ πατήρ σου;, v. 19a),[2019] here the question is abou own identity ("Who are you?", Σὺ τίς εἶ;, v. 25a; cf. Moloney, 1998: 271; Morris, 1995: *Fifth*, Jesus' response to their question begins with a counter-question, "Why do I speak t all?" (Τὴν ἀρχὴν ὅ τι καὶ λαλῶ ὑμῖν, v. 25b; cf. Lindars, 1992: 114; Von Wahlde, 19 80).[2021] The Jewish *unknowing* about 'who Jesus is?' is contrasted with Jesus' "I have muc about you and much to condemn" (πολλὰ ἔχω περὶ ὑμῶν λαλεῖν καὶ κρίνειν, v. Bartholomä, 2010: 150).[2022] Jesus further states concerning the truthfulness of his Father mission of declaring about the Father to the world (v. 26b; cf. Haenchen, 1984: 2: 28).[2023] misunderstanding and silent natures of the Jews prompt Jesus to clarify other things (cf. 29). He says that the lifting up of the Son of Man is closely connected to their realisation Jesus is (v. 28a; cf. Bultmann, 1971: 349; Dodd, 1960: 241-9).[2024] In the final statements, emphasises his connection with the Father who sent him to this world (vv. 28b-29; cf. 1993: 301; see Table 75).[2025] The narrator concludes the first sub-slot by stating that, "A saying these things, many believed in him" (v. 30; cf. Dodd, 1960: 353; Witherington, 19

[2019] Bultmann (1971: 348) says that, "The content of faith is indicated simply by ἐγώ εἰμι; it sounds, and is i sound, mysterious, for it raises the question, Σὺ τίς εἶ; that is to say, they have failed to understand who he i

[2020] Jesus' interlocutors' misunderstood position is reflected through their questions about the location of and about the identity of Jesus.

[2021] Dods (1967: 775) says: "To this Jesus replies: Τὴν ἀρχὴν ὅ τι καὶ λαλῶ ὑμῖν. These words are rende 'Even *the same* that I said unto you from the beginning'; and in R.V, 'Even that which I have also spoke from the beginning. The Greek Fathers understood τὴν ἀρχὴν as equivalent to ὅλως, a meaning it freque and they interpret the clause as an exclamation, 'That I should even speak to you at all!" Also see Vincent, 170-1; Parker, 1959: 216-7; Robertson, 1932: 146-7; Dods, 1967: 775; Brown, 1966: 347-8.

[2022] Painter (1993: 301; cf. Witherington, 1995: 175) says that, "The dialogue continues with the Jews askin you?' There is certainly no indication that the Jews understood the ἐγώ εἰμι as a claim to divine status".

[2023] Robertson (1932: 147) says that, "Whatever they think of Jesus the Father who sent him is true (ἀλ cannot evade responsibility for the message heard. So Jesus goes on speaking it from the Father". Cf. Br 347-8; Vincent, 1887/1969: 171-2; Bernard, 1929: 302-3; Köstenberger, 2004: 260; Temple, 1952: 139-40.

[2024] Robertson (1932: 147; cf. Bartholomä, 2010: 151) says that, "Indefinite temporal clause with Ὅταν and the first aorist active subjunctive of ὑψω, to lift up (*Koiné* verb from ὑψος, height), used several times the Cross of Christ (3:14; 8:28; 12:32, 34)". He (1932: 148) says further, "The incarnation brought separati Father in one sense, but in essence there is complete harmony and fellowship as he had already said (8:1 expand in 17:21-26". Cf. Dods, 1967: 776; Brown, 1966: 348; Robertson, 1932: 147-8; Lenski, 1942: 620-6

[2025] Smith (1999: 184) considers verse 29 as a typical Johannine *embellishment*.

Thus the content of the dialogue is built by way of a contrast: the Jews' *unknowing* of the identity and the destination of Jesus versus his *knowing* of their identity and destination.

The overarching format of the dialogue can be identified in the following way. The charactorial utterances include the following tenets:[2026] *first*, Jesus uses talk-forms like *ascension statement* (v. 21b), *prolepses* (vv. 21, 28a; cf. Robertson, 1932: 146), *can-cannot contrast* (v. 21), *I-you contrast* (v. 23),[2027] *belief statement* (v. 24), *question* (v. 25b), *agency talk* (vv. 26b, 29),[2028] *mission statement* (v. 26), and *elusive/cryptic language* (vv. 28-29);[2029] and *second*, his interlocutors use forms like *misunderstanding* (vv. 22b, 25a; cf. Bultmann, 1971: 347; Bartholomä, 2010: 149), *questions* (vv. 22, 25a),[2030] and a *quote* (v. 22b; see Table 76).[2031] The literary devices used in the talk-units, like *antithetical parallelism* (v. 23),[2032] *irony* (v. 22; cf. Duke, 1985: 85-6; Stibbe, 1993: 101), *I am statements* (vv. 21, 24, 28; cf. Neyrey, 2007: 155; Strachan, 1941: 208-9),[2033] *conditional statement* (v. 24; cf. Painter, 1993: 301), *questions* (vv. 22, 25; cf. Robertson, 1932: 145-6), *double meaning* (v. 28a; cf. Quast, 1991/1996: 70; Resseguie, 2005: 188, 253), and *doublets* (vv. 21-22), maintain the literary quality of the pericope (see Table 76). Moreover, while Neyrey (2007: 154-5) observes a *chiastic structure*[2034] within the sub-slot, Brown sees the whole section within an *inclusion*. According to Brown (1966: 347), "The opening rubric of this section is very much like that of the previous section. In the previous division we saw an inclusion in the 'spoke . . . spoke' of vv. 12 and 20; there is also an inclusion between 21 and 30, but it is not as smooth: 'said . . . was speaking'". The *pure narratives* (vv. 27, 30)[2035] and the *formula narratives* (vv. 21a, 22a, 23a, 25a, 25b, 28a) of the slot help the dialogue to progress reader-friendly.

Utterance	Form	Content
Jesus	Ascention statement, prolepsis, can-cannot contrast	Jesus is going away, and his opponents search for him, but they will die in their sin. Where Jesus is going, they cannot come
Jews	Misunderstanding, question, doublet,	Is Jesus going to kill himself? Is that what he

[2026] Utterance forms are not fixed categories; rather the forms overlap each other within the talk units.

[2027] Keener (2003: 1: 744) says, "The ambiguity of Jesus' language ("ἐγώ εἰμι" signifying "I am he" or "I am") fits the Gospel's pattern of double entendres inviting misunderstanding from those disinclined to persevere". Cf. Westcott, 1880: 130; Brown, 1966: 347; Köstenberger, 2004: 258-9; Moloney, 1998: 270-1.

[2028] Lindars (1992: 115) says that, ". . . Jesus is God's agent, and as such he has a special relationship with God, which corresponds with the father/son relationship commonly employed in the statements about Jesus".

[2029] Jesus' language is elusive/cryptic on several grounds, especially when he talks about 'union with God'. Moloney (1998: 272) says that, "Jesus fulfills, universalises, and transcends the symbols and expectations of Tabernacles because of his union with God (8:28-29)".

[2030] About the question of the Jews at v. 22, Robertson (1932: 145; cf. Vincent, 1969: 169; Moloney, 1998: 273) says that, "Negative answer formally expected, but there is a manifest sneer in the query".

[2031] While responding to Jesus' utterance (v. 21b) the Jews quote Jesus' own statement (cf. v. 22b). Cf. Dods, 1967: 774-6; Bernard, 1929: 298-304; Morris, 1995: 395-402; Vincent, 1969: 169-72.

[2032] Cf. Köstenberger, 2004: 258-9; Morris, 1995: 396-7; Moloney, 1998: 270-2; Dods, 1967: 775.

[2033] Stibbe (1993: 100) says that, "Of critical importance are the absolute and predicative uses of the divine name, *egō eimi*". Cf. Dods, 1967: 775; Morris, 1995: 401; Robertson, 1932: 144-8; Moloney, 1998: 273.

[2034] The *chiasm* develops as follows: *first*, Topic: A, "*I am going away* and you will search for me,; B, but *you will die in your sin.*; C, *Where I am going, you cannot come*". (8:21). *Second*, Development: C', "Is that what he means by saying, 'Where I am going, you cannot come?'" (8:22); B', "*You will die in your sins* unless you believe that I am he" (8:24); A', "When you have *lifted up* the Son of Man, you will realize . . ." (8:28). See Stibbe, 1993: 154-5; Bernard, 1929: 298-304; Robertson, 1932: 144-8; Westcott, 1880: 130-3.

[2035] The two narratorial notes in vv. 27 and 30 are helpful for the reader to fill the gaps in between the utterance units. Cf. Morris, 1995: 395-402; Westcott, 1880: 130-3; Moloney, 1998: 270-4; Bernard, 1929: 298-304.

	quote	means by saying, "Where I am going, you c come?"
Jesus	Antithetical parallelism, paradox, I-You contrast, belief-statement	Jesus' interlocutors are from below, he is fi above; they are of this world, he is not of tl world. He told them that they would die in sins, for they will die in their sins unless th believe that he is he.
Jews	Misunderstanding question	Who Jesus is?
Jesus	Question, agency language, mission statement	Why does Jesus speak to the Jews at all? H much to say about them and much to cond the one who sent him is true, and he declar world what he has heard from him.
Jesus	Double meaning, prolepsis, elusive/cryptic talk, agency talk	When the Jews have lifted up the Son of M they will realize that Jesus is he, and that h nothing on his own, but he speas these thir the Father instructed him. And the one wh him is with him; he has not left him alone, Jesus always does what is pleasing to the I

Table 76: 'Form' and 'Content' of utterance units in John 8:21-30

John 8:21-30 has ironies, trial motif, proleptic development and dramatic features (cf. 2000: 82; Bartholomä, 2010: 148-52). Neyrey (2007: 157; cf. Duke, 1985: 85-6) sta "Twice the author employs irony in Jesus' declaration of his forthcoming death (cf. vv 28)".[2036] According to Stibbe (1993: 98; cf. Loader, 1997: 469; Brant, 2004: 143-4), "If th John 8:21-59 is really that of the trial scene, then the implicit commentary throughout supports the narrator's defence of the divinity of Jesus and the concomitant satire of the d of the Jews".[2037] These features of the dialogue help the reader understand the deeper aspe conversation. Within the sub-slot, Jesus' utterances are described as εἶπεν/ἔλεγεν (vv. 21, 28), and his interlocutors' utterances as ἔλεγον (v. 22, 25a; cf. Bultmann, 1971: 347-54). v. 27 the narrator talks about the misunderstanding nature of his interlocutors, in v. 3(about the believing aspect (πολλοὶ ἐπίστευσαν εἰς αὐτόν, cf. Haenchen, 1984: 2: 28; With 1995: 176).[2038] The major tenets of the sub-slot, as in the case of the sixth slot (cf. vv. 12

[2036] Neyrey (2007: 157) continues that, "First, when Jesus says 'I go away' (8:21), his opponents strangely he talks of his suicide (8:22). The irony lies in the fact that, while 'death' is clearly understood by both proponents of suicide not only 'seek to kill' Jesus but will eventually finish their task. Second, Jesus decla you have lifted up the Son of Man, then you will realize that I am he' (8:28). As all know, 'lift up' is one of Johannine double-meaning terms, suggesting both the lifting up of the crucified Jesus and the enthroner King".

[2037] Stibbe (1983: 99) observes the intertextual resonances between Isa 43:8-13 and John 8:12-59: *first*, takes on the role of judge (Yahweh in Isa 43 and Jesus in John 8); *second*, the context takes on the charact suit; *third*, the speaer's opponents are deemed to be blind and deaf (see John 8:43, 47, and see 9:35-41); *f* is a concern to use 'former things' as evidence of the speaker's credentials (see John 8:56-58 and Je Abraham); *fifth*, the speaker identifies himself with the divine name, 'I am' (John 8:12, 24, 28, 58); *sixth* concern for truth (John 8:32, 45-46), understanding (8:27), belief (8:30, 31) and knowledge (8:14, 19); a there is a strong emphasis upon the importance of witnesses (John 8:14-18). Finally, he (1993: 99) says, " on the role of Yahweh while the Jews take on the role of the false, pagan gods. This accounts for much of the chapter".

[2038] Strachan (1941: 209) states that, "*Believe in his name* is a more definite description of true faith".

be *statement-misunderstanding-clarification* format (cf. Duke, 1985: 144-6)[2039] and within that *challenge and riposte* rhetorical development is a continuous phenomenon (cf. Lindars, 1992: 114).

The function of the dialogue can be discussed in the following way. In 8:21-30, the dialogue begins and ends with Jesus' utterances (cf. vv. 21 and 28-29). While it begins by proclaiming his departure and his interlocutors' death in their sin, it closes by affirming his interconnectedness with the Father and his responsibility to fulfill his Father's mission (cf. Robertson, 1932: 145-8). On the contrary, his interlocutors' talk is restricted to two questions (vv. 22 and 25a) and at one point they simply fail to understand and so fail to respond in turn (cf. v. 27). While the Jews are reduced to the level of misunderstanding and complete voicelessness, Jesus takes control of the conversation (cf. vv. 21, 23-24, 25b-26, 28-29). A paradigmatic reader can notice the way the forensic and proleptic character of the dialogue become more acute episode after episode (cf. Brant, 2004: 144; Neyrey, 2009: 230-7). Belief-language of the sub-slot develops in two ways: *first*, as Jesus invites his hearers to "believe that he is 'I am'" (v. 24); and *second*, by way of a narratorial conclusion that "many believed in him" (v. 30; cf. Painter, 1993: 301).[2040] The contrasting expressions, like I-you, can-cannot, from above-from below, and belief-unbelief, are sharpening lines within the pericope in order to bifurcate between the ideologies of Jesus' community and of his opponents (cf. Dodd, 1960: 345-54; Thompson, 1988: 13).[2041] Moreover, the sub-slot is profound with themes like Jesus' departure,[2042] Jews' inability to go where Jesus goes, Jesus as one who is sent by God, lifting up of the Son of Man (cf. Menken, 1993: 318)[2043] and pleasing of the Father (cf. Neyrey, 2007: 154-8). Von Wahlde (2010: 397) combines the sixth slot and the first part of the seventh slot (cf. vv. 12-30) together as a single whole.[2044] As per his view (cf. Von Wahlde, 2010: 397), Jesus' talk in the sub-slot (vv. 21-30) has the following purposes: *first*, to explain that the inadequacies of his listeners are due to the nature 'of the world';[2045] *second*, to warn them that when the Son of Man is put to death, they will indeed know that he is 'I

[2039] Neyrey (2007: 155) says that, "Throughout this extended trial, Jesus has been calling them 'liars' and 'murderers', so no matter what they say, the audience will scrutinise their words and behaviour, particularly by tracing the familiar rhetorical pattern of *statement-misunderstanding-clarification*". Cf. Robertson, 1932: 144-8; Vincent, 1969: 169-72; Bernard, 1929: 299; Morris, 1995: 395-402; Westcott, 1880: 130-3.

[2040] Maniparampil (2004: 276; cf. Witherington, 1995: 175; Ridderbos, 1987/1997: 305; Keener, 2003: 746) opines that, "Jesus is the revelation of the Father, who revealed what the Father is like. He is love, spirit and light. Lack of acceptance of this revelation (love and life) is unbelief and that is sin in the Fourth Gospel".

[2041] Loader (1997: 469) states that, "In 8:13-20 and in 8:21-29 John portrays Jesus and his opponents as belonging to two different worlds: Jesus is from above; they are from below (8:23), but it is a dualism that retains flexibility; faith enables one to cross the boundary".

[2042] Ridderbos (1987/1997: 299) is of the opinion that, "In v. 21 the dialogue between Jesus and 'the Jews' continues. As in v. 12, the transitional formula yields no information concerning his going away and the futile attempts his partners in dialogue would make to find him". Cf. Neyrey, 2007: 155; Keener, 2003: 743; Strachan, 1941: 208-9; Lenski, 1942: 610-1; Brown, 1966: 349-51; Köstenberger, 2004: 257-8.

[2043] Bultmann (1971: 350; cf. Witherington, 1995: 176; Von Wahlde, 2010: 396; Parker, 1959: 218; Strachan, 1941: 209) remarks that the Jews "do not suspect that 'lifting him up' they themselves make him their judge. The double meaning of 'lifting up' is obvious. They lift up Jesus by crucifying him; but it is precisely through his crucifixion that he is lifted up to his heavenly glory as the Son of Man. At the very moment when they think they are passing judgment on him, he becomes their judge".

[2044] Von Wahlde (2010: 378-97) identifies at least three editorial processes of chap. 8. See the way he explains the three editorial words.

[2045] Von Wahlde (2010: 397; cf. Schnackenburg, 1980: 2: 197-9) says further that, "He [Jesus] also warns them that if they do not believe that he is 'I AM', they will die in their sins".

am';[2046] and *third*, to prepare his 'work' (cf. v. 31) which will appear in the next sectio gospel (cf. Culpepper, 1983: 128).[2047] While on the one hand Jesus' character sh elusive/cryptic nature, on the other he shows his revelatory nature through his talk-units. the dialogue the narrator once again brings the reader toward an anticipatory mood.[20 anticipate knowing about the place of Jesus' departure and about the lifting up of the Son The plot structure of the story is smooth as the current slot is linked with the previous slot the subsequent sub-slot (cf. Stibbe, 1994: 32-53; Chatman, 1978: 20). The text is performa rhetorical as it persuades the reader toward believing and moving forward as a ch personality (cf. Vorster, 2009: 505-78; Lategan, 2009: 457-84).

9.2.7.2. Sub-Slot Two (8:31-59)

In the second sub-slot (vv. 31-59) there are thirteen utterance units (cf. Robertson, 1932: Quast, 1991/1996: 70-1). While Jesus' talk-units are represented seven times (see vv. 31b 38, 39b-41a, 42-47, 49-51, 54-56, and 58), his interlocutors' talk-units are represented s (see vv. 33, 39a, 41b, 48, 52-53, and 57; cf. Strachan, 1941: 208-17). As in the case of sub-slot, here too Jesus is the one who begins and concludes the dialogue (vv. 31 and 58; c and 28-29; cf. Haenchen, 1984: 2: 28-32; see Table 77).[2049] The setting of the dialogue at v changes in vv. 31-59 as there develops a shift: *first*, in v. 30, the narrator concludes a dia saying that "as he was saying these things, many believed in him"; and *second*, in v. 31, h another dialogue by stating that "then Jesus said to the Jews who had believed in h Resseguie, 2005: 87-120; Culpepper, 1983: 128).[2050] While in the first case a di demonstrated within the Jewish community on account of Jesus (cf. v. 30), in the sec Jesus addresses exclusively the believing community (cf. v. 31a).[2051]

John 8:31-59	**Overvie**
v.31: ἔλεγεν οὖν ὁ Ἰησοῦς πρὸς τοὺς πεπιστευκότας αὐτῷ Ἰουδαίους· ἐὰν ὑμεῖς μείνητε ἐν τῷ λόγῳ τῷ ἐμῷ, ἀληθῶς μαθηταί μού ἐστε	(1) The d in vv. 31-
v.32: καὶ γνώσεσθε τὴν ἀλήθειαν, καὶ ἡ ἀλήθεια ἐλευθερώσει ὑμᾶς.	comprise
v.33: ἀπεκρίθησαν πρὸς αὐτόν· σπέρμα Ἀβραάμ ἐσμεν καὶ οὐδενὶ δεδουλεύκαμεν πώποτε· πῶς σὺ λέγεις ὅτι ἐλεύθεροι γενήσεσθε;	thirteen u units (vv.
v.34: ἀπεκρίθη αὐτοῖς ὁ Ἰησοῦς· ἀμὴν ἀμὴν λέγω ὑμῖν ὅτι πᾶς ὁ ποιῶν τὴν ἁμαρτίαν δοῦλός ἐστιν τῆς ἁμαρτίας.	33b, 34b 39b-41a,

[2046] Menken (1993: 318) opines that, "There are . . . definite points of contact between John's Son of Man c the Son of Man in the synoptic tradition—the Son of Man who is exalted and glorified on the cross (John 12:23, 34 [cf. 32]; 13:31) and ascends into heaven (John 3:13; 6:62), may be regarded as a Johannine rein of the synoptic Son of Man who has to suffer (Mark 8:31) and will come in glory (Mark 8:38)". Cf. Ma 2004: 276; Witherington, 1995: 175, 200; Schnackenburg, 1980: 2: 199; Ridderbos, 1987/1997: 301-2; Ke 744; Parker, 1959: 216-9; Moloney, 1998: 273; Milne, 1993: 128-9.

[2047] Cf. Strachan, 1941: 210; Von Wahlde, 2010: 397; Lenski, 1942: 626; Keener, 2003: 746-7; Parker, 195

[2048] Motyer (1997: 152) says, "The reader is gripped and drawn into the discussion not just by being pre this bewildering variety of responses. Further techniques are employed . . . particularly in the material up to

[2049] Usually, it is a narratorial trick to foreground Jesus and his utterances over against his interlocuto utterances. Cf. Schnackenburg, 1980: 2: 204-5; Witherington, 1995: 176; Parker, 1959: 220-1; Bruce, 1983:

[2050] The setting changes due to the change of characters from the general group of Jews to those who believ

[2051] But the narrator maintains the narrative flow from vv. 21-30 to vv. 31-59 by way of sustaining the attitude of the interlocutors. Cf. Köstenberger, 2004: 261; Witherington, 1995: 176; Temple, 1952: 141-2.

v.35: ὁ δὲ δοῦλος οὐ μένει ἐν τῇ οἰκίᾳ εἰς τὸν αἰῶνα, ὁ υἱὸς μένει εἰς τὸν αἰῶνα. v.36: ἐὰν οὖν ὁ υἱὸς ὑμᾶς ἐλευθερώσῃ, ὄντως ἐλεύθεροι ἔσεσθε. v.37: Οἶδα ὅτι σπέρμα Ἀβραάμ ἐστε· ἀλλὰ ζητεῖτέ με ἀποκτεῖναι, ὅτι ὁ λόγος ὁ ἐμὸς οὐ χωρεῖ ἐν ὑμῖν. v.38: ἃ ἐγὼ ἑώρακα παρὰ τῷ πατρὶ λαλῶ· καὶ ὑμεῖς οὖν ἃ ἠκούσατε παρὰ τοῦ πατρὸς ποιεῖτε. v.39: ἀπεκρίθησαν καὶ εἶπαν αὐτῷ· ὁ πατὴρ ἡμῶν Ἀβραάμ ἐστιν. λέγει αὐτοῖς ὁ Ἰησοῦς· εἰ τέκνα τοῦ Ἀβραάμ ἐστε, τὰ ἔργα τοῦ Ἀβραὰμ ἐποιεῖτε· v.40: νῦν δὲ ζητεῖτέ με ἀποκτεῖναι ἄνθρωπον ὃς τὴν ἀλήθειαν ὑμῖν λελάληκα ἣν ἤκουσα παρὰ τοῦ θεοῦ· τοῦτο Ἀβραὰμ οὐκ ἐποίησεν. v.41: ὑμεῖς ποιεῖτε τὰ ἔργα τοῦ πατρὸς ὑμῶν. εἶπαν [οὖν] αὐτῷ· ἡμεῖς ἐκ πορνείας οὐ γεγεννήμεθα, ἕνα πατέρα ἔχομεν τὸν θεόν. v.42: εἶπεν αὐτοῖς ὁ Ἰησοῦς· εἰ ὁ θεὸς πατὴρ ὑμῶν ἦν ἠγαπᾶτε ἂν ἐμέ, ἐγὼ γὰρ ἐκ τοῦ θεοῦ ἐξῆλθον καὶ ἥκω· οὐδὲ γὰρ ἀπ' ἐμαυτοῦ ἐλήλυθα, ἀλλ' ἐκεῖνός με ἀπέστειλεν. v.43: διὰ τί τὴν λαλιὰν τὴν ἐμὴν οὐ γινώσκετε; ὅτι οὐ δύνασθε ἀκούειν τὸν λόγον τὸν ἐμόν. v.44: ὑμεῖς ἐκ τοῦ πατρὸς τοῦ διαβόλου ἐστὲ καὶ τὰς ἐπιθυμίας τοῦ πατρὸς ὑμῶν θέλετε ποιεῖν. ἐκεῖνος ἀνθρωποκτόνος ἦν ἀπ' ἀρχῆς καὶ ἐν τῇ ἀληθείᾳ οὐκ ἔστηκεν, ὅτι οὐκ ἔστιν ἀλήθεια ἐν αὐτῷ. ὅταν λαλῇ τὸ ψεῦδος, ἐκ τῶν ἰδίων λαλεῖ, ὅτι ψεύστης ἐστὶν καὶ ὁ πατὴρ αὐτοῦ. v.45: ἐγὼ δὲ ὅτι τὴν ἀλήθειαν λέγω, οὐ πιστεύετέ μοι. v.46: τίς ἐξ ὑμῶν ἐλέγχει με περὶ ἁμαρτίας; εἰ ἀλήθειαν λέγω, διὰ τί ὑμεῖς οὐ πιστεύετέ μοι; v.47: ὁ ὢν ἐκ τοῦ θεοῦ τὰ ῥήματα τοῦ θεοῦ ἀκούει· διὰ τοῦτο ὑμεῖς οὐκ ἀκούετε, ὅτι ἐκ τοῦ θεοῦ οὐκ ἐστέ. v.48: Ἀπεκρίθησαν οἱ Ἰουδαῖοι καὶ εἶπαν αὐτῷ· οὐ καλῶς λέγομεν ἡμεῖς ὅτι Σαμαρίτης εἶ σὺ καὶ δαιμόνιον ἔχεις; v.49: ἀπεκρίθη Ἰησοῦς· ἐγὼ δαιμόνιον οὐκ ἔχω, ἀλλὰ τιμῶ τὸν πατέρα μου, καὶ ὑμεῖς ἀτιμάζετέ με. v.50: ἐγὼ δὲ οὐ ζητῶ τὴν δόξαν μου· ἔστιν ὁ ζητῶν καὶ κρίνων. v.51: ἀμὴν ἀμὴν λέγω ὑμῖν, ἐάν τις τὸν ἐμὸν λόγον τηρήσῃ, θάνατον οὐ μὴ θεωρήσῃ εἰς τὸν αἰῶνα. v.52: εἶπον [οὖν] αὐτῷ οἱ Ἰουδαῖοι· νῦν ἐγνώκαμεν ὅτι δαιμόνιον ἔχεις. Ἀβραὰμ ἀπέθανεν καὶ οἱ προφῆται, καὶ σὺ λέγεις· ἐάν τις τὸν λόγον μου τηρήσῃ, οὐ μὴ γεύσηται θανάτου εἰς τὸν αἰῶνα. v.53: μὴ σὺ μείζων εἶ τοῦ πατρὸς ἡμῶν Ἀβραάμ, ὅστις ἀπέθανεν; καὶ οἱ προφῆται ἀπέθανον. τίνα σεαυτὸν ποιεῖς; v.54: ἀπεκρίθη Ἰησοῦς· ἐὰν ἐγὼ δοξάσω ἐμαυτόν, ἡ δόξα μου οὐδέν ἐστιν· ἔστιν ὁ πατήρ μου ὁ δοξάζων με, ὃν ὑμεῖς λέγετε ὅτι θεὸς ἡμῶν ἐστιν, v.55: καὶ οὐκ ἐγνώκατε αὐτόν, ἐγὼ δὲ οἶδα αὐτόν. κἂν εἴπω ὅτι οὐκ οἶδα αὐτόν, ἔσομαι ὅμοιος ὑμῖν ψεύστης· ἀλλὰ οἶδα αὐτὸν καὶ τὸν λόγον αὐτοῦ τηρῶ. v.56: Ἀβραὰμ ὁ πατὴρ ὑμῶν ἠγαλλιάσατο ἵνα ἴδῃ τὴν ἡμέραν τὴν ἐμήν, καὶ εἶδεν καὶ ἐχάρη. v.57: εἶπον οὖν οἱ Ἰουδαῖοι πρὸς αὐτόν· πεντήκοντα ἔτη οὔπω ἔχεις καὶ Ἀβραὰμ ἑώρακας; v.58: εἶπεν αὐτοῖς Ἰησοῦς· ἀμὴν ἀμὴν λέγω ὑμῖν, πρὶν Ἀβραὰμ γενέσθαι ἐγὼ εἰμί. v.59: ἦραν οὖν λίθους ἵνα βάλωσιν ἐπ' αὐτόν. Ἰησοῦς δὲ ἐκρύβη καὶ ἐξῆλθεν ἐκ τοῦ ἱεροῦ.	42b-47, 48b, 49b-51, 52b-53, 54b-56, 57b, 58b); out of the thirteen utterance units seven are of Jesus (vv. 31b-32, 34b-38, 39b-41a, 42b-47, 49b-51, 54b-56, 58b) and six are of the Jews (vv. 33b, 39a, 41b, 48b, 52b-53, 57b); (2) As in the case of the sixth slot (8:12-20) and the first sub-slot of the seventh slot (8:21-30), in 8:31-59 the dialogue begins and ends with Jesus' utterances (cf. vv. 31b-32 and 58b); (3) The narratives of the episode are: *pure narrative* (vv. 31a, 59) and *formula narrative* (vv. 31a, 33a, 34a, 39a, 39b, 41b)

Table 77: The dialogue of 8:31-59 within the narratorial framework

The content of the sub-slot is discussed herewith (see Table 77).[2052] *First*, Jesus begins his talk to 'the Jews who had believed in him' (τοὺς πεπιστευκότας αὐτῷ Ἰουδαίους, v. 31a; cf. Robertson,

[2052] Smith (1999: 184) opines that, "The discussion will now center on descent from Abraham, as the tension between Jesus and his newly found Jewish believers quickly becomes apparent (vv. 31-33)".

1932: 148-9; Talbert, 1992: 154).[2053] His advice to them is to continue in his word (μείνητ
λόγῳ τῷ ἐμῷ, v. 31b) and to become his true disciples (cf. Strachan, 1941: 210; Haenche
2: 28).[2054] The aftermath of 'continuing in the word of Jesus' and 'becoming his disci
twofold: (1) they will know the truth (γνώσεσθε τὴν ἀλήθειαν, v. 32a); and (2) the truth w
them free (ἡ ἀλήθεια ἐλευθερώσει ὑμᾶς, v. 32b; cf. Smith, 1999: 184-85).[2055] Borchert (19
says that, ". . . he [Jesus] called forth those who believed the quality of consistency epito
the Johannine term 'abide', 'continue', or 'remain' (μένειν, 'hold to'). The believer
committed to abide in Jesus and his word is in this gospel to be designated as an authentic
disciple". The aspects of truth and freedom are integrally connected here. *Second*, Jesus' u
leads his interlocutors to misunderstanding (v. 33). They affirm their traditional standp
"we are descendents of Abraham" (Σπέρμα Ἀβραάμ ἐσμεν)[2056] and raise a question, "Wha
mean by saying, 'You will be made free?'" (πῶς σὺ λέγεις ὅτι Ἐλεύθεροι γενήσεσθε;, v.
v. 32; cf. Strachan, 1941: 211; Talbert, 1992: 154).[2057] *Third*, in Jesus' response (vv. 34
makes a sharp distinction between those who are "slaves to sin" (ἁμαρτίαν δοῦλός) and "th
are made free by the Son" (cf. Quast, 1991/1996: 70-1; Motyer, 1997: 179-80).[2058] He
consider his counterparts as true descendants of Abraham due to two reasons: (1) they do n
his word; and (2) they plot to kill him (v. 37; cf. Haenchen, 1984: 2: 28; Duke, 1985: 76).
says to them that he declares what he has seen in the Father's presence and that his inte
must do what they have heard from the Father (v. 38; cf. Dodd, 1968: 41-57; Robertso
150-1).[2059] Knowing the truth in this context means abiding in Jesus that in turn m
interlocutors free from their enslavement to sin.

[2053] Schnackenburg (1980: 2: 204) says that, "The evangelist needed a remark such as the one in v. 30 as a
We can therefore reasonably assume that the evangelist has in mind Jewish Christians of his time who—p
result of Jewish counter-propaganda—are in danger of lapsing from faith in Christ".

[2054] Third-class condition with ἐὰν and first aorist (constative) active subjunctive. Cf. Robertson, 1932: 148
1991: 348; Parker, 1959: 220-1; Bruce, 1983: 196; Strachan, 1941: 210; Barrett, 1978: 344.

[2055] Köstenberger (2004: 261) says that, "The reference to being 'truly' Jesus' disciples (μαθηταί) implies t
in Johannine thought such a thing as false (or temporary) disciples, that is, people who follow a teaching
reason". A similar construction is found in John 13:35 (love) and 15:8 (fruitfulness). He (2004: 261) furthe
"Truth in this context is not solely intellectual but centered in Christ, who can save people from moral da
sin". Cf. Morris, 1995: 405; Brown, 1966: 355; Barrett, 1978: 344; Schnackenburg, 1980: 2: 205.

[2056] Von Wahlde (2010: 399; cf. Motyer, 1997: 172-4) opines that, "This was a common term used by Jews
themselves. For example, Israelites are called 'seed of Abraham' elsewhere in the NT, e.g., Luke 1:55; Rom
11:22; Gal 3:29; Heb 2:16".

[2057] Köstenberger (2004: 262) states that, "Their [Jews'] descent from Abraham was the Jews' pride and m
of confidence regarding their salvation. The Jews considered Abraham to be the founder of the worship
recognised the Creator and served him faithfully". See Philo's portrayal of Abraham in *Abr.* 1 §70; *Migr.*
24 §§132-33; *Heir* 6 §§24-27.

[2058] Keener (2003: 1: 749) says that, "Writers used ἐλευθερία and its equivalents for just and appropriat
under the law, or not being subject to absolute monarchs or to another people, and spoke of subjection t
other peoples as slavery". Cf. Von Wahlde, 2010: 400; Carson, 1991: 350; Parker, 1959: 223-4; Barrett, 197

[2059] Van der Watt (2007: 15) says that, "The basic answer lies in one's behaviour, because who one
apparent in what one does. A child does what his father does (8:38-39) and therefore one's deeds reveal o
allegiance". See Schnackenburg, 1980: 2: 208; Lenski, 1942: 634-9; Strachan, 1941: 212.

Fourth, the "believed ones" repetitively affirm that "Abraham is our father" (Ὁ πατὴρ ἡμῶν Ἀβραάμ ἐστιν, v. 39a; cf. v. 33a; cf. Quast, 1991/1996: 71; Bartholomä, 2010: 152-77).[2060] Bernard (1929: 2: 310) is of the view that, "He (Jesus) had admitted (v. 37) that they were σπέρμα Ἀβραάμ, but this natural descent did not, by itself, guarantee all the privileges which belong to the τέκνα who are Abraham's true heirs (cf. Gal 3:7, 9)". Jesus' response in vv. 39b-41a points this aspect very clearly. *Fifth*, Jesus opposes their argument and says more emphatically that they are not at all children of Abraham due to their 'plot to kill him' (v. 39b-41a; cf. Painter, 1993: 302; Bultmann, 1971: 315).[2061] *Sixth*, as a response they reaffirm that they are not "illegitimate children" (πορνείας οὐ γεγεννήμεθα) but "children of God" (ἕνα πατέρα ἔχομεν τὸν θεόν, v. 41b; cf. Dodd, 1968: 47-57; Bernard, 1929: 2: 311-2).[2062] *Seventh*, Jesus counters their third argument by stating that they are "children of devil" (ὑμεῖς ἐκ τοῦ πατρὸς τοῦ διαβόλου ἐστὲ) due to their unbelief in him (cf. Haenchen, 1984: 2: 29; Talbert, 1992: 156-7).[2063] Jesus says to them that: (1) because his Father is truth, he is also true; and (2) by denying him they deny the one who sent him and become followers of the devil who is the liar (vv. 42-47; cf. Dodd, 1968: 42; Smith, 1999: 187).[2064] *Eighth*, the Jews react to Jesus' charge that they are "children of devil" (v. 48; cf. Bultmann, 1971: 324; Robertson, 1932: 155). Their reaction was more in the form of an accusation posed against him that "you are a Samaritan and have a demon" (Σαμαρίτης εἶ σὺ καὶ δαιμόνιον ἔχεις, cf. Bernard, 1929: 2: 316-7).[2065] *Ninth*, Jesus denies their allegation and tells them that their dishonor toward him is synonymous to their dishonor to the father (v. 49). He also tells them that he does not seek his glory but rather the glory of the Father who is the judge (v. 50; cf. Strachan, 1941: 214; Haenchen, 1984: 2; 29).[2066] As a veracity statement he tells them that "whoever keeps my word will never see death" (ἀμὴν ἀμὴν λέγω ὑμῖν, ἐάν τις τὸν ἐμὸν λόγον τηρήσῃ, θάνατον

[2060] Keener (2003: 1: 754) says that, ". . . the issue in this context is not merely generic descent, which Jesus seems to grant them (8:37); their claim to be Abraham's children (8:39) is undoubtedly a related claim to salvation (cf. 'our father Abraham' in 8:39, 52; Matthew 3:9; Luke 3:8)". Also see Von Wahlde, 2010: 400; Witherington, 1995: 177; Barrett, 1978: 347; Bruce, 1983: 199.

[2061] Ridderbos (1987/1997: 312) is of the opinion that, "'Man' (ἄνθρωπος) has no special emphasis here; it is used rather in the general sense of 'someone' (but cf. 'murderer', ἀνθρωποκτόνος, in v. 44). Jesus speaks here openly of God as the Father from whom he 'heard' the truth. But having said that, he has thereby indicated to them the depth of the chasm that separates them from Abraham: 'this is not what Abraham did'".

[2062] Lenski (1942: 644) states that, "The negation of this relation would thus be γεννήθηναι ἐκ πορνείας, to be born of fornication, in the sense of having two fathers: one their real father, who actually begot them; the other their apparent father, in whose house they are merely tolerated". Cf. Ridderbos, 1987/1997: 313; Carson, 1991: 352.

[2063] Painter (1993: 302) says that, "The two fathers in question are God and the devil and this is understood by the Jews who responded in kind by accusing Jesus of being a Samaritan and demon-possessed, 8:48-49".

[2064] Keener (2003: 1: 752-53) says that, "In this section [i.e., vv. 37-51] Jesus not only defends himself against character charges (8:46), but challenges the character of his opponents". Cf. Bultmann, 1971: 314; Van der Watt, 2007: 15; Tenney, 1948: 149; Morris, 1995: 410-3.

[2065] Ridderbos (1987/1997: 318) states that, "Because of his [Jesus'] refusal to acknowledge his Jewish audience as the seed of Abraham, Jesus was in their eyes no better than the Samaritans, who, on account of their worship on Mount Gerizim and their encroachment on Israel's national existence, were avoided by Jews as despisers of true religion and as enemies".

[2066] In response to the accusation of the Jews, Jesus replies again in terms of his relation to the one who sent him and of seeking glory (see Painter, 1993: 302). Cf. Von Wahlde, 2010: 406; Bultmann, 1971: 324; Lindars, 1972: 332; Lightfoot, 1956: 194; Blomberg, 2001: 148.

οὐ μὴ θεωρήσῃ εἰς τὸν αἰῶνα, v. 51; cf. Van der Watt, 2005: 473). As in the case of
utterance (vv. 31a-32) in the sub-slot, here too Jesus emphasises the aspect of keeping his
51).

Tenth, misunderstanding once again rules over the scene. The Jews attempt to confirm th
has a demon and raise a question, "Are you greater than our father Abraham, who died?"
μείζων εἶ τοῦ πατρὸς ἡμῶν Ἀβραάμ, ὅστις ἀπέθανεν;, vv. 52-53; cf. De Lange, 200
Bartholomä, 2010: 152-77).[2067] *Eleventh*, as at the beginning of the dialogue (i.e., 8:14-1
too Jesus brings the contrast between his "knowing" and his interlocutors' "unknowing"
54-56; cf. Robertson, 1932: 157-8). He further says that "If I glorify myself, my glory is no
is my Father who glorifies me, he of whom you say, 'He is our God'" (Ἐὰν ἐγὼ δοξάσω
ἡ δόξα μου οὐδέν ἐστιν· ἔστιν ὁ πατήρ μου ὁ δοξάζων με, ὃν ὑμεῖς λέγετε ὅτι θεὸς ἡμῶ
v. 54).[2068] *Twelfth*, the Jews raise another misunderstanding question: "You are not yet fi
old, and have you seen Abraham?" (Πεντήκοντα ἔτη οὔπω ἔχεις καὶ Ἀβραὰμ ἑώρακας;,
Dodd, 1968: 54-7; Bultmann, 1971: 327).[2069] And *last*, Jesus' veracity statement about his
is that "Very truly, I tell you, before Abraham was, I am" (Ἀμὴν ἀμὴν λέγω ὑμῖν, πρὶν
γενέσθαι ἐγὼ εἰμί, v. 58; cf. Ball, 1996: 80-1; Wallace, 1996: 515, 530-1).[2070] Bernard (
322) says that, "It is clear that John means to represent Jesus as thus claiming for Hin
timeless being of Deity, as distinct from the temporal existence of man". The narrator'
more obvious at vv. 31 and 59. Whereas in v. 31 the narrator endeavors to connect the sec
of the seventh slot with the previous part,[2071] in v. 59 he describes about the dramatic an
reaction of the Jews toward Jesus and his exit from the scene (cf. Culpepper, 19

[2067] Keener (2003: 1: 765-6) says that, "The interlocutors conversely deny that Jesus is greater than Abra
53); Jesus responds that he is not boasting (8:54-55), but that Abraham himself recognised Jesus' superio
and that Jesus existed eternally before him (8:58)—a blatant assertion of deity which could not
misinterpreted (8:59)". Cf. Ridderbos, 1987/1997: 319-20; Beasley-Murray, 1987: 137; Westcott, 1958: 139

[2068] The contrast between Jesus and his interlocutors is revealed yet another time through his utterance: *f*
'knowing' over against his interlocutors' 'unknowing'; and *second*, his 'keeping of the word' over agains
keeping the word'. See Bultmann, 1971: 326; Ridderbos, 1987/1997: 320-2; Keener, 2003: 766-8; Hendrik
2: 63-5; Robertson, 1932: 158. In v. 56 Jesus says, "Your ancestor Abraham rejoiced that he would see my d
it and was glad". Ridderbos (1987/1997: 320; cf. Von Wahlde, 2010: 416-7) says that, "The expecta
fulfillment of that promise is then characterised by Jesus as a rejoicing in that Abraham would see '*my d*
therefore, God promised Abraham is his descendants, *that* Jesus draws into the light of the messianic-esc
future, which in his coming has begun its fulfilment ('my day')".

[2069] Bultmann (1971: 326) says that, "Jesus' answer shows clearly the inadequacy of Jewish standards of ju
56): I am indeed greater than Abraham! Yet of course the answer is not immediately given as directly a
given in a form which suggests that the important thing about the person of Jesus is not his greatness a
figure, but his role in the salvation history: 'Your father Abraham rejoiced to see my day; he saw it and was
Schnackenburg, 1980: 2: 223; Hoskyns, 1947: 348-9.

[2070] Schnackenburg (1980: 2: 223; cf. Witherington, 1995: 178; Freed, 1983: 52-9; Painter, 1993: 3
1991/1996: 71; Smith, 1999: 189) opines that, "Jesus now testifies to his precedence over Abraham
statement introduced by the assertion formula. He meets the Jews' reference to his youth with 'Before Ab
(γενέσθαι) I am'. Jesus possesses real pre-existence, is included in the eternal divine being (cf. Psalm 89:2,

[2071] The narrator also describes about the believing nature of Jesus' interlocutors (v. 31).

Robertson, 1932: 159).[2072] Thus the content of the dialogue is progressive in unfolding the meaning of truth, freedom, and conflicting kinships (cf. Borchert, 1996: 302).

The form of the dialogue can be determined on the basis of the following analysis.[2073] As in the case of other slots here too Jesus and his interlocutors use various talk-forms (see Table 78)[2074] and those talk-forms fit well within the extended *feast of Tabernacles* episode (7:1-8:59).[2075] The dialogue-section at vv. 31-59 shows both *analeptic* and *proleptic* interconnections (cf. Chatman, 1978: 64; Genette, 1980: 48-79).[2076] This feature of the sub-slot is helpful for the reader to view the dialogue from the larger framework of the gospel. John 8:31-59 has one of the longest and very dynamic Johannine dialogues (cf. Bultmann, 1971: 312-28). In the broader sense, the two-slot dialogue in chapter eight (i.e., vv. 12-20, 21-30/31-59) has *forensic* (cf. Keener, 2003: 1: 752-3; Van der Watt, 2005: 160-3),[2077] *revelatory* (cf. Bultmann, 1971: 324-5; Motyer, 1997: 195-7), *polemical* (cf. Smith, 1999: 190; Mlakuzhyil, 1987: 204), *ironic* (cf. vv. 37, 39b-41a, 52-53; cf. Duke, 1985: 70-1, 153; Powell, 1990: 27-32),[2078] and *ambiguous* (cf. Van der Watt, 2005: 465;

[2072] Köstenberger (2004: 273) points out that, "Already in OT times, people considered stoning righteous men such as Moses (Exo 17:4), Joshua and Caleb (Num 14:10), and David (1 Sam 30:6). Stephen, the church's first martyr, was stoned on account of alleged blasphemy (Acts 7:57-60). Paul, too, was stoned, although he escaped with his life (Acts 14:19; 2 Cor 11:25), as were other saints (Heb 11:37)". Cf. Bultmann, 1971: 328; Von Wahlde, 2010: 417, 420; Carson, 1991: 358; Morris, 1995: 420-1.

[2073] Dodd (1968: 41) says that, "Among the various 'forms' in which the Church's witness to the teaching and the saving work of Christ is presented in the gospels, the one most characteristic of the Fourth Gospel is elaborately wrought dramatic dialogue". According to Motyer (1997: 160; cf. Von Wahlde, 1984: 575-584; De Lange, 2008: 33-9), "Overall, 8:31-59 consists of a basic appeal (31 onward), followed by six exchanges between Jesus and 'the Jews', as follows: 31-32: The appeal to become disciples; 33-37: First exchange: the nature of freedom; 38-41a: Second exchange: kinship with Abraham; 41b-47: Third exchange: kinship with God or the devil; 48-51: Fourth exchange: Jesus the giver of life?; 52-56: Fifth exchange: Jesus greater than Abraham?; 57-59: Sixth exchange: the final alternatives".

[2074] Rhetorical features of the Johannine dialogue are well-maintained in the episode through employing various literary features.

[2075] Brown (1966: 342; cf. Keener, 2003: 1: 746-74) talks about the structure of the dialogue as follows: "An analysis of the structure of chap. 8 (v. 12 onward) is perhaps more difficult than that of any other chapter or long discourse in the first part of the Gospel. The general setting seems still to be the feast of Tabernacles, for the theme of light (8:12) fits into the Tabernacles motif".

[2076] John 8:31-59 is a continuation of the previous dialogue sections and also it is connected to 9:1-41 (cf. Stibbe, 1994: 87-8). The major proleptic aspect is its leading toward the final forensic process in chaps. 18 and 19.

[2077] Stibbe (1993: 99; cf. Lincoln, 1994: 3-30; Neyrey, 2009: 237-51; Bartholomä, 2010: 152-77) says that, "John 8:12-59 can be classed as judicial rhetoric because the language and imagery is thoroughly forensic in character . . . . Jesus is both defending himself and attacking his accusers".

[2078] Keener (2003: 746; cf. Ridderbos, 1987/1997: 305; Motyer, 1997: 172-4, 200-6; Stibbe, 1993: 101) says about vv. 31-36 as follows: "The tone of the dialogue quickly becomes harsh. Some suggest that John borrows here the nature of 'informal satire', which, like this passage, exploited irony in such a way as to portray the illogic of its victim". He (2003: 752-53) says about 8:37-51 as follows: "Forensic rhetoric as a rule required denouncing or defending the long-term character of one's accusers or the accused to establish guilt, innocence, or motives for hostility. In this section Jesus not only defends himself against character charges (8:46), but challenges the character of his opponents". Moloney (1998: 274) says that, "The passion of the encounters that follow and the bitterness of the accusation and counter-accusation make 8:31-59 the most difficult section of the Gospel". Van der Watt (2005: 151) states that, "Ironically Jesus is also accused of being possessed by a demon (8:48). The irony is that people who are accusing Jesus of being possessed by a demon are themselves without God (8:47) and are indeed children of the devil (8:44) blaming Jesus, who is from God (8:47)".

Hamid-Khani, 2000: 33-61)[2079] elements. The phenomenon of *argumentation and* (*argumentation* is a leading dialogical technique within the sub-slot.

Utterance	Form	Content
Jesus	Conditional statement, affirmation, invitation from unknowing-to-knowing	If the Jews continue in Jesus' word, they a his disciples; and they will know the truth truth will make them free
Jews	Traditional claim, affirmation, question, doublet statement	The Jews are descendants of Abraham and never been slaves to anyone. What does Je mean by saying 'the Jews will be made fre
Jesus	Veracity statement, contrasts, conditional statement, declaration/commandment, irony, agency talk	Jesus' veracity statements are: *first*, everyc commits sin is a slave to sin; *second*, the s does not have a permanent place in the ho the son has a place there forever; *third*, if J makes the Jews free, they will be free inde *fourth*, Jesus knows that they are descenda Abraham, yet they look for an opportunity him, because there is no place in them for word; and *fifth*, Jesus declares what he has the Father's presence, as for the Jews, they do what they have heard from the Father
Jews	Traditional claim, repetitive statement	Abraham is the father of the Jews
Jesus	Conditional statement, contrast, irony, negation, expectation	*First*, if the Jews were Abraham's childre would be doing what Abraham did, but no are trying to kill Jesus, a man who has tol the truth that he heard from God. *Second*, not what Abraham did. The Jews must do their father did.
Jews	Counter-argument, claim	The Jews are not illegitimate children; the one father, God himself
Jesus	Conditional statement, agency language, surprise question, rhetorical question, accusation, revelation of misunderstanding/wrong identity/unbelief, contrasts, contrasts (especially between Heavenly Father and devil the father of lies)	If God were the Father of the Jews, they v love Jesus, for he came from God and no before them. Jesus did not come on his ov God sent him. The Jews do not understan Jesus says. It is because they cannot acce word. They are from their father the devil they choose to do their father's desires. D a murderer from the beginning and does r in the truth, because there is no truth in hi he lies, he speaks according to his own na he is a liar and the father of lies. But beca tells the truth, they do not believe him. Tl cannot convict him of his sins. While he the truth, they are not able to believe him Whoever is from God hears the words of reason the Jews do not hear the words of God/Jesus is that they are not from God.
Jews	Accusation, question, attributing wrong identity, misunderstanding	Jesus is a Samaritan and has a demon.
Jesus	Negation, honouring-dishonouring	Jesus does not have a demon; but he hon

[2079] Keener (2003: 744; cf. Bultmann, 1971: 320-3) states that, "The ambiguity of Jesus' language (signifying "I am he" or "I am") fits the gospel's pattern of double entendres inviting misunderstanding disinclined to persevere. This ambiguity is fully resolved in 8:58, however".

	contrast, glory statement, veracity statement, promise	Father, and the Jews dishonour Jesus. Yet he does not seek his own glory; there is one who sees it and he is the judge. Jesus truly tells the Jews that whoever keeps his word will never see death.
Jews	Misunderstanding, irony, accusation, repetitive statement, doublet statement, surprise/misunderstanding question, question for information	The Jews claim that they know that Jesus has a demon. Abraham died, and so did the prophets; yet Jesus says 'Whoever keeps my word will never taste death. Is Jesus greater than their father Abraham, who died? The prophets also died. Who does Jesus claim to be?
Jesus	Conditional statement, glory statement, repetitive expressions and language, knowing-unknowing conflict, I-you contrast, controversial statement	If Jesus glorifies himself, his glory is nothing. It is his Father who glorifies him, of whom the Jews say, 'He is our God', though they do not know him. But Jesus knows him; if he would say that he does not know him, he would be a liar like the Jews. But Jesus does know him and he keeps his word. Their ancestor Abraham rejoiced that he would see Jesus' day; he saw it and was glad.
Jews	Misunderstanding question, sarcastic statement	Jesus is not yet fifty years old, and has Jesus seen Abraham?
Jesus	Veracity statement, controversial statement, I am statement, pre-eminence statement	Jesus tells them the reality that he existed before Abraham

Table 78: 'Form' and 'Content' of utterance units in John 8:31-59

The dialogue is *conflict-centered* (cf. Mlakuzhyil, 1987: 204), *question-and-answer sequential* and *belief-beckoning* (vv. 45-46; cf. Vincent, 1969: 173). The narrator of the episode uses literary devices, like *antithetical parallelism* (v. 35; cf. Baldick, 1990: 160), *synonymous parallelism* (v. 44; cf. Carey and Snodgrass, 1999: 109-10), *statement-lie-clarification formula* (vv. 31-37),[2080] *statement-misunderstanding-clarification formula* (vv. 38-40, 41-47, 51-55, 56-58; cf. Stibbe, 1993: 97-8; Van der Watt, 2005: 473, 475, 478),[2081] *questions* (vv. 33, 43, 46, 48, 53, 57; cf.

[2080] Neyrey (2007: 159) says that, "The audience does not so much misunderstand this (i.e., Jesus' statement, vv. 31b-32) as *dissimulate* and lie. By saying 'we are descendants of Abraham and have never been slaves to anyone' (v. 33), they claim high status as sons of Abraham, something all Israelites could claim". Pilch (1992: 126-34), in his survey of the sociology of lying, reveals two kinds of lies: lies of defense and lies of attack. Neyrey (2007: 163-4) says that, "People tell 'lies of defense' for many reasons: to conceal failure, intentional or unintentional; to avoid quarrels; and to aid kin and friends. Conversely, people tell 'lies of attack' for these reasons: to harm another by false testimony; to achieve material gain; and to stir up mischief and confuse authorities".

[2081] The sequence of *statement-misunderstanding-clarification* is at the heart of this dialogue section. See Culpepper, 1983:152; Bernard, 1929: 1: cxi; Resseguie, 2005: 65; Keener, 2003: 766; Beasley-Murray, 1987: 133; Cory, 1997: 110-1; Köstenberger, 2004: 272; Bultmann, 1971: 316-7. Jesus' character uses double entendre, ambiguous statements, or metaphors to create bewilderment or misunderstanding in the hearer, which is then resolved either by Jesus or the narrator. The misunderstanding and double entendre features of the dialogue contribute largely to reveal Jesus' identity and the thematic development of the Gospel story. Bernard (1929: 1: cxi) offers a deceptively simple definition of misunderstanding: "A saying of deep import is uttered by Jesus; His hearers misunderstand it, after a fashion that seems stupid; and then He repeats the saying in a slightly different form before He explains it and draws out its lesson". Von Wahlde (2010: 398) sees two misunderstanding passages at vv. 31-37 ("Abraham and Freedom") and vv. 38-50 ("Abraham and Sonship"). Culpepper identifies three parts to Johannine misunderstandings: *first*, Jesus makes a claim using a double entendre or metaphor that is ambiguous; *second*, the hearer selects one meaning for the statement over another possible meaning. Usually the hearer selects a literal meaning when Jesus intends a figurative

Stibbe, 1993: 101), *doublets* (vv. 31-33, 51-52; cf. Brown, 1966: 1: 315; Cory, 1997: 102) *Amen statements* (vv. 34, 51, 58; cf. Parker, 1959: 223, 231, 235), and three cycles of *challenge-riposte* structures (vv. 44-49, 51-55, 56-58; see Neyrey, 2007: 165-6; Freed, 19 9), in order to maintain the literary quality of his work and to engage the reader (see Table repetitive usage "continue in my word" (see, vv. 31, 37, 43, 55) is intentional within the and that holds the entire discussion together.

The sub-slot also has other conspicuous literary features, like *contrasts* (cf. Powell, 19 Smith, 1999: 185),[2082] *mounting violent attacks on the Messiahship of Jesus*,[2083] *truth-cl Abrahamic-claims but un-Abrahamic nature of the Jews* (cf. Schnackenburg, 1980: Calvert, 1992: 3-7),[2085] *fatherhood-sonship* aspects (cf. Ridderbos, 1987/1997: 310), *accu self-glorification* (vv. 54-55; cf. Ridderbos, 1987/1997: 320), *fulfillment of God's prom* Ridderbos, 1987/1997: 320-1), *I am saying* (v. 58; cf. Ball, 1996: 80-4; Stibbe, 199 *assertion formula and characteristic pronouncements* (v. 58; Ridderbos, 1987/1997: *stereotyped apocalyptic polemic* (vv. 31-41),[2086] *hyperbole* (vv. 39-41; cf. Witherington 177; Gabel and Wheeler, 1986: 22), *riddles* (vv. 31-32, 38, 51, 56; also see vv. 24, Thatcher, 2001: 271), *dualism* (cf. Barton, 2008: 3-18; Bianchi, 1987: 4: 506-12), *imagery* 35; cf. Zimmerman, 2006: 1-43; Thompson, 2006: 259-78),[2087] and *chiasm* (cf. Stibb 97)[2088] (see Table 78). John improves his language, doctrine, and style further from the slots and episodes here. Stibbe (1993: 102; cf. Keener, 2003: 756; Dodd, 1960: 345-54 that, "Jesus' use of logic in John 8:12-59 is forceful in its clarity and dogmatism. Je

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meaning; and *third*, Jesus or the narrator clarifies the misunderstanding with explanation (cf. Resseguie, These three features are at the core of the discussion in the dialogue sections, especially in the third slot.

[2082] Lindars (2000: 91; cf. Keener, 2003: 754-8) clarifies it further by stating that, "The short and sharp di 8:31-59 presents Jesus' opponents as children of the devil by contrast with Jesus' own affiliation to God. Th this contrast appears in a saying from the Jesus tradition in 8:51, 52 (cf. Mark 9:1)".

[2083] Or Jewish counter-arguments (cf. Schnackenburg, 1980: 2: 205).

[2084] Brown (1966: 355; cf. Schnackenburg, 1980: 2: 205; Ridderbos, 1987/1997: 308-9; Von Wahlde, 2010 that, "The 'truth' meant is the revelation of Jesus, as we see by comparing this with v. 36 where it is the So free. The hackneyed use of this phrase in political oratory in appealing for national or personal liberty is a di the purely religious value of both truth and freedom in this passage [i.e., vv. 31-59]".

[2085] Moloney (1998: 274; cf. Neyrey, 2007: 159, 161; Motyer, 1997: 161; De Lange, 2008: 33-9) is of the op "A unifying narrative effect is created by the relentless increase in hostility between the only protagonists in Jesus and 'the Jews', and by regular reference to Abraham (cf. vv. 33, 37, 39, 40, 52, 53, 56, 57, 58)".

[2086] Von Wahlde (2010: 410; Witherington, 1995: 177) says that, "Stereotyped polemic was common in a and had as its goal the delineation and identification of two opposed groups of people and the characteristi When described in starkly dualistic ways, these characteristics are intended to show the error of the one gro correctness of the other". Von Wahlde (2010: 410) says further that, "Rather than continuing to speak of A their father, they now refer to God as their father. Fom this point on, the stage is set for the dualistic polem those who are 'sons' of God and those who are 'sons' of the devil".

[2087] Cf. Beasley-Murray, 1987: 134; Robertson, 1932: 149-50; Vincent, 1969: 173-4; Dods, 1967: 776-7.

[2088] Neyrey (2007: 158-59) observes a *chiastic shape* at vv. 31-37 as follows: A: If you *remain in my word* You will now the truth and the truth will set you *free* (v. 32b); C: We are the *Seed of Abraham* (v. 33a); I never been *slaves* (v. 33b); D': Everyone who does sin is a *slave* of sin; the slave does not *remain* in the ho but the son *remains* forever (vv. 34-35); C': I now that you are *Seed of Abraham*, but you seek to kill me (v the Son makes you *free*, you will be truly *free* (v. 36); A': My *word finds no rest in you* (v. 37c). Neyrey 162) sees *chiastic structures* also at vv. 38-40 and vv. 41-44.

paradeigmata (examples) from Jewish history (Abraham, 8:33-58) and everyday life (for example, the short parable in 8:35) to support his argument".[2089] Jesus' character is not a *developing* type from the beginning till the end in John as he is *static*[2090] [i.e., God himself]; but reveals his divine nature slowly to his interlocutors/reader. For his interlocutors, Jesus appears as a *dynamic*[2091] character. This *static* but *dynamic* characterisation is one of the peculiarities of Johnannine presentation of Jesus. The interlocutors are *entering* and *exiting* the stage, but Jesus is the *existing* character from beginning till the end. The "being" and "pre-existent" (cf. Bultmann, 1971: 328) nature of Jesus is in sharp contrast with the "becoming" and "temporary" natures of his interlocutors. Within the overall *controversy and conflict natures* (cf. Van der Watt, 2005: 153; Powell, 1990: 42-4)[2092] and within the *antithetical development*[2093] of the dialogue, all the above mentioned talk-forms and literary devices work dynamically and dramatically in order to shape the religious-theological dialogue into a persuasive one (cf. Elam, 1980: 135-91; Mlakuzhyil, 1987: 204-5).[2094] The controversial and antithetical nature of the dialogue is explicit through the ideological collision of Jesus' transformative views over the traditional religious-theological views of the Jews. As the climactic scene of an extended episode (7:1-8:59), the slot at 8:31-59 performs a significant role within the overall framework of the episode in order to stabilise the dramatic plot structure (cf. Templeton, 1999: 53-65; Chatman, 1978: 20, 43, 47)[2095]

The following are some of the functional aspects of the dialogue at vv. 39-59.[2096] The dialogue here functions within the backdrop of the Feast of Tabernacles. Morris (1995: 386) has the opinion that, "It is usually held that the background of this chapter remains the Feast of Tabernacles [as in chap. 7]. In the Jewish celebration of that feast the imagery both of water and of light was very

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[2089] Stibbe (1993: 102) also says that, "He [Jesus] uses the *gnome* or 'maxim' [e.g. 8:34] and some of his reasoning takes on the form of the syllogism. Of importance to the *logos* of Jesus' arguments are his use of laws and witnesses".

[2090] A *static character* does not develop or change; he or she remains stable in outlook and disposition throughout the story. According to Docherty, a static character is unable to step outside the bounds of the narrative, a cardboard character completely accounted for in the narrative and simply a function of the plot. See, Docherty, 1983: 224; Resseguie, 2005: 125.

[2091] A *dynamic character* undergoes a radical change throughout the course of a narrative, displaying new behaviour and changed outlooks. The change can be for better or worse, and may be large or small. But the change is not minor or insignificant: it is a basic and important change in the character. See, Malbon and Berlin, 1993; Malbon, 2000: Chap. 3; Arp, 1998: 79-80; Resseguie, 2005: 125.

[2092] Cory (1997: 103-4; cf. Mlakuzhyil, 1987: 204) says that, "Like the wisdom tale, the Tabernacles discourse contains a description of the *conspiracy* against Jesus . . . . The narrative and dialogue segments of the Tabernacles discourse also suggest the *motivation* for the Jews' desire to arrest Jesus . . . the Tabenacles discourse contains a description of the Jews' *accusations* against Jesus . . . the Tabernacles discourse pertains to the situation of the *trial* . . . . Another characteristic feature of the wisdom tale is the protagonist's condemnation . . . ."

[2093] Smith (1999: 190) is of the opinion that, "As the conversation unfolds it becomes evident that its bitterness derives from the kinship of the antagonists, but neither will grant the other a share of the legitimate lineage".

[2094] Dodd (1968: 41; cf. Hitchcock, 1923/1993: 15-24) says that, "The long dialogue in John 8:31-58, one of the most powerful and most carefully composed in the Fourth Gospel, forms a unit within the sequence of controversial dialogues staged at the Feast of Tabernacles (7-8). It is held together by recurrent references to Abraham".

[2095] Cory (1997: 106; cf. Brant, 2004: 143) says that, ". . . the Tabernacles discourse portrays Jesus actually becoming the judge of his accusers at the conclusion of the story (John 8:21-30, 31-58)".

[2096] While Moloney (1998: 274) entitles this section as a "Jesus and 'the Jews' in Conflict over Their Respective Origins", Köstenberger (2004: 261) considers it as a "Paternity Dispute".

important, and light continues to occupy attention in this section".[2097] Jesus' utterance, i.e the light of the world", is placed in the sixth slot (i.e., 8:12-20; cf. Stibbe, 1993: 100); echoes are continually reflected in Jesus' succeeding dialogue with his interlocutors (e verbal exchange between 'the light' and the 'sons of darkness', 9:1-41; cf. Motyer, 199 9).[2098] Though the narrator tells about the believing character of Jesus' interlocutors in vv. in the dialogue (vv. 31b-58) the animosity of the Jews toward Jesus is more acute th before.[2099] In this context, Jesus' recurring talk "continue in my word" (see vv. 31, 51; c 43, 47a, 55; cf. Schnackenburg, 1980: 2: 204-21) remains as a strong caution for those w already entered the status of "believing" in order to maintain their statusquo.[2100] Culpeppe 93) talks about the general framework of chap. 8 as follows: "In John 8 the verbal e between Jesus and the Jews reaches its most hostile and strident tones. Many of the the arguments of the previous chapters are repeated, but the central issue is paternity . . . . Th longer any hope of reconciliation".[2101] The aspects such as the plot to kill Jesus, callin Samaritan, considering him as demon-possessed, and picking up the stones to throw at show the opponents' antithetical and violent attitudes toward Jesus.[2103] These aspects b

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[2097] Beasley-Murray (1987: 140) opines that, "The presentation of Jesus as fulfilling the faith and hop expressed in the Feast of Tabernacles is continued from chap. 7 in the first utterance of Jesus in chap. presuppositions are exposed in the subsequent dialogues".

[2098] Especially it is noticeable in the seventh slot [8:21-59]. This light-darkness dualism is rightly introdu dialogue in 8:12. A paradigmatic reader can rightly position Jesus as the light and his unbelieving interlocu representatives of darkness.

[2099] Smith (1997: 32) comments that, "In this chapter [chap. 8] the harshness of the dialogue is matc roughness of the literary construction. Jesus makes several abrupt beginnings, after the initial 'I am the li world', each of which makes only the loosest connection with what precedes". Though there is a flow of th v. 30 to v. 31a, the reader finds difficulty in understanding the 'believing' nature and their 'attitude' tow Keener (2003: 738) is of the opinion that, "What is clear is that a dialogue escalates from partial faith (8 attempt to kill Jesus (8:59), challenging the adequacy of mere claims to faith not demonstrated by persev 2:23-25)". Keener (2003: 739) says further that, "This discourse [8:12-20] opens with a christological a (8:12) that in turn provokes challenge (8:13), leading to ideological conflict and ultimately (8:59) th violence". Cf. Dods, 1967: 775; Morris, 1995: 395-402; Moloney, 1998: 270-4; Westcott, 1880: 132-3; 1932: 144-8.

[2100] Moloney (1998: 275; cf. Bruce, 1983: 196; Milne, 1993: 132; Robertson, 1932: 148) is of the opinion change in the tense of the verb from aorist (v. 30) to perfect (v. 31), and the change in syntax from πίστευ 30) to πίστευσαν followed by the dative (v. 31) indicate that an ongoing section of 'the Jews' have the be belief in Jesus but still have some way to go (cf. 2: 23-25)".

[2101] Von Wahlde (NTS: 50) observes that, "The Jews disagree with Jesus in 8:33 and in 8:37. Jesus spea attempt to kill him . . . . Some have attempted to explain this controversy by taking the belief of 8:3 imperfect kind". Von Wahlde (NTS: 50) says that, "This verse (v. 31) introduces a discussion between Jes Jews who believed in him'. Although this passage begins with an expression of belief in Jesus on the part c the remainder of the passage has all the hostility of the characteristically Johannine use".

[2102] This is one of the most conflict-centered dialogues during the Feast of Tabernacles and it maintains s suspense (v. 59). Jesus' manipulative power over the dialogue and the Jewish failure in understanding the t of Jesus invited the dramatic scene of "picking up stones".

[2103] Moody Smith (1997: 31; cf. Bruce, 1983: 197-205) says that, "The extremely hostile interchange range topics as who Jesus' father is, who is Jesus, who are the true descendants of Abraham, who is the Je Abraham or the devil, and whether Jesus has a demon".

dramatic phenomena of the sub-slot aiming toward the climax of the Gospel.[2104] Through all these aspects of conflicts and characterisation within the text the implicit reader of the text further gathers his knowledge about the person and work of the protagonist.[2105]

Understanding the dialogue at 8:31-59 is crucial in order to connect to the succeeding episodes. The narrator actualises three important things through this dialogue: *first*, a heightened religious-theological outlook; *second*, anticipation toward the glorification/lifting up of Jesus; and *third*, revealing the contrasting identities of Jesus and his interlocutors (cf. Robertson, 1932: 148-59).[2106] The attempt of the narrator to decipher Jesus' identity in relation to the Father increases theological possibilities.[2107] As Dodd (1963: 330) rightly pointed out that, "The long discourse in 8:31-58 may fairly be described as a *locus classicus* of Johannine theology". Another feature is that the dialogue here is proleptically attuned and the readers are led toward a higher degree of anticipation about the death of Jesus.[2108] Moreover, the dialogue between Jesus and his interlocutors is instrumental in dividing humanity into two categories, those who are of 'life' and those who are of 'death'.[2109] The above mentioned aspects prove that the central theme of this dialogue section is 'Jesus' oneness with the Father and his genuine identity' over against his interlocutors' 'false identity'.[2110] While the dialogue develops as a controversial one between Jesus and his interlocutors, the heightened religious-theological outlook stands as a characteristic feature.

As indicated above, the narrator of the sub-slot takes up conflict and characterisation as one of the important devices here (cf. Mlakuzhyil, 1987: 204-5; Hitchcock, 1923/1993: 15-24). He views: *first*, Jesus, as 'from above', who is 'one' with the Father, one whom Father glorifies, who is a moral/ethical teacher, the 'I am',[2111] revealer, and one who was there before Abraham (cf. Freed, 1983: 52-9; Lindars, 1981: 89-90); and *second*, the Jews, as opponents of Jesus who raise

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[2104] It is important to notice that the present dialogue is decisive as it focuses more on two aspects: *first*, the confict between the protagonist and his interlocutors; and *second*, the characterisation of Jesus and his opponents [i.e., Jews] in a more vivid sense.

[2105] In the case of the Jews, they interchangeably take both the names of God and Abraham as their Father. But a reader can rightly demarcate between the parental claims of both Jesus and the Jews on the basis of their worldviews. Carter (1990: 40-1) opines that, "Throughout the first twelve chapters, Jesus and his opponents are involved in conflict over Jesus' origin and identity. In chap. 8 it confirms their (his opponents') origin—from below (ἐκ τῶν κάτω, 8:23), not from Abraham (8:33, 39) or God (8:41), but 'from the father, the devil' (ἐκ τοῦ πατρὸς τοῦ διαβόλου, 8:44)". Cf. Moloney, 1998: 276; Köstenberger, 2004: 263-5, 67; Ridderbos, 1987/1997: 316.

[2106] The dialogue of 8:31-59 functions as a: first, *theologically intertwined*; second, *future-oriented*; and third, *conflict-and-characterization focused* one.

[2107] Its theological possibilities are more abundant than any other pieces so far. Jesus' and his interlocutors' identities are defined in a more clear terms. The fatherhood claims of the characters (i.e., God as the Father of Jesus versus Abraham as the father of the Jews) increase the controversial and dialogic chances in more clear terms.

[2108] Moody Smith (1997: 31) says that, "Charges and countercharges are flung back and forth between Jesus and his opponents. Jesus in effect makes the Jews responsible for his death (8:28, 40, 59)".

[2109] Keener (2003: 738) states that, "A central theme in this discourse (8:12-59) is the question of origins: Jesus is from above, from God; his opponents are from below, from the devil. Jesus speaks here in spiritual terms concerning the world (see 8:37, 56; cf. 1 John 3:8; 5:19)".

[2110] See Köstenberger, 2004: 261-74; read Robertson, 1932: 148-59; Vincent, 1969: 173-81.

[2111] See Morris, 1995: 420; Beasley-Murray, 1987: 140; Brown, 1966: 360, 367-8.

questions about the identity and tradition of Jesus, a community constantly in misunderst those boasting about their Abrahamic hereditary, people who do not accept Jesus' word, of darkness and devil, and a type of unbelief (cf. Dodd, 1960: 345-54; Neyrey, 2009: 237 In the dialogue, the dichotomy between Jesus and his interlocutors is symbolically pl around the key figure Abraham (cf. De Lange, 2008: 33-9).[2113] Though the dialogue c around the figure Abraham, the final demarcation is made between Jesus who is the so heavenly Father and the Jews who are the children of devil. Moreover, the repetitive expr like 'continuing in Jesus' word'/abiding (vv. 31, 51; cf. v. 37, 43, 47a, 55),[2114] referenc Abraham (vv. 33, 37a, 39a, 39b, 40, 52, 53, 56, 57, 58; cf. De Lange, 2008: 33-39),[2115] at kill/stone/accuse Jesus (vv. 37, 40a, 48, 59; cf. Haenchen, 1984: 2: 30; Mlakuzhyil, 1987: 'believing' and 'not believing' (vv. 30, 31a, 45-46; cf. Köstenberger, 2004: 261), 'know 'unknowing' (vv. 32, 37, 52, 55), 'slavery' and 'freedom' (vv. 32, 33, 34-36; cf. Stracha 210-2),[2117] 'my' and 'your' ('I-you') concerns,[2118] 'good' and 'evil' [God and devil] impu Köstenberger, 2004: 263-5), 'honour' and 'dishonour' (glorification) aspects (vv. 49, 50 Morris, 1995: 417) and truth-concerns/claims (vv. 32, 34, 40, 44, 45, 51, 58),[2119] are de determining the controversial and antithetical factors of this dialogue. The forensic natu

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[2112] The main themes of the dialogue in chapter eight are light and darkness dualism, life, testify, judge, kn hour, sin, from above, this world, believe, I am, word, Son of Man, truth, love, honor, glory, death, Jesus' c Oneness with the Father, two conflicting world-views (i.e., the world-view of Jesus rooted in Father vs. view of the Jews rooted in the Abrahamic tradition), and God the father vs. Devil the father.

[2113] Brown (1966: 361) is of the opinion that, "There are signs of a few editorial insertions, but on the whol here a rather homogenous discourse. The theme of Abraham holds it together, being introduced in v. 33, through 37, 39, 40, 53, 57, and closing the discourse in 58". Cf. John 8:40, 42, 44, 58-59; Gen 18:1-15. Ac Calvert (1992: 6), "The name of Abraham, while occurring nowhere else in the Johannine writings, is found in John 8:31-59". Calvert (1992: 6) makes a contrast between Abraham and Jesus' opponents: *first*, they a Abraham because they strive to kill Jesus, a messenger of God; *second*, while Abraham was known for his character, Jesus' opponents are said to be children of the devil, whose desires they fulfill; and *third*, Jesus' are unlike Abraham because they do not recognise that Jesus is of God.

[2114] Cf. Moloney, 1998: 275-6; Vincent, 1969: 173-81; Robertson, 1932: 148, 151, 155-6; Dods, 1967: 776-

[2115] Calvert (1992: 6; cf. Brown, 1966: 1: 357; Millard, 1992: 1: 35-41) states that, "The name of Abral occurring nowhere else in the Johannine writings, is found ten times in John 8:31-59. Throughout the acc points out that although the questioning Jews are descendants of Abraham in a physical sense (John 8:37), t by their actions". Cf. Köstenberger, 2004: 262-7; Milne, 1993: 134; Dods, 1967: 776-82; Vincent, 1969: 17

[2116] Stibbe (1993: 102) says that, "In John 8 the Sender or Originator is no longer the chief priests and Pha the devil. He is the 'originator' of the plot to kill Jesus. This emerges very clearly in 8:31-59 where Jesus tel who had believed in him that they are trying to kill him only because they are doing what their true father has been doing since the beginning of the world". See Morris, 1995: 420-1; Brown, 1966: 356, 357, 358, 36 Murray, 1987: 134, 136, 140.

[2117] Cf. Milne, 1993: 132; Vincent, 1969: 173-81; Köstenberger, 2004: 261; Dods, 1967: 776-82.

[2118] See Moloney, 1998: 278; Dods, 1967: 776-82; Morris, 1995: 410; Robertson, 1932: 150-1.

[2119] Cory (1997: 114) states that, ". . . by structuring the narrative and dialogue units in such a way as to highlight his concern about the death of Jesus. In addition, the evangelist employs vocabulary ambiguous some way alludes to Jesus' death (e.g., 'the hour', 'lifting up', and 'glorified')". Cf. Köstenberger, 20(Brown, 1966: 354-68; Beasley-Murray, 1987: 133-43; Moloney, 1998: 275-87.

[2120] Van der Watt (2005: 160; cf. 167) states that, "One of the major literary features in the gospel is the use language. This is an effective way of convincing people, since the forensic process involves people and and eventually judgment on a particular issue. What is of interest is of course the performative nature of th passages". Stibbe (1993: 99; cf. Lincoln, 1994: 3-30) says that, "John 8:12-59 can be classed as judic

the narrative slowly turns the reader's attention toward the climactic juridical aspects of the story (chaps. 18-19). The narrative techniques (cf. Windisch, 1993: 47; Court, 1997: 20-41)[2121] used within vv. 31-59 provide persuasive effects in the activity of reading the text.[2122] All the above mentioned aspects provide dramatic flavour to the entire dialogue (cf. Elam, 1980: 135-91; Brant, 2004: 130, 143, 146, 178).[2123] The dialogue, thus, has all the ingredients to interlock the reader with the incidents and themes of the sub-slot in a dynamic way.

9.3. Meso-Analysis

In order to understand the overall dialogue structure of 7:1-8:59 one is required to know about the slot development within the episode (cf. Ellis, 1984: 7; Haenchen, 19842: 3-32).[2124] The dialogues as a whole have their own individual characteristics; but they also share common properties with other dialogues of the gospel (cf. Warren and Wellek, 1955: 7).[2125] Dodd (1960: 345-6; cf. Stibbe, 1994: 111) describes John 7-8 as the 'central block of the book of Signs'.[2126] As the central block of the BS, John 7-8 puts a strong foundation for the events that are unfolding in the BG. The first slot (7:1-9) is basically developing among the family members of Jesus.[2127] The contrasting features like Jesus' work versus works of the world, act in public versus act in secret, and belief versus unbelief are significant elements within the dialogue.[2128] Other aspects like Jesus' time, revealing himself to the world, and the activities of testifying are also significant ones.[2129] In slot #

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because the language and imagery is thoroughly forensic in character. Aristotle wrote that 'Forensic speaking either attacks or defends somebody' (*Rhetorica* 1.3.10-11). This is clearly happening in John 8:12-59. Jesus is both defending himself and attacking his accusers".

[2121] Motyer (1997: 158) says that, "The final ἐγὼ εἰμί ('I am') in 8:58 illustrates the way in which the reader is taken through a 'learning curve' by this dialogue. This is the last of five or six occasions on which Jesus has used this expression of himself in this chapter". Cf. vv. 12, 18, 23, 24, 28. The doubt attaches to v. 23, ἐγὼ ἐκ τῶν ἄνω εἰμί.

[2122] Cf. Dunne, 2000: 1-19; Van der Watt, 2005: 146-8; Lategan, 2009: 457-84.

[2123] Wendland (1992: 101) says that, "There are basically two types of narrative account: dramatic and non-dramatic. In the case of the latter, the narrator simply recounts a sequence of actions as they occurred (or in recorded form) with no special attempt to distinguish one event or situation from another. Dramatic narrative, on the other hand, is decidedly different. Here the narrator emphasises, to a greater or lesser degree, a certain conflict which both motivates the events that he or she is telling or writing and directs them to some sort of resolution".

[2124] Thatcher (2001: 277) says that, ". . . it is likely that the Johannine dialogues possess a higher compositional unity than is typically supposed, and further likely that these dialogues emerged from a community seeking to establish its boundaries on the basis of common knowledge".

[2125] Lieu (2005: 171-183; cf. Wenham, 1998: 102) discusses about John's distinctive way of writing.

[2126] In the analyses of Dodd (1960: 345-6) and Stibbe (1994: 111-2), the seven-controversy dialogues which make up this block of material follow an introductory section in 7:1-10 and a brief scene in 7:11-13, as follows: *first*, 7:14-24 (Moses and Christ); *second*, 7:25-36 (the claims of Jesus); *third*, 7:37-44 (the claims of Jesus); *fourth*, 7:45-52 (the claims of Jesus); *fifth*, 8:12-20 (the claims of Jesus); *sixth*, 8:21-30 (the claims of Jesus); and *seventh*, 8:31-59 (Abraham and Christ). But the two sections at the beginning (7:1-10, 11-13) can exist as independent dialogue-slots as we discussed above.

[2127] It can be considered as a 'family dialogue'. Refer to Köstenberger, 2004: 228-31.

[2128] A dualistic trend is adopted all through the dialogue, i.e., darkness and light, from above and from below, and God the father and devil the father.

[2129] Cf. Lindars, 1972: 281-5; Morris, 1995: 349-55; Lenski, 1942: 528-37; Hoskyns, 1947: 310-2; Köstenberger, 2004: 228-31; Lightfoot, 1957: 174-6.

1, the contrasting identities and ideologies of Jesus and his brothers are incorporated v
suggestion-negative reaction-positive action dialogue pattern (cf. Giblin, 1980: 197-211).
second slot (7:10-13) is put in an *implicit* (7:11-12a) and *explicit* (7:12b-13) dialogue form
Jesus' destination and identity are the major topics of discussion (cf. Keener, 2003: 708-1
the third slot (7:14-36), the conflicting world-views of Jesus and his interlocutors are expr
way of a *religious-theological* and *challenge-and-riposte dialogue* format (cf. Meeks, 1
Strachan, 1941: 199-200).[2132] In the fourth slot (7:37-44), Jesus' prophetic role as the Mes
its effect upon his interlocutors is expressed by way of an *enigmatic pronouncement* (7
turned to a *community dialogue* (7:40-42; cf. Wai-Yee, 2001: 11; Haenchen, 1984: 2: 1
forensic type of dialogue is featured in 7:45-52 (as the fifth slot) where a juridical commu
concerning Jesus is taking place at the official levels of Judaism (cf. Bultmann, 1971: 309
In the sixth slot (8:12-20), a *challenge-and-riposte/statement-misunderstanding-clar
dialogue* develops by way of incorporating the contrasting identities of Jesus and his cou
(cf. Ellis, 1984: 7-8; Strachan, 1941: 205-8).[2135] The contrasting identities of the inte
based on the conflicting religious-theological world-views are obvious within the framewo
episode.

The dialogue of the seventh slot (8:21-59; cf. vv. 21-30 and 31-59) further exemplifies fe
statement-misunderstanding-clarification, *challenge-and-riposte*, *controversy and conf
antithetical* aspects.[2136] It incorporates *forensic aspects* and *religious-theological elements*
of the leading tenets. The contrasting identities of the interlocutors and the development o
like truth, freedom, and conflicting kingship are fairly included within the dialogue se
Dodd, 1968: 41-57; Quast, 1991/1996: 69-71). The above mentioned elements of all t
slots contribute in one way or the other toward the dramatic development, con
characterisation, forensic procedure, and the thematic progression of the larger
theological dialogue of 7:1-8:59 (cf. Hakola, 2005: 131; see Table 79).[2137] The

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[2130] Moreover, the interlocutors' talk units maintain a *fifty-fifty interaction*. See Strachan, 1941: 198-9; Ten
123-6; Blomberg, 2001: 131-2; Dodd, 1963: 322-5; Hendriksen, 1961: 2: 3-7.
[2131] Though mostly formed in narratives, the three utterance units recorded are significant within the slot. (
1952: 126; Dodd, 1960: 345-54; Carson, 1991: 309-10; Tenney, 1948: 131-2; Hoskyns, 1947: 312-3.
[2132] Thematically, the dialogue is *Messianic-oriented*, *glory/hour-focused*, *belief-unbelief-distinctive*, and *
conflictive. See Lightfoot, 1957: 174-81; Köstenberger, 2004: 232-9; Hendriksen, 1961: 2: 9-21.
[2133] The utterance-units of the fourth slot (7: 37-44) are framing a 'monologue-turned-community dialogue
case of the first slot, it has a *narrative-dialogue-narrative-dialogue-narrative chiastic formula*. Cf. Tenney,
6; Westcott, 1958: 123-4; Lindars, 1972: 297-303; Blomberg, 2001: 136-8; Bruce, 1983: 181-4.
[2134] See Strachan, 1941: 203-4; Morris, 1995: 381-5; Lenski, 1942: 583-91; Bruce, 1983: 184-6; Hoskyns,
6; Beasley-Murray, 1987: 119-23.
[2135] Neyrey (2007: 153) states that, "One may profitably read this narrative in terms of several challe
exchanges". Cf. Morris, 1995: 387-94; Köstenberger, 2004: 253-7; Lenski, 1942: 592-609; Temple, 1
Hendriksen, 1961: 2: 40-5; Westcott, 1958: 127-30.
[2136] Meeks (1972: 64) states that, ". . . the prediction to 'the Jews' has been made a second time (8:21), a
their 'misunderstanding' recognises that Jesus' 'departure' means his death: 'He will not kill himsel
(8:22)". Cf. Strachan, 1941: 208-17; Hendriksen, 1961: 2: 50-67; Moloney, 1998: 265-87; Brown, 1966: 34
[2137] The controversial nature of the dialogue is designed by way of bringing the OT figures (i.e., Moses an
into the centre of the conversation.

theological dialogue genre of the text includes elements of other genres for greater effect. At the pragmatic level of the dialogue, the linguistic phenomenon of the narrator helps the reader to be interlocked with the text (cf. Van Dijk, 1976: 23-55). While the content and the form of the seven-slot dialogue section work as indicated above, the dialogue functions to inform, persuade, motivate, and direct the reader in order to maintain a strong bond with Jesus. The dialogue[2138] includes lively passages of *stichomythia*[2139] (speeches, stitched together) that helps to progress the plot-structure of the episode reader-friendly (cf. Press, 2007: 64).

The overall dialogue of the episode is wrapped up in narratorials. Stibbe (1993: 96) opines that, "Chapters 7 and 8 of John's story form a unit within this section of the Gospel. This is first of all suggested by the *inclusio* between 7:1-13, where Jesus goes secretly (ἐν κρυπτῷ, v. 4) to the temple, and 8:59 where Jesus is said to slip away (ἐκρύβη) from the temple grounds".[2140] Another *inclusio* is formed between 7:1 and 8:59 as the episode begins with a mention about the 'killing attempt' and ends with a 'stoning attempt' (see Stibbe, 1993: 88-103). The revelatory aspects of the religious-theological dialogue are placed within this *violence-ridden inclusio* between 7:1 and 8:59.[2141] Also, an *inclusio within an inclusio* is developed between 8:12 and 8:58.[2142] As Stibbe (1993: 97) says that, "There is a further *inclusio* between the use of the divine name in 8:12 ('*I am* the light of the world') and its appearance again, in the absolute usage, at 8:58 ('Before Abraham was born, *I am*')".[2143] Bailey and Vander Broek (1992: 176-7) state that,

> It needs to be stressed that the oratorial style of the Johannine Jesus is that of a revealer. In many respects, he is an alien figure who, when he speaks, constantly probes beyond surface meanings to the more profound significance latent in words. Because of this, it is important for interpreters to trace with care the development of Jesus' speech in John, analysing his rhetorical moves both in the dialogues and monologues. This involves both examining the quantity and character of Jesus' speech, and also noting how the questions and statements of his dialogue partners play their part in a particular discourse.

[2138] Cf. Schaeffer, 1988: 387-95; Majercik, 1992: 185-8; Denning-Bolle, 1992: 69-84.

[2139] Baldick (1990: 211) defines *stichomythia* as "a form of dramatic dialogue in which two disputing characters answer each other rapidly in alternating single lines, with one character's replies balancing (and often partially repeating) the other's utterances. This kind of verbal duel or 'cut and thrust' dialogue was practised more in ancient Greek and Roman tragedy than in later drama, although a notable English example occurs in the dialogue between Richard and Elizabeth in Shakespeare's *Richard III* (Act IV, scene iv)".

[2140] Painter (1993: 290) is of the opinion that, "The theme of seeking to kill or arrest Jesus runs through these chapters, 7:1, 11, 20, 25, 30, 32, 44; 8:37, 40, 59. It is in the context of the plot to kill Jesus that the theme of hiddenness and openness/revelation is developed, 7:4, 10, 26-27, 28-29".

[2141] While the narrator places the revelatory dialogue sections within the violence-ridden episode, one can identify the function of the larger irony in the episode.

[2142] Kermode (1986: 7; cf. Martyn, 1968: xvi; Conway, 2002: 486) says that, "God in the Old Testament and his Son in the New have special rights over the verb 'to be'; for them to say 'I am' is to assert divinity . . . . In the Greek the words translated as 'Before Abraham was, I am' really mean 'Before Abraham *became*' (came into being)".

[2143] Stibbe (1993: 98-9) comments about the form in the following way, "John 8:12-59 is another example of a 'trial scene' . . . . If the form of John 8:21-59 is really that of the trial scene, then the implicit commentary throughout this text supports the narrator's defence of the divinity of Jesus and the concomitant satire of the diabolism of the Jews". Cf. Namita, 2000: 39-46; Maniparampil, 2004: 276; Schnackenburg, 1980: 2: 223-4; Von Wahlde, 2010: 419.

What Bailey and Vander Broek say is true when we analyse the overall development dialogue in the episode. The narrator describes Jesus as an eloquent speaker in compariso counterparts. But the significance of Jesus' utterances cannot be understood until one e them in relation to the utterances of his dialogue partners.[2144] The central conflict of the dia circumscribed by the fatherhood of Jesus and of his interlocutors. Two world-views are in with each other in the episode, the world-view of Jesus rooted in his Father vs. the world- the Jews rooted in the Abrahamic genealogical connection and the Law of Moses (cf. Watt, 2005: 128b). While the Jews claim about themselves that they are the children of A (and also of God), Jesus declares that they are the children of devil (cf. Bultmann, 19 8).[2145] From the beginning of the dialogue Jesus connects himself closely to God the Fat claims about his relationship with the Father infuriate the Jews to call him 'demon-posse 52; cf. Culpepper, 1983: 92-3). The gestures and movements of the characters supple dialogue for rhetorical effect.[2146] While Jesus takes control of the dialogue sections, the diminished to the level of listeners.[2147] Their responses and actions are mostly without e shallow in description, emotional in attitude, verbally abusive, unknowing and misunder in sense, and violence-ridden (cf. Hakola, 2005: 131; Von Wahlde, NTS: 33-60).[2148] The n attempt to foreground the character of Jesus provides transforming effect in the process o the text (cf. Thiselton, 1992: 1-10).

Jesus' talk with the Jews leads them from one misunderstanding to the other.[2149] As usua Jesus uses 'double meaning' as one of the interlocking dialogical phenomena. The epi Jesus' authoritative and revelatory sayings expressed by way of the first person singular

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[2144] Though Jesus is in control of the dialogues, the interlocutors' various behavioural patterns, dialogic e postures, and gestures are decisive in determining the meaning of Jesus' utterances. The meaning of Jesus' movements are more expressible only in terms of the meaning of his interlocutors' words and movements. T is one of the striking features of Johannine dialogues in general and the dialogue in 7:1-8:59 in particular.

[2145] Cf. Morris, 1995: 403-21; Moloney, 1998: 265-87; Hendriksen, 1961: 2: 50-69; Kanagaraj, 2005: 284, Lindars, 1972: 323-37; Bultmann, 1971: 312-28. John presents Jesus' eternal relationship with the Father point over against the Jewish conceptual understanding of Abraham as their father. In the dialogue section, with the Jews takes examples from their own context to prove his points (i.e., the reference to the Law in Abraham elsewhere in the pericope). Also see Carson, 1991: 346-58; Tenney, 1948: 146-51.

[2146] Harrop (1992: 14) says that, "In theatre, gesture movement rule over words". This is true with John as gestures and movements of the characters give force to their words.

[2147] Koester (2002: 133) opines that, "Debates over Jesus' identity in John 7-8 illustrate how the evangelist to subvert the opponents of Jesus".

[2148] Morson (2006: 561) says that, "The speaker takes into account the listener's status, knowledge, beliefs, anticipates possible responses; and shapes his or her utterance accordingly. If the listener is preset and beg visibly to the utterance while it is being uttered, the speaker may shift its tone, style, and choice of words as In a real sense, then, the speaker and listener are co-creators of the utterance during each dialogue. In the Johannine dialogues it is true that Jesus and his interlocutors are co-creators of the dialogues. See Lindars, 37; Lenski, 1942: 528-673; Hoskyns, 1947: 310-49; Lightfoot, 1957: 174-96.

[2149] Especially this phenomenon is noticeable in the seventh slot of the episode (cf. 8:22, 27, 33, 43, 53). leaves the Jews at the level of misunderstanding, doubtful, exclaimed, believing, protesting, and by the e and violent. Wead (1970: 69) says that, "The misapprehension is usually based upon the inability of character to grasp any more than a mere earthly truth".

pronoun (i.e., "I" or "I am"; cf. 8: 12 and 58; cf. Borchert, 1996: 278).[2150] The forensic language and court-room type dialogue of the episode prove the controversial nature of the conversation. Rapid thematic development of the episode is yet another distinguishing feature of the dialogue.[2151] The Jews express varied reactions to Jesus as their world-view and theological positions are challenged by him.[2152] The narrator's attempt to expose the attitude and character of the Jews in turn results in the disclosure of Jesus' glory to the reader.[2153] The failure of Jesus' interlocutors is highlighted with a view of exposing his glory.

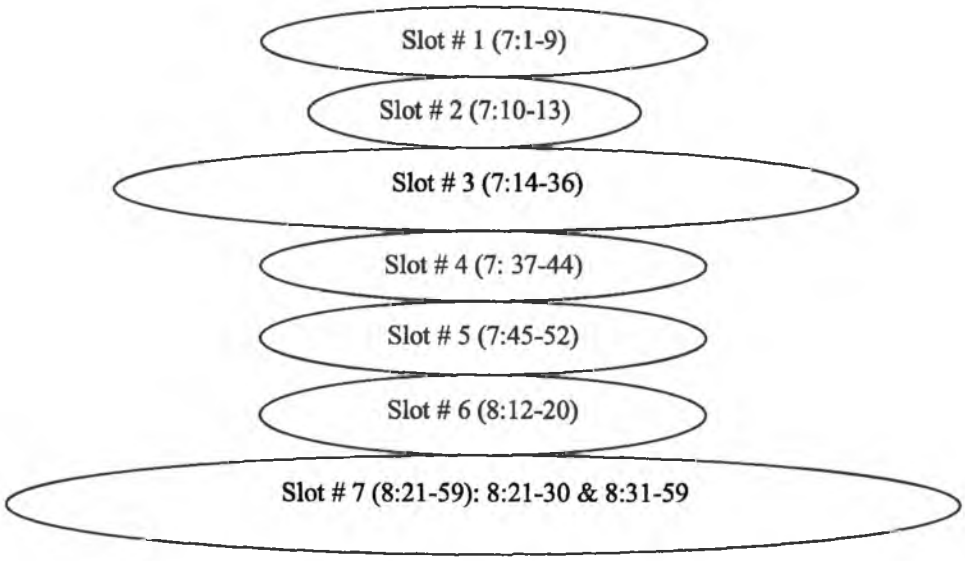

Diagram 42: The slot-development of the episode

A paradigmatic reader may identify the overall shape of the episode as designed in the diagram above (Crossan, 1967: 100-3; see Diagram 42). While slots 1, 4, 5 and 6 are almost the same in

[2150] This tendency is more obvious in chap. 8:12 and 58. Cf. Strachan, 1941: 205, 214-5; Painter, 1993: 301-2; Lenski, 1942: 592-7, 670-1; Hoskyns, 1947: 330, 349. The expression "I am the light of the world" is further taken over in the succeeding dialogue (cf. 9:1-41). Moreover, the author attempts to prove the greatness of Jesus not only above Jacob (cf. 4:12) but also above Moses and Abraham. Jesus' references to the Jewish Law and characters like Abraham are apologetical in character in order to prove his cause. Also see Lindars, 1972: 323-37; Bultmann, 1971: 312-28; Morris, 1995: 403-21; Tenney, 1948: 146-51; Westcott, 1958: 133-40.

[2151] Cf. Hendriksen, 1961: 2: 3-69; Dodd, 1960: 345-54; Tenney, 1948: 129-51; Temple, 1952: 123-52.

[2152] While his opponents respond to Jesus in a minimal way through raising some questions and accusations, Jesus responds back to them through extensive answers for their questions. Cf. Carson, 1991: 346-58; Dodd.

[2153] Cf. *Characters* are known by what others say about them. What do the disciples or authorities say about Jesus, for instance? Or what does the narrator say about him? Characters are also known by the environment or setting in which they work and play. Characters are also known by their position within society. Are they part of the structures of power and domination? Or are they at the margins of society—unseen and invisible? Many biblical characters are either at the margins of society or at the centers of power and influence, either rising to prominence or falling to oblivion. The narrator of the story is completely taking sides with the protagonist. For Jesus the protagonist, his interlocutors are 'folly' in character. Through highlighting their weaknesses, Jesus attempts to reveal his own glory. See Resseguie, 2005: 121-133; Crossan, 1967: 100-3.

size,[2154] slot # 2 is predominantly narratorial and comparatively shorter in size than a slots.[2155] Among the first six slots, slot # 3 stands out as a longer one. In this section, O Moses is referred with significance (see 7:19, 22, 23).[2156] Slot # 7 is the longest among dialogue-slots and is significant with references to another key figure of the OT (i.e., A 8:33, 37, 39a, 39b, 40, 52, 53, 56, 57, 58; cf. Dodd, 1968: 41-57; Crossan, 1967: 100-3).[215 diagram shows (see Diagram 42) the episode as a whole has a "cross on an altar" shape[21 slots 1, 4, 5 and 6 are almost the same in size (with an exception of slot # 2) and slot # 3 i as well as the leading slot until 8:20. This provides a "cross shaped" format for the epis the section 8:21-59, the largest slot of the episode, remains as an "altar" for the entire epi Robertson, 1932: 117-59; see Diagram 42). This significant shape of the episode has contribute toward the events leading to the crucifixion and glorification of Jesus the pro The dramatic plot structure[2159] of the episode keeps a *beginning* (7:1-9)-*middle* (7:10-8:30 (8:31-59) sequence (cf. Stibbe, 1994: 83; Crossan, 1967: 100-3).[2160] The narrator fo performs the writing by incorporating several strata of dialogues in which pleasure and u coalesced (cf. Warren and Wellek, 1955: 21; Bowles, 2010: 1-30). In short, the poetic con epochs, organisation, and unity of the dialogic episode persuade the reader toward a trar lifestyle (cf. Lausberg, 1998: 2-403; Kennedy, 1984: 3-38).[2161]

Slot No.	Genre Tenets	Overarching Tenet/s
Slot # 1 7:1-9	***Content***: contrasting identities and ideologies of Jesus and his brothers // ***Form***: *suggestion-negative reaction-positive action* // ***Function***: the reader is well-informed about the conflict and characterization of the episode right at the outset	The *suggestion-negative re positive action* format of th dialogue discusses the subj matter of the contrasting id of Jesus and his brothers
Slot # 2 7:10-13	***Content***: the destination and the identity of Jesus // ***Form***: *implicit* and *explicit* dialogues // ***Function***: the narrator persuades the reader to take side with Jesus "the good man"	The destination and the ide Jesus are discussed by way the *implicit* and the *explicit* dialogues
Slot # 3 7:14-36	***Content***: the conflicting worldviews of Jesus (one who is sent by the Father) and his interlocutors (the expectants of the coming Messiah) // ***Form***: a *religious-theological controversy* in a *challenge-and-*	The conflicting worldview and his interlocutors are di by way of a *challenge-and dialogue*. The dialogue ma

[2154] Slot # 1 has two utterance units (7:3b-4 and 6b-8) of almost equal size; slot # 4 has two utterances of th (7:37b-38 and 41b-42) plus two minor utterance units (7:40b and 41a); slot # 5 has three major utterances 51, 52a) and two minor utterance units (7:45b and 46b); and slot # 6 has one central utterance unit (7:14t medium-sized units (7:12b, 13b and 19b), and one minor unit (7:19a).

[2155] Three shorter utterance units within the four-verse narrative space make the second slot the shortest in t

[2156] All the references about Moses are from the mouth of Jesus. Slot # 3 is narrated within chap. 7:14-3 total of 23 verses and 9 utterance units). Cf. Crossan, 1967: 100-3.

[2157] Slot # 7 is narrated within chap. 8:21-59 (within a total of 39 verses and 19 utterance units).

[2158] The shape of the dialogue as a "cross on an altar" shows its unique development slot by slot.

[2159] Tan (1993: 28-9; cf. Stibbe, 1994: 32-53; Hess-Lüttich, 1985: 199-214) discusses the stylistics of aesthetic form, rigor in stylistics, and about the need of valid-reading. See Flanagan, 1981: 264-70; Domeri 35; Ricoeur, 1985: 7-8; Brooks, 1984: 3-5; Barry, 1970: 10-51; Cobley, 2001: 4-6; Hägerland, 2003: 309-2

[2160] When discussing about the Platonic dialogues Press (2007: 5) states, "Plato is a storyteller. Each dialog with a beginning, middle and end, in which the central problem is conceptual, and most of what hap dialogue is conversation". In John's dialogues, the *beginning-middle-end* sequence is well maintained.

[2161] See also Black, 2001: 2; Mitchell, 2006: 615-33; Nichols, 1971: 130-41; Crossan, 1967: 100-3.

	riposte format // ***Function***: the antithetical development of the dialogue persuades the reader to take sides with Jesus (one who is sent by the Father)	with a *religious-theological controversy*
Slot # 4 7:37-44	***Content***: revelation of Jesus' prophetic role as the Messiah and its effect upon his interlocutors // ***Form***: *an enigmatic pronouncement turned to a community dialogue* // ***Function***: it motivates the reader to look forward with greater anticipation to understand the role of Jesus ('the great proclaimer')	The *enigmatic pronouncement turned to a community dialogue* reveals Jesus' prophetic role as the Messiah
Slot # 5 7:45-52	***Content***: a judicial conversation concerning the righteous (Jesus) at the official levels of Judaism // ***Form***: a *forensic dialogue* at the rear of stage // ***Function***: the reader is informed about the acceptance and rejection of Jesus at the official levels	The *forensic type of dialogue* at the rear of stage discusses about the righteous (Jesus) at the official levels of Judaism
Slot # 6 8:12-20	***Content***: Jesus' identity 'from above' and the Pharisaic lack of understanding about him as they look at him from their narrow perspective // ***Form***: *challenge-and-riposte* and *statement-misunderstanding-clarification* // ***Function***: the reader is further informed about the antithetical progression and its resultant conflict and characterization	The *challenge-and-riposte* and the *statement-misunderstanding-clarification* formats of the dialogue again discusses the contrasting identities of Jesus and his interlocutors
Slot # 7 8:21-59	<u>*Sub-Slot One (8:21-30)*</u> ***Content***: a contrast: the Jews' *unknowing* of the identity and the destination of Jesus versus Jesus' *knowing* of their identity and destination // ***Form***: *statement-misunderstanding-clarification* // ***Function***: the dialogue persuades the reader to believe and to look forward as a challenged personality <u>*Sub-Slot Two (8:31-59)*</u> ***Content***: truth, freedom, and conflicting kingships // ***Form***: *controversial/conflictive, forensic, antithetical, religious-theological* // ***Function***: the dialogue directs the reader toward the final forensic character of the Gospel	<u>*Sub-Slot One (8:21-30)*</u> The *statement-misunderstanding-clarification* format of the dialogue further deals with the contrasting identities of Jesus and his interlocutors <u>*Sub-Slot Two (8:31-59)*</u> The final part of the episode deals with the topics of truth, freedom, and conflicting kinships. It takes the forms of a *controversy* and a *forensic* and *religious-theological dialogue*

Table 79: The summary of the dialogue of the nineth episode

Episode Ten

A *Dramatic Dialogue* Leading to a *Monologue* and a *Community Dialogue* (9:1-10:21)

10.1. The Setting and the Dialogue Text

The narrative unit at 9:1-10:21 is one of the most significant episodes in John's Gospel (cf. Painter, 1993: 305). It is positioned as the second largest unit (after 7:1-8:59) within the Feast of Tabernacles narratives.[2162] The episode does not end in chap. 9 itself (i.e., v. 41; cf. Bennema, 2009: 136-44); rather it extends up to 10:21.[2163] The episode in 9:1-10:21 has three main parts: first, a *seven-scene dramatic dialogue* (9:1-41; cf. Stibbe, 1993: 105);[2164] second, a *metaphorical monologue* (10:1-18);[2165] and third, a concluding *community dialogue* (10:19-21; cf. Dodd, 1960: 354-8; Hengstenberg, 1965/1980: 476-525).[2166] Moloney (1998: 291) is of the view that,

> . . . 9:1-10:21 must be regarded as a literary unit . . . . The man born blind moves toward full sight in 9:1-34, but this journey is also marked by the growing 'blindness' of the Pharisees. As the once blind man has a final encounter with Jesus (vv. 35-38), so do the Pharisees (9:39-10:21). The length of the section dedicated to Jesus' words to the Pharisees and the importance of his self-revelation as the messianic Good Shepherd (10:14-18) call for a separate treatment.

As Moloney indicates, the dialogue section in chap. 9:1-41 is closely knit together with the subsequent metaphorical monologue (i.e., 10:1-18).[2167] It has not only a proleptic, but also has an

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[2162] The Feast of Tabernacles events are framed in two larger units (7:1-8:59 and 9:1-10:21). Out of these two units, 7:1-8:59 is the largest and 9:1-10:21 is the second largest. Stibbe (1993: 103-4) says that, "The progression from chap. 8 to chap. 9 is a smooth one. In chap. 8, Jesus declares, 'I am the light of the world' (8:12). Now, in chap. 9, that thought is developed as he provides two forms of illumination. At the literal and physical level, Jesus brings light to the eyes of the man born blind . . . . At the metaphorical and spiritual level, Jesus brings illumination to the man's understanding".

[2163] After 9:41, the monologue section in 10:1-18 and the community dialogue in 10:19-21 continue without a narratorial break. Cf. Hengstenberg, 1965/1980: 476-525.

[2164] Mlakuzhyil (1987: 205; cf. Martyn, 1968: 26-7; Resseguie, 2001: 140) states that, "The literary unity of John 9 is highlighted by the dramatic development of the episode in *seven scenes* (9:1-7, 8-12, 13-17, 18-23, 24-34, 35-38, 39-41)". On the basis of the change of characters and development of the story, the episode can be divided into seven minor dramatic scenes/dialogic slots. Cf. Ridderbos, 1987/1997: 331-51; Bultmann, 1971: 329-58; Morgan, 1933: 162-72; Carson, 1991: 359-79; Dods, 1967: 782-7; Vincent, 1969: 181-8; Lindars, 1972: 337-52.

[2165] Keener (2003: 775) also interprets 10:1-21 as an extension of 9:1-41. Cf. Bultmann, 1971: 358-91; Morgan, 1933: 173-7; Witherington, 1995: 186-90; Robertson, 1932: 173-83; Bruce, 1983: 223-9.

[2166] Robertson (1932: 183) says that, "The direct reference of *palin* (again) may be to 9:16 when the Pharisees were divided over the problem of the blind man". See Vincent, 1969: 195; Schnackenburg, 1980: 301-3; Dods, 1967: 792.

[2167] Brown (1966: 376) argues that, "after the long and intricate discourses of 7-8, chap. 9 provides a pleasant interlude". Brown (1966: 376) comments on the time-factor of chap. 9 in the following way, "John gives no precise

analeptic connection with the previous episodes,[2168] especially with chap. 5 (cf. Neyrey 168-9). As Stibbe states, the presentation of the narrative in chap. 9 is strikingly similar to the narrative of the invalid in chap. 5.[2169]

The exact setting of the episode is not clearly mentioned in the text; but it can only be from the extended Feast of Tabernacles block (7:1-10:21).[2170] A *topographical setting* is by the narrator at the climax of chap. 8 as he tells that Jesus 'went out of the temple' (ἐξῆ τοῦ ἱεροῦ, v. 59; cf. Keener, 2003: 776; Quast, 1991/1996: 71-2).[2171] Köstenberger (20(states that, "'And as he passed by' (καὶ παράγων) is the only instance of this description p John. The scene may have taken place in the area south of the temple at one of the two s gates".[2172] Köstenberger's argument makes the reader conscious about a setting 'outsid temple' but 'not far away from the temple'.[2173] In the first slot, as Jesus 'walked al(following things take place: he sees a man blind from birth (εἶδεν ἄνθρωπον τυφλὸν ἐκ γε

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dating for the healing, and the next indication of time will be that of the Feast of Dedication, three mo Tabernacles, in 10:22".

[2168] The theme of 'Jesus as the light of the world' in the previous episode (8:12) is carried over by the narr current episode (9:5; cf. v. 39).

[2169] Stibbe (1993: 104-5) opines that, "The form of chap. 9 is very similar to that of chap. 5. The two 'works' are closely related . . . ." There are many parallels between the two stories. Some of them are: *first*, history (v. 1; blind from the birth)//the man's history (5:5; 38 years); *second*, both of them were socially ma (v. 8; cf. 5:8); *third*, Jesus initiates the healing in both incidents (v. 6; cf. 5:6); *fourth*, the setting of the m pool: Siloam (v. 7)//Bethesda (5:2); *fifth*, in both cases the setting is in Jerusalem (v. 7; cf. 5:2); *sixth*, b miracles happen on the Sabbath (v. 14; cf. 5:9); *seventh*, in both cases Jesus slips out of the picture (v. 8; *eighth*, Sabbath-violation charge (v. 16; cf. 5:10); *ninth*, the Jews interrogate the healed ones (v. 15; cf. 5: Jesus' whereabouts are unknown by the healed ones (v. 12; cf. 5: 13); *eleventh*, Jesus reappears to find the h (v. 35; cf. 5:14); *twelfth*, the relationship between suffering and sin is explored (v. 3; cf. 5:14); *thirteenth*, T results in a kind of trial: (of the man; v. 13-34)//(of Jesus; 5:16); and *fourteenth*, the miracle is described a (v. 4; cf. 5:17).

[2170] Mlakuzhyil (1987: 205) opines that, ". . . John 9 is distinguished from the preceding episode by means o *of place*, since, unlike Jesus' teaching and controversy with the Jews in John 7-8, his findings and healing man does not happen in the temple but elsewhere". Moloney (1998: 300) is of the opinion that, "No br(between 9:41 and 10:1. The final encounter between Jesus and the man born blind in 9:35-38 is matcl encounter between Jesus and the Pharisees in 9:39-10:21. Jesus addresses an unnamed audience in v. 39, an(the Pharisees" respond in v. 40. Their words, in turn, generate Jesus' reflection that begins in v. 41 but de the discourse of 10:1-18. It is on the basis of 9:39-41 that 10:1-21 unfolds".

[2171] As it happens by the end of the festival and during a time in which Jesus was out of reach of the people, *setting* can be attributed to the scene. But at the same time as the event occurs in Jerusalem and somewhere temple it has a *topographical setting* too. Blomberg (2001: 150) remarks that, "Presumably, Jesus is teaching in the temple but is still in Jerusalem (v. 1). This could be later on during the last day of the feast few days afterwards, prior to Galileans' return to the north". Schnackenburg (1980: 238) says that, "V. directly with Jesus' departure from the Temple. The theme of Jesus the Light of the World, developed in the the blind man, as is made clear in the explanatory sayings at the beginning (v. 5) and end (v. 39), stands in the word of revelation at 8:12". See also Robertson, 1932: 159; Barrett, 1978: 352-6; Bultmann, 1971: 3 Lindars, 1972: 336-7, 344-7; Carson, 1991: 358-61; Schnackenburg, 1980: 242-3; Beasley-Murray, 19 Ridderbos, 1987/1997: 334; Ryle, 1957: 176-7; Dods, 1967: 782-5.

[2172] The phrase καὶ παράγων at the beginning of the first slot (vv. 1-7) connects the entire episode with th episode. Pryor (1992: 40-1) states that, "As for its place in the sequence of John's discourses, the healing (man and the controversy with the Pharisees are well placed, coming as they do after the great affirmation am the light of the world'".

[2173] The indications in the narrative about the fear of the healed man's parents being excommunicate synagogue (9:22) can make the reader think of a faraway place. Martyn (1968: 30) finds that the incident h "street in Jerusalem near the Temple".

1),[2174] spits on the ground, makes mud with saliva and spreads the mud on his eyes (v. 6),[2175] and sends him to the pool of Siloam (τὴν κολυμβήθραν τοῦ Σιλωάμ, v. 7a; cf. v. 11b).[2176] The narratorial expression 'then he went and washed and came back able to see' (ἀπῆλθεν οὖν καὶ ἐνίψατο καὶ ἦλθεν βλέπων, v. 7b) extends the geographical expanse of the episode.[2177] The second slot (vv. 8-12) invites the readers' attention toward the 'neighbours' (γείτονες, v. 8a) and 'those who had seen him before' (οἱ θεωροῦντες αὐτὸν, v. 8a).[2178] The exact setting of their conversation is not mentioned. But one can conjecture about the location on the following grounds: *first*, the place where the person regularly sits and begs (v. 8); *second*, where Jesus spits, makes mud with saliva, spreads on his eyes, and commands him to go (v. 6); and *third*, where the healed person returns from Siloam (v. 7b; cf. Hengstenberg, 1965/1980: 476-525). Here the *topographical nature* of the setting is once again used by the narrator.

The setting of the dialogue further moves from the *topographical* in the second slot (vv. 8-12) to a *judicial* one in the third slot (vv. 13-17).[2179] The indication about the healing on the Sabbath day in v. 14 presents a *religious/cultic setting*.[2180] The calling of the parents by the Jews and the *question-and-answer exchange* in the fourth slot (vv. 18-23) add more judicial flavours to the incident (cf. Strachan, 1941: 220).[2181] The fifth slot (vv. 24-34) begins with the narratorial statement of 'calling the man for a second time' (Ἐφώνησαν τὸν ἄνθρωπον ἐκ δευτέρου ὃς ἦν τυφλὸς, v. 24) and ends with his being driven out (ἐξέβαλον αὐτὸν ἔξω, v. 34).[2182] This invites the reader toward the third *judicial setting* (i.e., after the second call of the man) of the episode (i.e., after the third and the fourth slots; cf. Neyrey, 2007: 167-74).[2183] Painter (1993: 314-5) states that, "The Jewish situation is indicated by the controversies which concern the Sabbath, the Law of Moses and the Christ . . . .

[2174] Schnackenburg (1980: 238) says that, "The brief indication of place, 'as he passed by', fits the final words of 8:59, 'and went out of the temple', but could also have originally belonged to another context. The καί connection attaches the passages closely to the previous section (cf. 2:13; 10:40), but it is also possible that a story from the σημεια-source would have begun with καί (cf. 2:1; 4:46b; 6:17a)".

[2175] See the Greek expression: ἔπτυσεν χαμαὶ καὶ ἐποίησεν πηλὸν ἐκ τοῦ πτύσματος καὶ ἐπέχρισεν αὐτοῦ τὸν πηλὸν ἐπὶ τοὺς ὀφθαλμοὺς (v. 6b).

[2176] Jesus' departure from the temple, his interaction with the disciples and also with the blind man on the way is brought to the notice of the reader. Her/his attention is suddenly drawn to the geographical location, the pool of Siloam (v. 7a; cf. v. 11b). The narrative moves between the temporal, cultic and geographical settings like the wayside, the pool of Siloam, the synagogue, and the temple. Cf. Powell, 1962: 198-9; Bultmann, 1971: 332-3; Ryle, 1957: 163-4; Morgan, 1933: 163-7; Barrett, 1978: 358-9; Bruce, 1983: 210.

[2177] The indications of the temple (8:59), the wayside (v. 8), the pool of Siloam (v. 7), and the synagogue (v. 22) show the dramatic movement of the characters within the episode. Cf. Schnackenburg, 1980: 242-4; Witherington, 1995: 181; Vincent, 1969: 183; Ridderbos, 1987/1997: 331; Powell, 1962: 198-9; Ryle, 1957: 163-4.

[2178] Haenchen (1984: 2: 38) opines that, "The mention of the neighbours indicates that the blind man now healed seeks out his old quarters. We now learn that he earlier used to sit at an appropriate spot (in Acts 3:10 it is the door of the temple) and beg". See Ryle, 1957: 164-6; Barrett, 1978: 359; Robertson, 1932: 163.

[2179] The text says, "they brought to the Pharisees the man who had formerly been blind" (v. 13). Here, readers can think about the development of the dialogue in the Sanhedrin context.

[2180] In both vss. 9 and 14 of chap. 5, it is indicated that the miracle was performed on a Sabbath. See Haenchen, 1984: 2: 39; Schnackenburg, 1980: 247; Morris, 1995: 430-2; Ryle, 1957: 170-1; Strachan, 1941: 219.

[2181] The typical usage of John for 'putting out of the synagogue' is ἀποσυνάγωγος. Cf. Dods, 1967: 785-6; Ridderbos, 1987/1997: 340-4; Barrett, 1978: 360-2; Köstenberger, 2004: 287-9.

[2182] Quast (1991/1996: 75) says that, "With exemplary courage, the blind man who was healed stands up to the grilling and insists that Jesus has come from God. In anger, the authorities call him a sinner like Jesus and drive him out". Cf. Brown, 1966: 374-5, 380-1; Dods, 1967: 786-7; Robertson, 1932: 166-70; Moloney, 1998: 294-5.

[2183] Dodd (1960: 354) says that, "Chap. 9 contains a narrative—that of the healing of the blind at Siloam—and a dialogue in the form of a trial scene".

The development of the dialogue section reflects the situation of conflict with the synagogu situation of the conflict is evident in the episode through the narration of the excommunic the man from the synagogue. The sixth slot (vv. 35-38) introduces a setting where Jesus 'man who was driven out' meet and converse (see Strachan, 1941: 220-1).[2184] The seventh 39-41) develops in the same setting where Jesus and the 'man who was driven out' had a ((cf. Dodd, 1963: 327-8). In the final slot, the dialogue slowly drifts from the *Jesus-and-hea exchange* (vv. 35-38) to a *Jesus-and-Pharisees conversation* (vv. 40-41; cf. Keener, 20(6).[2185] The monologue section in 10:1-18 can be considered as an extension of the seventh Finally, the larger Tabernacles episode ends with another setting where a community develops among the Jews (10:19-21; Hengstenberg, 1965/1980: 476-525; see Table 80).[218

Slots	**Episode 10: John 9:1-41; 10:1-21** (See the notes on each slots)
Slot # 1[2188]	*Disciples* (to Jesus): Ῥαββί, τίς ἥμαρτεν, οὗτος ἢ οἱ γονεῖς αὐτοῦ, ἵνα τυφλὸς γεννη *Jesus*: Οὔτε οὗτος ἥμαρτεν οὔτε οἱ γονεῖς αὐτοῦ, ἀλλ' ἵνα φανερωθῇ τὰ ἔργα τοῦ θε αὐτῷ. ἡμᾶς δεῖ ἐργάζεσθαι τὰ ἔργα τοῦ πέμψαντός με ἕως ἡμέρα ἐστίν· ἔρχεται νὺξ οὐδεὶς δύναται ἐργάζεσθαι. ὅταν ἐν τῷ κόσμῳ ὦ, φῶς εἰμι τοῦ κόσμου. *Jesus* (to the blind man): Ὕπαγε νίψαι εἰς τὴν κολυμβήθραν τοῦ Σιλωάμ
Slot # 2[2189]	*People* (among themselves): Οὐχ οὗτός ἐστιν ὁ καθήμενος καὶ προσαιτῶν; *Some People*: Οὗτός ἐστιν *Some others*: Οὐχί, ἀλλὰ ὅμοιος αὐτῷ ἐστιν *Healed man*: Ἐγώ εἰμι *People*: Πῶς [οὖν] ἠνεῴχθησάν σου οἱ ὀφθαλμοί; *Healed man*: Ὁ ἄνθρωπος ὁ λεγόμενος Ἰησοῦς πηλὸν ἐποίησεν καὶ ἐπέχρισέν μου τ ὀφθαλμοὺς καὶ εἶπέν μοι ὅτι Ὕπαγε εἰς τὸν Σιλωὰμ καὶ νίψαι· ἀπελθὼν οὖν καὶ νιψάμενος ἀνέβλεψα *People*: Ποῦ ἐστιν ἐκεῖνος; *Healed man*: Οὐκ οἶδα
Slot # 3[2190]	*Healed man* (to the Pharisees): Πηλὸν ἐπέθηκέν μου ἐπὶ τοὺς ὀφθαλμοὺς, καὶ ἐνιψάμ βλέπω *Some Pharisees*: Οὐκ ἔστιν οὗτος παρὰ θεοῦ ὁ ἄνθρωπος, ὅτι τὸ σάββατον οὐ τηρεῖ *Other Pharisees*: Πῶς δύναται ἄνθρωπος ἁμαρτωλὸς τοιαῦτα σημεῖα ποιεῖν; *Pharisees*: Τί σὺ λέγεις περὶ αὐτοῦ, ὅτι ἠνέῳξέν σου τοὺς ὀφθαλμούς; *Healed man*: Προφήτης ἐστίν
Slot # 4[2191]	*Jews* (to the parents): Οὗτός ἐστιν ὁ υἱὸς ὑμῶν, ὃν ὑμεῖς λέγετε ὅτι τυφλὸς ἐγεννήθ οὖν βλέπει ἄρτι; *Parents*: Οἴδαμεν ὅτι οὗτός ἐστιν ὁ υἱὸς ἡμῶν καὶ ὅτι τυφλὸς ἐγεννήθη· πῶς δὲ νῦ οὐκ οἴδαμεν, ἢ τίς ἤνοιξεν αὐτοῦ τοὺς ὀφθαλμοὺς ἡμεῖς οὐκ οἴδαμεν· αὐτὸν ἐρωτήσ ἡλικίαν ἔχει, αὐτὸς περὶ ἑαυτοῦ λαλήσει

[2184] See Schnackenburg, 1980: 252-4; Köstenberger, 2004: 294-5; Bruce, 1983: 219-20; Moloney, 1998: 29:
[2185] The utterance unit at v. 39 is a narratorial piece that helps Jesus to transfer his dialogue from the healed Pharisees. Cf. Moloney, 1998: 300-2; Brown, 1966: 380-2; Ryle, 1957: 191-5; Barrett, 1978: 365; Rober 171-2; Köstenberger, 2004: 295-6.
[2186] The narrator says that, "Jesus used this figure of speech with them" (10:6). See Ridderbos, 1987/19 Powell, 1962: 210-20; Dods, 1967: 788-92; Strachan, 1941: 221-7; Morris, 1995: 446-57.
[2187] Cf. Ridderbos, 1987/1997: 366-7; Ryle, 1957: 227-32; Beasley-Murray, 1987: 172; Barrett, 1978: 377-
[2188] Slot # 1 (9:1-7) has narratorials at vv. 1, 6, 7b. The utterance units are at vv. 2, 3-5, and 7a.
[2189] Slot # 2 (9:8-12) has eight utterance units (see vv. 8b, 9a, 9b, 9c, 10, 11, 12a, and 12b). The narra significant role at v. 8a.
[2190] Slot # 3 (9:13-17) has 5 utterance units (cf. vv. 15b, 16a, 16b, 17a, and 17b). The narratorials at vv. 13 significant role.
[2191] Slot # 4 (9:18-23) has three utterance units (see vv. 19, 20-21, and 23). The slot as a whole begins with narratorial units at vv. 18 and 22.

	Parents: Ἡλικίαν ἔχει, αὐτὸν ἐπερωτήσατε
Slot # 5[2192]	*Jews* (to the healed): Δὸς δόξαν τῷ θεῷ· ἡμεῖς οἴδαμεν ὅτι οὗτος ὁ ἄνθρωπος ἁμαρτωλός ἐστιν *Healed man*: Εἰ ἁμαρτωλός ἐστιν οὐκ οἶδα· ἓν οἶδα ὅτι τυφλὸς ὢν ἄρτι βλέπω *Jews*: Τί ἐποίησέν σοι; πῶς ἤνοιξέν σου τοὺς ὀφθαλμούς; *Healed man*: Εἶπον ὑμῖν ἤδη καὶ οὐκ ἠκούσατε· τί πάλιν θέλετε ἀκούειν; μὴ καὶ ὑμεῖς θέλετε αὐτοῦ μαθηταὶ γενέσθαι; *Jews*: Σὺ μαθητὴς εἶ ἐκείνου, ἡμεῖς δὲ τοῦ Μωϋσέως ἐσμὲν μαθηταί· ἡμεῖς οἴδαμεν ὅτι Μωϋσεῖ λελάληκεν ὁ θεός, τοῦτον δὲ οὐκ οἴδαμεν πόθεν ἐστίν *Healed man*: Ἐν τούτῳ γὰρ τὸ θαυμαστόν ἐστιν, ὅτι ὑμεῖς οὐκ οἴδατε πόθεν ἐστίν, καὶ ἤνοιξέν μου τοὺς ὀφθαλμούς. οἴδαμεν ὅτι ἁμαρτωλῶν ὁ θεὸς οὐκ ἀκούει, ἀλλ' ἐάν τις θεοσεβὴς ᾖ καὶ τὸ θέλημα αὐτοῦ ποιῇ τούτου ἀκούει. ἐκ τοῦ αἰῶνος οὐκ ἠκούσθη ὅτι ἠνέῳξέν τις ὀφθαλμοὺς τυφλοῦ γεγεννημένου· εἰ μὴ ἦν οὗτος παρὰ θεοῦ, οὐκ ἠδύνατο ποιεῖν οὐδέν *Jews*: Ἐν ἁμαρτίαις σὺ ἐγεννήθης ὅλος καὶ σὺ διδάσκεις ἡμᾶς;
Slot # 6[2193]	*Jesus* (to the healed): Σὺ πιστεύεις εἰς τὸν υἱὸν τοῦ ἀνθρώπου; *Healed man*: Καὶ τίς ἐστιν, κύριε, ἵνα πιστεύσω εἰς αὐτόν; *Jesus*: Καὶ ἑώρακας αὐτὸν καὶ ὁ λαλῶν μετὰ σοῦ ἐκεῖνός ἐστιν *Healed man*: Πιστεύω, κύριε
Slot # 7[2194]	*Jesus*: Εἰς κρίμα ἐγὼ εἰς τὸν κόσμον τοῦτον ἦλθον, ἵνα οἱ μὴ βλέποντες βλέπωσιν καὶ οἱ βλέποντες τυφλοὶ γένωνται *Pharisees*: Μὴ καὶ ἡμεῖς τυφλοί ἐσμεν; *Jesus*: Εἰ τυφλοὶ ἦτε, οὐκ ἂν εἴχετε ἁμαρτίαν· νῦν δὲ λέγετε ὅτι Βλέπομεν, ἡ ἁμαρτία ὑμῶν μένει
Monologue[2195]	*Jesus*: Ἀμὴν ἀμὴν λέγω ὑμῖν, ὁ μὴ εἰσερχόμενος διὰ τῆς θύρας εἰς τὴν αὐλὴν τῶν προβάτων ἀλλὰ ἀναβαίνων ἀλλαχόθεν ἐκεῖνος κλέπτης ἐστὶν καὶ λῃστής· . . . ἀλλοτρίῳ δὲ οὐ μὴ ἀκολουθήσουσιν, ἀλλὰ φεύξονται ἀπ' αὐτοῦ, ὅτι οὐκ οἴδασιν τῶν ἀλλοτρίων τὴν φωνήν. (10:1-5) . . . and . . . Ἀμὴν ἀμὴν λέγω ὑμῖν ὅτι ἐγώ εἰμι ἡ θύρα τῶν προβάτων . . . . οὐδεὶς αἴρει αὐτὴν ἀπ' ἐμοῦ, ἀλλ' ἐγὼ τίθημι αὐτὴν ἀπ' ἐμαυτοῦ. ἐξουσίαν ἔχω θεῖναι αὐτήν, καὶ ἐξουσίαν ἔχω πάλιν λαβεῖν αὐτήν· ταύτην τὴν ἐντολὴν ἔλαβον παρὰ τοῦ πατρός μου. (10:7b-18)
Community Dialogue[2196]	*Many Jews*: Δαιμόνιον ἔχει καὶ μαίνεται· τί αὐτοῦ ἀκούετε; *Others*: Ταῦτα τὰ ῥήματα οὐκ ἔστιν δαιμονιζομένου· μὴ δαιμόνιον δύναται τυφλῶν ὀφθαλμοὺς ἀνοῖξαι;

Table 80: The dialogue text of 9:1-41/10:1-21

[2192] There are seven utterance units in slot # 5 (see vv. 24b, 25, 26, 27, 28-29, 30-33, and 34). The only narratorial with intent is at v. 24a.

[2193] The 6th slot (vv. 35-38) has four utterance units (vv. 35b, 36, 37, and 38a). The significant narratorials at this pericope are at vv. 35a and 38b.

[2194] Slot # 7 has three utterance units (vv. 39, 40b, and 41).

[2195] The section at chapter 10:1-18 is almost fully maintained in monologue form except for the narratorial interruption at vv. 6-7a.

[2196] The community dialogue at the end of the episode (10: 19-21) has two utterance units (see vv. 20 and 21).

10.2.Micro-Analysis

10.2.1. Slot One (9:1-7)[2197]

The first slot (vv. 1-7) is wrapped up in narratives.[2198] The dialogue development of the slo viewed as follows:[2199] *first*, the disciples begin the dialogue by addressing Jesus as Ῥαββ 2a) and there follows a question, "who sinned, this man or his parents, that he was born bli 2b, Ῥαββί, τίς ἥμαρτεν, οὗτος ἢ οἱ γονεῖς αὐτοῦ, ἵνα τυφλὸς γεννηθῇ;, cf. Moloney, 19 Brant, 2004: 109);[2200] *second*, Jesus' response to the question is descriptive (vv. 3-5). He te about the revelatory implications of God's work in the life of the blind man (v. 3; c φανερωθῇ τὰ ἔργα τοῦ θεοῦ),[2201] about the urgency of performing God's work (v. 4; cf 2007: 64-6; Borchert, 1996: 313),[2202] and about his own function as a *worker* by w metaphorical utterance, "I am the light of the world" (v. 5, φῶς εἰμι τοῦ κόσμου, cf. Ba 80-93; Von Wahlde, 2010: 2: 425);[2203] and *third*, Jesus' *action-oriented* command to t man, "Go, wash in the pool of Siloam" (v. 7a, Ὕπαγε νίψαι εἰς τὴν κολυμβήθραν τοῦ Σι Bernard, 1929: 2: 328-9; see Table 81).[2204]

[2197] Moloney (1998: 290) divides vv. 1-7 into two parts: *first*, 9:1-5: Jesus and the disciples; and *second*, 9 and the man born blind. But we consider vv. 1-7 as a single slot as it progresses from the same setting (c 1968: 24-6; Brant, 2004: 28; Duke, 1985: 118; Mlakuzhyil, 1987: 205; Witherington, 1995: 180-1).

[2198] See v. 1 and vv. 6-7, excluding v. 7a. Bernard (1929: 2: 323) comments that, "This (Καὶ παράγων εἶδεν abrupt beginning, but the introductory καὶ is thoroughly Johannine. παράγειν does not occur again in Gospel; but cf. 1 John 2:8, 17".

[2199] It is an *action-oriented* dialogue where Jesus' conversation with the disciples is in focus leading up to t of the blind man (vv.1-7). Brown (1966: 377; cf. Moloney, 1998: 292) says that, "After setting the s theological understanding of the sign, the evangelist narrates the miracle with modest brevity (vv. 6-7), i interest is in the interrogations".

[2200] Beasley-Murray (1987: 154) states that, "The question of the disciples is typical of the outlook of the an (cf. Job's friends and their addresses to him)". Von Wahlde (2010: 424) points out that, "It was a com among Jews that physical infirmity was often a result of sinful behavior. Blindness, as was the case with a imperfection, was often looked upon as a result of sin". For more details about the proximity us demonstrative pronoun οὗτος, refer to Wallace, 1996: 326. Also read about the consecutive or ecbatic us here (or result conjunction; cf. Wallace, 1996: 473, 677). Cf. Brown, 1966: 371, 376-7; Gench, 2007: 64 1998: 291; Köstenberger, 2004: 281; Mlakuzhyil, 1987: 205; Resseguie, 2001: 139.

[2201] The "works of God" are viewed as a collective singular—a united group (cf. Wallace, 1996: 399). Mol 291; cf. Brown, 1966: 371-2; Gench, 2007: 64-5) says that, "God is to reveal his works in the events of the man that are about to be told".

[2202] Köstenberger (2004: 281) is of the opinion that, "'Work of God' is literally 'works of God'. The thou that even evil ultimately contributes to the greater glory of God. This is true supremely of human sinfulne in Christ's crucifixion (e.g., 12:28, 37-41; 17:1, 5; cf. Rom 8:28)". Morris (1995: 426) expounds that, "It is in this context also of the fact that the works in question do not originate here on earth. They are heaven- that we must do. And there is an urgency about doing them, for the opportunity will not always be presen coming': the remorseless passage of time removes the present opportunity".

[2203] Köstenberger (2004: 281; cf. Morris, 1995: 426) says that, "The statement 'I am the light of the worl present incident with the Feast of Tabernacles (cf. 8:12)". Maniparampil (2004: 279) states that, "This de illustrated through the healing of the man born blind, and in the subsequent interrogation".

[2204] The word "Siloam" literally means a discharge (of waters), and thus does not mean "the Sent One consonants in the verb "to send" are in the name. See Moloney, 1998: 297; cf. Schneiders, 1999: 151; Mol 372; Köstenberger, 2004: 283; Maniparampil, 2004: 281-2.

John 9:1-7	Overview
v.1: Καὶ παράγων εἶδεν ἄνθρωπον τυφλὸν ἐκ γενετῆς. v.2: καὶ ἠρώτησαν αὐτὸν οἱ μαθηταὶ αὐτοῦ λέγοντες· ῥαββί, τίς ἥμαρτεν, οὗτος ἢ οἱ γονεῖς αὐτοῦ, ἵνα τυφλὸς γεννηθῇ; v.3: ἀπεκρίθη Ἰησοῦς· οὔτε οὗτος ἥμαρτεν οὔτε οἱ γονεῖς αὐτοῦ, ἀλλ' ἵνα φανερωθῇ τὰ ἔργα τοῦ θεοῦ ἐν αὐτῷ. v.4: ἡμᾶς δεῖ ἐργάζεσθαι τὰ ἔργα τοῦ πέμψαντός με ἕως ἡμέρα ἐστίν· ἔρχεται νὺξ ὅτε οὐδεὶς δύναται ἐργάζεσθαι. v.5: ὅταν ἐν τῷ κόσμῳ ὦ, φῶς εἰμι τοῦ κόσμου. v.6: ταῦτα εἰπὼν ἔπτυσεν χαμαὶ καὶ ἐποίησεν πηλὸν ἐκ τοῦ πτύσματος καὶ ἐπέχρισεν αὐτοῦ τὸν πηλὸν ἐπὶ τοὺς ὀφθαλμοὺς v.7: καὶ εἶπεν αὐτῷ· ὕπαγε νίψαι εἰς τὴν κολυμβήθραν τοῦ Σιλωάμ (ὃ ἑρμηνεύεται ἀπεσταλμένος). ἀπῆλθεν οὖν καὶ ἐνίψατο καὶ ἦλθεν βλέπων.	(1) The dialogue in vv. 1-8 is comprised of three utterance units (vv. 2b, 3b-5, 7a); out of the three utterance units one is of the disciples (v. 2b) and two are of Jesus (vv. 3b-5, 7a); (2) While the disciples' question in v. 2b is reported as the first utterance in the slot, Jesus' two utterances (vv. 3b-5, 7a) are reported as his response to the disciples (vv. 3b-5) and his utterance to the blind man (v. 7a); (3) The narratives of the episode are: *pure narrative* (vv. 1, 6, 7b) and *formula narrative* (vv. 2a, 3a, 7a).

Table 81: The dialogue of 9:1-7 within the narratorial framework

In v.1, the narrator delineates the manner in which Jesus and his disciples see the blind man on the way. Subsequently, in v. 6, he describes the three activities of Jesus: "he spat on the ground" (ἔπτυσεν χαμαὶ), "made mud with the saliva" (ἐποίησεν πηλὸν ἐκ τοῦ πτύσματος),[2205] and "spread the mud on the man's eyes" (ἐπέχρισεν αὐτοῦ τὸν πηλὸν ἐπὶ τοὺς ὀφθαλμοὺς).[2206] In v. 7b, similarly, the narrator points out the three activities of the blind man: "he went" (ἀπῆλθεν), "washed" (ἐνίψατο), and "came back able to see" (ἦλθεν βλέπων).[2207] The blind man's first two activities enable him to experience the third.[2208] In the first slot, Jesus and his disciples are those who engaged in the dialogue (cf. Gench, 2007: 64-6; Smith, 1999: 191-2; see vv. 2, 3-5, 7a). The blind man remains as a silent interlocutor but obedient to Jesus' command (cf. v. 7b).[2209] The content of the slot emphasises Jesus as the light of the world.

The narrator of John 9:1-41 uses characteristic vocabulary which distinguishes it from the immediately preceding and following subsections (i.e., 7:1-8:59 and 10:1-21).[2210] But as usual,

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[2205] Köstenberger (2004: 283; cf. Resseguie, 2001: 139) observes that, "Jesus' use of saliva (9:6; cf. 9:11, 14-15) is reminiscent of the healing of the deaf and mute man in the Decapolis (Mark 7:33) and of the blind man in Bethsaida (Mark 8:23). According to some Jewish rabbis, the saliva of the firstborn had healing properties (*b. B. Bat. 126b*). In the surrounding pagan culture, however, saliva frequently was associated with magical practices, so that many rabbis seem to have condemned the use of saliva". E.g., Rabbi Aqiba (ca. 130 CE) in *t. Sanh.* 12.10.

[2206] Von Wahlde (2010: 425-6) says that, "This is the only Johannine miracle where an unrelated medium is used in the working of the miracle. In the changing of the wine and the multiplication of the loaves and fishes, the medium is part of the miracle itself". See Resseguie, 2001: 139; Moloney, 1998: 292; Brown, 1966: 372; Morris, 1995: 427.

[2207] Helms (1988: 92) says that, "In John's account Jesus made clay of his own spittle and anointed (ἐπέχρισεν) the eyes of the blind man, who later says, 'I saw again' (ἀνέβλεψα) (9:11)". See Martyn, 1968: 25; Gench, 2007: 65-6; Powell, 1962: 198-9.

[2208] Bernard (1929: 2: 329) observes that, "Apparently, he had some confidence in the power of Jesus to heal him, for he did not hesitate, as Naaman did when bidden to bathe in the Jordan". Cf. Köstenberger, 2004: 283-4; Morris, 1995: 427-8; Beasley-Murray, 1987: 155-6; Brown, 1966: 372-3.

[2209] Duke (1985: 119) says that, "Most significant is the simple fact of Jesus' gift—not restoration—of sight. He takes all the initiative; the blind man's only part is obedience—'he went and washed and came back seeing'".

[2210] At the same time see the table in Mlakuzhyil (1987: 205, 206-7) in order to know the distinctive vocabulary of John 9: 1-41 from 7:1-8:59 and 10:1-21. And also see the distinction of vocabulary in 10:1-21 from 9:1-41 and 10:22-42. Martyn (1968: 24) considers vv. 1-7 as a miracle story.

John 9:1-7 employs dialogue as an important means in order to convey the message.[2211] T of the verbal exchange between Jesus and his disciples and the subsequent command viewed as follows (cf. Witherington, 1995: 180-1). In the slot, literary devices like *ant parallelism* (vv. 4), *'day' and 'night' dualism* (v. 4; cf. Vanderlip, 1975: 133-52), *"I am" sa* 5; cf. Gench, 2007: 65-6; Borchert, 1996: 314),[2212] *explanatory note* (v. 7; cf. Köstenberge 283-4),[2213] and *symbolism* (cf. Koester, 1995: 1-31)[2214] are employed. The interlocutor dialogue use utterance forms like *respectful question* (by the disciples, v. 2),[2215] *work-c utterances* (vv. 3-4),[2216] *agency-talk* (v. 4), *revelatory proposal* (v. 3) and a *revelatory u* (v. 5), and, finally, a *command* (by Jesus, v. 7a; cf. Bernard, 1929: 2: 326-9; Smith, 1999 see Table 82).[2217] The implied nature of the dialogue is obvious in v. 7b as Jesus' final c to the man motivates him to "go", "wash", and "come back able to see".[2218]

Utterance	Form	Content
Disciples	Respectful question	Rabbi, who sinned, this man or his parents, t was born blind?
Jesus	Work-centered utterances, agency talk, dualism, warning, revelatory proposal, revelatory utterance	Neither the blind man nor his parents sinned; born blind so that God's works might be rev him. We must work the works of him who s while it is day; night is coming when no one work. As long as I am in the world, I am the the world
Jesus	Command	Go, wash in the pool of Siloam

Table 82: 'Form' and 'Content' of utterance units in John 9:1-7

[2211] Schnackenburg (1980: 2: 240; also see p. 241; cf. Witherington, 1995: 180) says that, "the conversatic Jesus and his disciples is essentially Johannine in style".

[2212] Resseguie (2001: 118; cf. Ball, 1996: 80-93) states, "Unlike the flickering and fading lights of this worl humankind in darkness, Jesus is a truly illuminating light that gives life to the world". Cf. Schnackenbur 242; Vanderlip, 1975: 65-71; Powell, 1962: 198; Ridderbos, 1987/1997: 333; Painter, 1993: 307.

[2213] Cf. Vincent, 1969: 183; Schnackenburg, 1980: 2: 243; Barrett, 1978: 358-9; Brown, 1966: 372-3.

[2214] Maniparampil (2004: 282; cf. Schnackenburg, 1980: 2: 244; Schneiders, 1999: 151-2; Wiles, 19 Ridderbos, 1987/1997: 335-36) says that, "This is symbolic of the redemption that Jesus is bringin monologue section at 10:1-21 is an extension of 9:1-41 the literary features of this piece of writin mentioning. Many of them are rhetorical in nature. The monologue section also employs *Amen . . . Amen* (vv. 1, 7) and *I am sayings* (vv. 7, 9, 11, 14). Painter (JSNT: 41-2) recognizes the symbolic aspects of follows: "In John 9 the healing of the blind man has become the basis of a symbolic interpretation. But lengthy symbolic discourse or monologue such as those found in chaps. 3, 5, and 6. In John 9 Jesus' confined to vv. 3-5, 7, 39, 41. Of this material vv. 3 and 7 are derived from the traditional miracle story. Ver belong to the primary interpretation while v. 41 comes from the secondary interpretation. It is these ve provide the key to symbolic interpretation which is dramatised in the dialogues of vv. 13-41".

[2215] Their way of question shows "an intimate relation of discipleship" and a "close connection" (cf. Bernai 324). See Von Wahlde, 2010: 424; Gench, 2007: 64-5; Bruce, 1983: 208; Lindars, 1972: 341-2; Carson, 1 Morris, 1995: 424-5; Robertson, 1932: 160; Bultmann, 1971: 330-1; Barrett, 1978: 356.

[2216] Cf. Ridderbos, 1987/1997: 333; Bultmann, 1971: 331; Powell, 1962: 198; Keener, 2003: 778.

[2217] Whereas disciples' talk is described as "asked . . . saying . . ." (v. 2, ἠρώτησαν . . . λέγοντες . . .) form talk is described with "answered" (v. 3, ἀπεκρίθη) and "said/saying" (v. 7, εἶπεν) formulas.

[2218] The sending of the man is reminiscent of the scene in 2 Kings 5:10-13 where Elisha sends Naaman to Jordan to be cured of his leprosy. Cf. Von Wahlde, 2010: 426; Gench, 2007: 66; Morris, 1995: 427-8; Ca 365; Bruce, 1983: 210; Lindars, 1972: 344.

Jesus' expressions like 'blind' (v. 3), 'day' and 'night' (v. 4), and 'light of the world' (v. 5) are used with symbolical connotations (cf. Talbert, 1992: 158-9).[2219] The dramatic nature of *telling and showing* is a strengthening feature of the dialogue.[2220] The themes like *revealing of God's work* by Jesus (φανερωθῇ τὰ ἔργα τοῦ θεοῦ) and his invitation to *work the work* of God (ἐργάζεσθαι τὰ ἔργα, vv. 3-4) point out the attention of the reader toward praxis-orientation (cf. Borchert, 1996: 312-4).[2221] Moreover, Jesus gives a *warning* concerning a time *when no one can work* (ὅτε οὐδεὶς δύναται ἐργάζεσθαι, v. 4).[2222] Thus a *work-centered dialogue* is at focus here.[2223] From the overall point of view, one can observe in John 9:1-7 seams of a *sign-oriented/work-centered*,[2224] *question-and-answer sequential* and *challenge-and-riposte* dialogical development.[2225]

After analysing the content and form, let's look at the function of 9:1-7 in the following way. The question of the disciples and the subsequent answer of Jesus (vv. 2-5) can be considered as a prologue for the entire seven-slot episode (cf. Witherington, 1995: 180). Similarly, the last question and the following answer (vv. 40-41) turn to be a coherent epilogue (cf. Segovia, 2007: 180-1).[2226] The question in v. 2 can be considered as a motivating factor for the entire dialogical episode and the subsequent monologue in 10:1-18 (cf. Bernard, 1929: 2: 324). The narrator's intention to reveal the identity of Jesus is strategically fulfilled by way of the question of the disciples. In John, dialogues turn to actions, actions influence further dialogues, conflicts develop, and through this characterisation is actualised (cf. Genette, 1980: 182-5). This strategy is used by the narrator right from the beginning of chap. 9.[2227] The pronouncement of Jesus in v. 5, ὅταν ἐν τῷ κόσμῳ ὦ, φῶς εἰμι τοῦ κόσμου, can be considered as the punch line of the entire episode[2228] as it works analeptically with the previous episode (8:12) and its efficacy continues to rest until the end of chap. 9 (cf. Borchert, 1996: 314; Smith, 1999: 191-2).[2229] Bultmann (1971: 343) opines that,

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[2219] Also some of his activities like spiting on the ground, making mud, and spreading on the man's eyes have symbolical connotations within the slot. Cf. Ridderbos, 1987/1997: 333-4; Vanderlip, 1975: 133-52; Wiles, 1960: 22-40; Robertson, 1932: 161; Von Wahlde, 2010: 429; Dods, 1967: 783.

[2220] Here Jesus is not simply a talker but also a performer of signs. Similarly, Jesus' utterances enabled the man 'go', 'wash', and 'come back able to see'.

[2221] Von Wahlde (2010: 429) considers "works" as the characteristic terminology used for miracles. Also see Ridderbos, 1987/1997: 333; Robertson, 1932: 161.

[2222] These expressions from the mouth of Jesus affirm two things: *first*, the urgency of "doing the will of God" at the present time, and *second*, that Jesus was not merely a dialoguer but also a practitioner.

[2223] Moloney (1998: 291) states that, "Until now Jesus has indicated that he does not perform his works on his own authority (cf. 3:11-21, 31-36; 5:19-30). He now includes his disciples in his work: 'We must work the works of the one who sent me' (v. 4a). They are associated with the task of Jesus, to work the works of the one who sent him".

[2224] Read more about John 9:1-41 as a 'sign' at Wiles, 1960: 55-6; Milne, 1993: 136-7.

[2225] For more details about the role of different forms of dialogues in Plato's works, refer to Press, 2007: 66.

[2226] Beasley-Murray (1987: 151) opines that, "A sign is narrated in vv. 1-7, the consequences of which are reported in the rest of the chapter. The essential action of the miracle is recounted in vv. 1, 6, 7, with a dialogue set in vv. 2-5". Cf. Resseguie, 2001: 139-41; Martyn, 1968: 24-30; Gench, 2007: 64-6; Witherington, 1995: 180-1.

[2227] Kemp (2000: 240) opines that, "The miracle of the healing is a further sign pointing to Jesus and to the urgency of acclaiming him for the person he really is. The urgency was no less real for those first century readers for whom John wrote. It remains so for readers today". Refer to Martyn, 1968: 24-30; Gench, 2007: 64-6; Schneiders, 1999: 151-6; Schnackenburg, 1980: 2: 238-45; Von Wahlde, 2010: 430-3.

[2228] Also of the entire set of Tabernacles events. Cf. Gaebelein, 1936: 170.

[2229] Ball (1996: 82) says that, "Both the 'ἐγώ εἰμι and the accompanying theme of light are resumed in chap. 9 and thus draw the conclusions of chap. 8 into the sign of chap. 9". Cf. Milne, 1993: 138-9; Morris, 1995: 426; Kanagaraj and Kemp, 2000: 240; Beasley-Murray, 1987: 155; Köstenberger, 2004: 282; Brown, 1966: 372, 376-7.

"The 'εγώ εἰμι announces that in Jesus we are confronted with the light of the revelat Jesus' action in vv. 6-7 can be considered as a practical application of what he already spol previous verses.[2231] The first slot ends by stating that "he (the blind man) went and was came back able to see" (v. 7b).[2232] According to Neyrey (2007: 170), "The man born bl sees and then sees enough to acknowledge his cure as a sign. Appropriately, Jesus m remarks earlier that describe the event's function as a 'sign': '. . . that God's works n *revealed* in him' (9:3) and 'We must work the works of him *who sent me*' (9:4)".[2233] The s of dialogues and actions of the characters is once again employed here by the narrator.[22 narrative-and-reader dialogue these aspects rhetorically function in order to foreground t (cf. Court, 1997: 9-86; Powell, 1990: 19-21).[2235] In the present episode, the action of Jesus subsequent obedience of the blind man) leads to an array of dialogic sections later on beginning stage itself the narrator generates a kind of curiosity in the reader about the su happenings (cf. Moore, 1989: 71-107; Chandler, 2002/2007: 175-209). The suspens narrative is sustained until Jesus meets the healed man and his subsequent dialogue Pharisees (cf. vv. 35-41). This aspect provides dramatic features for the story (cf. Tan, 1 93; Elam, 1980: 135-207).[2236]

10.2.2. Slot Two (9:8-12)

The *second slot* (vv. 8-12) introduces an altogether different setting.[2237] The main interloc the healed man and 'the neighbors and those who had seen him before as a beggar' (γείτονες καὶ οἱ θεωροῦντες αὐτὸν τὸ πρότερον ὅτι προσαίτης).[2238] Though the blind man as a subject of other interlocutors' speech in the first slot,[2239] in vv. 8-12, as a healed p

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[2230] Resseguie (2001: 130) says that, "The primary characteristic of ὁ κόσμος in John is that it is a place of need of light. Jesus has come to give light to the world (8:12; 9:5; 12:46); to save the world (3:17; 12:47); to the world (6:33, 51); and to take away the sin of the world (1:29)". Cf. Kanagaraj and Kemp, 2000: 240; 1936: 169-70; Vanderlip, 1975: 133-52; Milne, 1993: 138.

[2231] Von Wahlde (2010: 426) observes that, "It was not unusual for spittle to be used in the healing of eye See Barrett, 1978: 358; Keener, 2003: 1: 780-1; Gaebelein, 1936: 170-2; Moloney, 1998: 292; Milne, 1993:

[2232] Moloney (1998: 292) states that, "The man responds unquestioningly. Radical response to the word indicated by the use of four verbs: he went, he washed, he came back seeing (v. 7b: ἀπῆλθεν οὖν καὶ ἐν ἦλθεν βλέπων)". See Milne, 1993: 139; Gaebelein, 1936: 171-2; Köstenberger, 2004: 283-4; Brown, 1966 Morris, 1995: 427-8; Johnson, 1889: 364-5; Beasley-Murray, 1987: 155-6.

[2233] Neyrey (2007: 170; cf. Gaebelein, 1936: 169-70) further says that, "This healing, then, has to do with and credentials-for-agency, the normal functions of signs". Also see Wiles, 1960: 55-6; Milne, 1993: 136- Murray, 1987: 154-6; Morris, 1995: 424-8; Brown, 1966: 372, 376-7.

[2234] About the dynamism between narrative literature and argumentative discourse, refer to Van Aarde, 2009

[2235] About the narrative discourses and the role of the reader, refer to Van Aarde, 2009: 383-5; Stibbe, 1994:

[2236] Martyn (1968: 26-27; cf. Brant, 2004: 28) treats the chapter (nine) as a dramatic expansion of the heali vv. 1-7. For further details about the role of drama in John, refer to Parsenios, 2010: 10-47.

[2237] While in the first slot, Jesus, his disciples and the blind man are present, in the second slot, the heal neighbours and those who had seen him before, are the main interlocutors. Martyn (1968: 30) considers this that develops near the man's home.

[2238] Keener (2003: 783) says that, "The neighbours recognise the man as the one who used to beg (9:8). Jerusalem a beggar could survive, though he would invariably remain poor and dependant. Althou recognized both strangers and the poor as invitations from Zeus, they emphasised charity far less than Ju Mark 10:46 describes Bartimaeus as a blind beggar who was sitting by the roadside. Cf. Brown, 1966: 1967: 784; Carson, 1991: 365-6; Morris, 1995: 428; Ryle, 1957: 164-5; Blomberg, 2001: 152.

[2239] In 9:1-7, we see him as a silent character; but, obedient to the words of Jesus (v. 7).

actively involves himself in a conversation with his interlocutors.[2240] Out of the eight utterance units in vv. 8-12 (vv. 8b, 9a, 9b, 9c, 10, 11, 12a, and 12b), three are of the healed man (see vv. 9c, 11, and 12b).[2241] The semantic development of the dialogue here can be outlined as follows: *First*, as in the case of the previous slot, the dialogue begins with a surprise question raised by 'the neighbors and those who had seen him before as a beggar'. At this level, the dialogue takes shape among a group of people or within a community about the healed man. Their question is that "Is this not the man who used to sit and beg?" (v. 8b, Οὐχ οὗτός ἐστιν ὁ καθήμενος καὶ προσαιτῶν;).[2242] *Second*, there emerges a division among them concerning the identity of the healed man (cf. Martyn, 1968: 30-1; see Table 83). Moloney (1998: 292; cf. Resseguie, 2001: 141) says that, "The action of Jesus does not lead to the praise of God, but to σχίσμα". Whereas some say that "It is he" (Οὗτός ἐστιν), others say that "No, but it is someone like him" (Οὐχί, ἀλλὰ ὅμοιος αὐτῷ ἐστιν).[2243] *Third*, from v. 9c it shifts to a dialogue between the healed man and the divided community.[2244] The healed man's affirmative response here is that "I am the man" (Ἐγώ εἰμι, cf. Resseguie, 2001: 142; Gench, 2007: 66-7).[2245]

John 9:8-12	Overview
v.8: Οἱ οὖν γείτονες καὶ οἱ θεωροῦντες αὐτὸν τὸ πρότερον ὅτι προσαίτης ἦν ἔλεγον· οὐχ οὗτός ἐστιν ὁ καθήμενος καὶ προσαιτῶν; v.9: ἄλλοι ἔλεγον ὅτι οὗτός ἐστιν, ἄλλοι ἔλεγον· οὐχί, ἀλλὰ ὅμοιος αὐτῷ ἐστιν. ἐκεῖνος ἔλεγεν ὅτι ἐγώ εἰμι. v.10: ἔλεγον οὖν αὐτῷ· πῶς [οὖν] ἠνεῴχθησάν σου οἱ ὀφθαλμοί; v.11: ἀπεκρίθη ἐκεῖνος· ὁ ἄνθρωπος ὁ λεγόμενος Ἰησοῦς πηλὸν ἐποίησεν καὶ ἐπέχρισέν μου τοὺς ὀφθαλμοὺς καὶ εἶπέν μοι ὅτι ὕπαγε εἰς τὸν Σιλωὰμ καὶ νίψαι· ἀπελθὼν οὖν καὶ νιψάμενος ἀνέβλεψα. v.12: καὶ εἶπαν αὐτῷ· ποῦ ἐστιν ἐκεῖνος; λέγει· οὐκ οἶδα.	(1) The dialogue in vv. 8-12 is comprised of eight utterance units (vv. 8b, 9a, 9b, 9c, 10b, 11b, 12a, 12b); out of the eight utterance units five are of the 'neighbours and those who had seen him before' (vv. 8b, 9a, 9b, 10b, 12a) and three are of the healed man (vv. 9c, 11b, 12b); (2) The slot mostly works by the help of *formula narrative* (vv. 8a, 9a, 9b, 9c, 10a, 11a, 12a, 12b). V. 8a provides tenets of a *pure narrative*; but that merges to the *formula narrative*.

Table 83: The dialogue of 9:8-12 within the narratorial framework

[2240] I.e., he talks about his testimony as the main 'subject' of the episode. See Carson, 1991: 366; Morgan, 1933: 163-4; Powell, 1962: 199-200; Lindars, 1972: 340-2; Bennema, 2009: 138; Bruce, 1983: 210-1.

[2241] The rest of the five (vv. 8b, 9a, 9b, 10, and 12a) are of the healed man's neighbors and those who had seen him.

[2242] Witherington (1995: 183) says that, "The second scene, in vv. 8-12, validates that the man was healed, for naturally enough he goes to his neighbours and those who knew him before to share the news about his new condition". Cf. Robertson, 1932: 163; Bultmann, 1971: 333; Barrett, 1978: 359; Ryle, 1957: 165; Bennema, 2009: 138; Bruce, 1983: 210-1; Dods, 1967: 784.

[2243] Smith (1999: 192-93) observes that, "While there is no immediate acclamation of the crowd, a discussion of what has transpired now occurs (vv. 8-9). Typically in John, Jesus' work results in division of opinion, and that is the case here". Cf. Martyn, 1968: 30-1; Westcott, 1958: 146; Bennema, 2009: 138; Keener, 2003: 783-4; Morgan, 1933: 166; Robertson, 1932: 163; Bruce, 1983: 210-1; Beasley-Murray, 1987: 156.

[2244] The dialogue transfers from the community level and develops as one between an individual and a community.

[2245] As Vincent (1969: 184) says, the strong demonstrative (i.e., ἐκεῖνος) throws the man into strong relief as the central figure. Brant (2011: 155) suggests that, "The man now steps into the role of Jesus by asserting his identity frankly and with the phrase 'I am [*egō eimi*] [he]' (9:9), a phrase otherwise associated with Jesus". Wallace (1996: 542-3) notes that, "The imperfect tense is rarely used just like an aorist indicative, to indicate simple past. This usage is virtually restricted to ἔλεγεν in narrative literature. Even with this verb, however, the imperfect usually bears a different nuance". Cf. Westcott, 1958: 146; Barrett, 1978: 359; Carson, 1991: 366; Lindars, 1972: 344.

Fourth, though the first question (v. 8b) develops within the community of people, the sec (Πῶς [οὖν] ἠνεῴχθησάν σου οἱ ὀφθαλμοί;, v. 10) is directed toward the healed man concer process of healing (cf. Talbert, 1992: 159; Von Wahlde, 2010: 427).[2246] *Fifth*, though th were portrayed in a narrative format in the previous slot (i.e., vv. 6-7), here the events are to the notice of the reader in the form of a testimony from the mouth of the healed man (v Gench, 2007: 67; Talbert, 1992: 159).[2247] In his testimony, he reduces Jesus' three activi two,[2248] i.e., testifying about Jesus' command to go (v. 11b; cf. 7a) and telling people ab happened (cf. Martyn, 1968: 31; Resseguie, 2001: 142).[2249] *Sixth*, the community's third is about the healer's whereabouts, "Where is he (Jesus)?" (Ποῦ ἐστιν ἐκεῖνος;).[2250] And the man's answer to their question puts an end to the entire slot. Here his response (i.e., O leads the slot to an unpleasant climax (cf. Duke, 1985: 119; see Table 83).[2251] The conte dialogue is mostly concerning the subject matter of the identities of both the healer and th man.

The dual-layered development, first as a *group dialogue* (vv. 8b-9b) and then as a *gr individual dialogue* (vv. 9c-12), provides a different form for the slot (cf. Martyn, 1968: 3 While a *dialogue within a group* appears in the former part of the slot (vv. 8b-9b),[2253] a *and-answer dialogue* appears in the latter part (vv. 9c-12; cf. Press, 2007: 66).[2254] In vv. dialogue as a whole is framed within an *inclusio* between οὐχ in v. 8b and οὐκ v. 12b. units used in this section are: *surprise questions* (vv. 8b, 10, 12a),[2255] *affirmation/assertio* 11),[2256] *false affirmation/assertion* (v. 9b), *negation* (v. 9b), *testimony* (vv. 9c, 11), *clarific*

[2246] See Dods, 1967: 784; Ryle, 1957: 165; Powell, 1962: 199-200; Morgan, 1933: 166; Kanagaraj, 2005: 30

[2247] Witherington (1995: 183) says that, "Verse 11 reveals that the man already knows the name of his healer man called Jesus'. He is already farther along than the paralytic portrayed in John 5".

[2248] He tells, "The man called Jesus made mud, spread it on my eyes, and said to me, 'Go to Siloam and wa went and washed and received my sight" (Ὁ ἄνθρωπος ὁ λεγόμενος Ἰησοῦς πηλὸν ἐποίησεν καὶ ἐπέχρισέ ὀφθαλμοὺς καὶ εἶπέν μοι ὅτι Ὕπαγε εἰς τὸν Σιλωὰμ καὶ νίψαι· ἀπελθὼν οὖν καὶ νιψάμενος ἀνέβλε While in v. 6 it is narrated that Jesus 'spat on the ground', 'made mud with the saliva', and 'spread the n man's eyes', in v. 11 the healed man testifies that 'the man called Jesus made mud' and 'spread it on my eye

[2249] His going (ἀπελθὼν), washing (νιψάμενος) and the resultant activity of 'receiving the sight' (ἀνέβλεψα); v. 7b. Cf. Lindars, 1972: 345; Westcott, 1958: 146; Vincent, 1969: 184; Keener, 2003: 783-4.

[2250] It is the second question to the healed man within the slot. Cf. Westcott, 1958: 146; Bruce, 1983: 210 1991: 366; Robertson, 1932: 164; Barrett, 1978: 359; Von Wahlde, 2010: 2: 426-7, 430.

[2251] Brant (2011: 155) says that, "Though the infirm man did not know who had healed him, this man knows is but not where to find him". See Strachan, 1941: 219; Bultmann, 1971: 333-4; Ryle, 1957: 166; Powell, Morris, 1995: 429; Kanagaraj, 2005: 306-7; Schnackenburg, 1980: 2: 246-7.

[2252] The transitional conjunction οὖν makes a smooth transfer from the group dialogue to the dialogue b group and the healed man (cf. Wallace, 1996: 674). The array of 'healing the blind' traditions in the synop intertextual linkages to John chap. 9. See the texts in Mark 8:22-26; 10:46-52; Luke 11:14; 18:35-43; Mat 31; 12:22-23; 15:30; 20:29-34; 21:14. Cf. Brown, 1966: 378; Sloyan, 1988: 113.

[2253] Duke (1985: 119; cf. Von Wahlde, 2010: 2: 426-7) observes that, "Ironically, both answers given are co he'; and then again, 'No, but he is like him'. The man's brief '*Egō eimi*' affirms all".

[2254] Milne (1993: 139; cf. Brown, 1966: 377; Gaebelein, 1936: 172) says that, "The man is now subject to interviews, first by his neighbors, who are not even sure he is the same person (8-9)".

[2255] Johnson (1886: 151) is of the opinion that, "This (these) question(s) may have been asked out of curiosi (1988: 116) calls the question in v. 10 as a "sensitive question". Cf. Brown, 1966: 377; Morris, 1995: 428; 1936: 172; Kent, 1974: 134; Kemp, 2000: 241.

[2256] Duke (1985: 106) states that, "John does seem to use *anthrōpos* for Jesus in a doubly ironic sense. hand, those who refer to him as 'the man', whether innocently (4:29; 9:11) or contemptuously (5:12; 9:16, 11:47, 50; 18:17, 29), are guilty of gross understatement . . . . On the other hand, there are occasional hin

11), and *statement of unknowing* (v. 12b; cf. Resseguie, 2001: 139-42; Von Wahlde, 2010: 426-7, 430; see Table 84).[2257] The question-and-answer format of the dialogue between the group of people (i.e., 'the neighbours and those who had seen him before') and the healed man and the successive event of bringing him to the Pharisees provide forensic tones to the conversation (vv. 10 and 12a).[2258]

Utterance	Form	Content
Neighbours/those who had seen him before	Surprise question	Is this not the man who used to sit and beg?
Some people	False affirmation/assertion	It is he
Others	Negation	No, it is someone like him
The healed man	Affirmation/assertion	I am the man[2259]
Neighbours/those who had seen him before	Surprise question	How were your eyes opened?
The healed man	Testimony, clarification, response	The man called Jesus made mud, spread it on my eyes, and said to me, 'Go to Siloam and wash'. Then I went and washed and received my sight
Neighbours/those who had seen him before	Question	Where is he?
The healed man	Unknowing statement	I do not know

Table 84: 'Form' and 'Content' of utterance units in John 9:8-12

The healed man's *unknowing/ignorance* referred to at the end of the slot (v. 12) works as a literary device that provokes the reader until the end of the episode.[2260] In the overall set up of the episode, the healed man's repeated confession of ignorance (9:12, 25, 36) stands in sharp contrast with the brash statements of the Pharisees (9:16, 24, 29; cf. Gench, 2007: 66-8).[2261] In comparison to the first and third slots, here the role of the narrator is minimal. He remains mostly as one who

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references point us to Jesus' real identity as *the* Man, or Son of Man". Cf. Hoskyns, 1947: 355-6; Bruce, 1983: 210-1; Ryle, 1957: 165-6; Dods, 1967: 784; Morgan, 1933: 166.

[2257] Strachan (1941: 219) further says that, "It is unnecessary to enter into this vivid story in detail. It is full of repetition, assertion and counter-assertion, after the Johannine dialogue style. Observe also that unlike most of the other stories of Jesus in the gospels, a variety of characters is used". Cf. Sloyan, 1988: 116; Schnackenburg, 1980: 2: 246-7; Ridderbos, 1987/1997: 337-8; Kanagaraj, 2005: 306-7; Powell, 1962: 198-9.

[2258] Smith (1999: 193) puts it, "This episode provides a good example of the way John tends to speak of Jesus' adversaries as Jews or Pharisees interchangeably". Cf. Kent, 1974: 134; Sloyan, 1988: 116; Lindars, 1972: 344-5; Carson, 1991: 366; Westcott, 1958: 145-6.

[2259] The usage 'I am the one' (Ἐγώ εἰμι) in this instance is purely secular. Cf. Brown, 1966: 373. Moloney (1998: 292; cf. Von Wahlde, 2010: 2: 426-7) says that, "In a way similar to Jesus' own self-identification (cf. 4:26; 6:20; 8:58), the cured man speaks for himself: 'I am the man' (v. 9b: Ἐγώ εἰμι)".

[2260] Moloney (1998: 293; cf. Köstenberger, 2004: 285; Morris, 1995: 429; Kemp, 2000: 241) is of the opinion that, "The man is unable to recognise that he has been given the light through the intervention of the Sent One of God, but he admits his ignorance: 'I do not now'". Lindars (1972: 345) is of the opinion that, "The ensuing dialogue will show successive stages in the enlightenment of the man's understanding about Jesus".

[2261] Brant (2011: 154) views that, "For twenty-seven verses, the man who was blind is the principal character in an inquisition narrative marked by a series of dialogues and delineated by exits and entrances". Cf. Köstenberger, 1966: 285; Gaebelein, 1936: 172; Brown, 1966: 377; Von Wahlde, 2010: 2: 424-7.

presents the characters and records their conversation. But irrespective of his minimal r narrator is able to convince the reader by way of narrative art (cf. Smith, 1999: Köstenberger (2004: 284) opines that, "'His neighbors . . . Others . . . Yet others . . . But h another instance of the evangelist's skillful narrative art featuring lively interchange (cf. 7 27, 31, 40-43)".[2262]

The functional aspects of the dialogue can be outlined as follows. In vv. 8b-9b, as us conflicting voices of the interlocutors are brought to the notice of the reader.[2263] In the la the people's two questions to the healed man (vv. 10, 12a) are answered in two different w with certainty (v. 11) and the other sans a definite answer (v. 12b).[2264] In v. 11 (also in slot 15), the healed man's testimony is used as if one of the narratorial agenda of the epis Witherington, 1995: 183; Gench, 2007: 66-8).[2265] The role of Jesus as an 'absent but character invites the reader's attention, especially through the testimony of the healed ma (1981) is of the opinion that, "It is not the healed man who stands in the centre of the dis he is only the occasion and the stone of offence; in the centre stands Jesus; he is in tl narrative, although outwardly he is absent, yet as present as he alone can".[2266] The function of the episode progresses from the second slot onward (cf. Booth, 1961 Mlakuzhyil, 1987: 205-7). In the setting: *first*, Jesus leaves the stage; *second*, disciples ar the scene; *third*, the man returns from the pool; and *fourth*, 'the neighbours and those who him before' replace Jesus and his disciples on stage. The dialogue progresses as the people dialogue among themselves (vv. 8b-9b), extend the dialogue with the healed man 12), and then take him over to the next level (cf. v. 13).[2267] The narrator deciphers the function of the dialogue by way of interviews, forensic tones, and dialogic interactions Aarde, 2009: 382-3; Green, 2003: 66).[2268] Neyrey (2007: 171; cf. Parsenios, 2010: 10- 1980: 135-7) comments on the dramatic[2269] function of the slot as follows: "Often in thi being 'not in the know' stigmatises a character; not so here, for as the following

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[2262] Köstenberger (2004: 284-5; cf. Ridderbos, 1987/1997: 338) further says that, "The sequence of responses—first, 'It's him, isn't it?'; second, 'Yes, it's him'; third, 'No, it's not, but he looks like him' man's own testimony, 'It's me!' establishes for the reader that the man in question is indeed the same formerly had been blind". Cf. Morris, 1995: 429; Sloyan, 1988: 116; Ridderbos, 1987/1997: 337-8; Hosk 355-6; Lindars, 1972: 344-5; Blomberg, 2001: 152.

[2263] Resseguie (2001: 141) explains that, "The neighbours ask whether the cured man is the one who use beg: some believe that he is, but others say that he is merely a look-alike".

[2264] Smith (1999: 193) says that, "The man answers succinctly (v. 11), and in doing so virtually repeat miracle story. What this man has experienced he knows, and he will not deny or renounce his knowledge". 2007: 66-7; Martyn, 1968: 30-1; Keener, 2003: 783; Resseguie, 2001: 141; Schneiders, 1999: 151.

[2265] Sloyan (1988: 114) observes that, "Synoptic healing miracles regularly conclude with a confirma wonder such as the healed persons' demonstrating their health or the onlookers' commenting on t amazement". Sloyan (1988: 114) further says that, "Verses 8-9 seems to fulfill this function except that the new characters, who converse not with Jesus but with the person healed (vv. 10-11). This is not chara synoptic narratives and is our clue that a multi-person drama of a non-synoptic type has begun". Cf. Bultn 333; Beasley-Murray, 1987: 156; Von Wahlde, 2010: 2: 426-7; Bennema, 2010: 138.

[2266] Cf. Beasley-Murray, 1987: 156; Witherington, 1995: 183; Schnackenburg, 1980: 2: 246-7.

[2267] Painter (1993: 309) observes that, ". . . we have a neatly recognisable 'miracle story' setting out th describing the healing, and attesting the reality of the miracle. Verse 12 is an editorial link to relate the dialogue/controversy which follows in 9:13-39".

[2268] The narrative poetics of the slot is reader-friendly in several respects. Cf. Van Aarde, 2009: 383-5; Fu 25; Martyn, 1968: 30-1; Resseguie, 2001: 141; Ridderbos, 1987/1997: 337-8.

[2269] See Sloyan, 1988: 114; Ridderbos, 1987/1997: 337-8; Hoskyns, 1947: 355-6; Beasley-Murray, 1987: 1

dramatise, the man will gradually move into 'the know', acknowledge Jesus, and even receive a revelation".[2270] The dramatic aspects like question-and-answer dialogue, surprise and amazement expressions, 'absent but present' characterisation of Jesus, group dialogue to group-and-individual interaction, conflicting voices,[2271] repetitive style, and the analeptic-proleptic interlocking of the slot invite the reader's attention toward the effective rhetorical delivery of the slot (cf. Chatman, 1978: 59-62; Parsenios, 2010: 10-2). The reader of the story is led to getting involved with the life of the characters of the story for the sake of meaning making (cf. Court, 1997: 73-86; Classen, 2000: 1-28).[2272] All the events narrated in the slot (i.e., Jesus' absence, people's continuous interrogation, and the healed man's lack of knowledge about Jesus) point to the astonishing and unpredictable nature of the event of revelation.[2273] In order to convey the message rhetorically, the narrator explores the medium of language to its maximum (cf. Traugott and Pratt, 1980: 1-38; Tolmie, 1999: 21-8).[2274]

10.2.3. Slot Three (9:13-17)

The *third* slot as a whole begins in the form of a narratorial (vv. 13-15a).[2275] The slot (9:13-17)[2276] has a dialogue that develops through three stages (cf. Duke, 1985: 119-20; Smith, 1999: 193) as follows: *first*, as a conversation between the Pharisees and the healed man (v. 15); *second*, as a dialogue among the Pharisees and the resultant division (v. 16);[2277] and *third*, as yet another dialogue between the Pharisees and the healed man (v. 17; cf. Martyn, 1968: 32).[2278] The second and third slots are integrally connected as described below: (1) in the second slot the questioners are 'the neighbors and those who had seen him before as a beggar' (v. 8); and (2) in the third slot '*they*[2279] brought to the Pharisees the man who had formerly been blind' (v. 13; cf. Haenchen,

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[2270] See the way Genette (1980: 33) looks at the dramatic features of a narrative. Cf. Gench, 2007: 66-7; Beasley-Murray, 1987: 156; Keener, 2003: 783.

[2271] Cf. Neyrey, 2007: 171; Resseguie, 2001: 141; Robertson, 1932: 163; Gench, 2007: 66-7; Martyn, 1968: 30-1.

[2272] Cf. Eco, 1979: 43; Lategan, 2009: 457-84; Moore, 1989: 71-107; Anderson, 2008: 93-119.

[2273] Resseguie (2001: 142) argues that, "His limited understanding of his healer's identity—'the man called Jesus'—demonstrates that he is far from full faith, and he cannot answer as to Jesus' whereabouts, which is paramount to understanding who Jesus is". See Bultmann, 1971: 334; Gench, 2007: 66-7; Von Wahlde, 2010: 2: 428-31; Ridderbos, 1987/1997: 337-8; Schnackenburg, 1980: 2: 246-7.

[2274] For more details about the interaction between language and drama, refer to Elam, 1980: 135-7.

[2275] Robertson (1932: 164) observes that the slot begins with a "vivid dramatic present active of *agō*". Cf. Westcott, 1958: 146; Kanagaraj, 2005: 307-8; Ryle, 1957: 170-2; Bruce, 1983: 211-2.

[2276] Painter (1993: 309; cf. Von Wahlde, 2010: 2: 426-7) states that, ". . . we have a neatly recognisable 'miracle story' setting out the problem, describing the healing, and attesting the reality of the miracle. Verse 12 is an editorial link to relate the story to the dialogue/conversation which follows in 9: 13-39". Martyn (1968: 32) considers it as a meeting of the 'Gerousia' in John's city. He uses the transliterated Greek term 'Gerousia' in order to refer to the ruling body of Jewish elders in John's city.

[2277] Blomberg (2001: 153) is of the view that, "The Pharisees themselves are divided in their response to this breach of tradition (v. 16) is historically credible and suggests that John is not merely inventing a unilaterally negative response to Jesus on the part of the Jewish leaders". He (2001: 153; cf. Bruce, 1983: 213) further says that, "The division in fact follows the approaches of Jesus' contemporaries Shammai and Hillel. 'The school of Shammai tended to argue from first principles (so here: anyone who breaks the law is a sinner); the school of Hillel tended to have regard to the established facts of a case (so here: Jesus has performed a good work). In a case like this, their conclusions were bound to conflict with each other'".

[2278] This time it is 'the Jews' who function as officials. Cf. Haenchen, 1984: 2: 39; Morris, 1995: 430-2; Blomberg, 2001: 153; Morgan, 1933: 166-7; Powell, 1962: 201-2.

[2279] I.e., 'the neighbors and those who had seen him before as a beggar' are initiators for a dialogue between the healed man and the Pharisees.

1984: 2: 39).[2280] In v. 14, the narrator once again broaches the Sabbath controversy in develop a wider conflict and the subsequent characterisation (cf. chap. 5:1-18; cf. Weis 311-21).[2281] Though the dialogue proper begins at v. 15b and ends at v. 17b, it incomprehensible unless the reader takes the narratorial abbreviation of the Pharisaic questi 15a seriously (cf. Quast, 1991/1996: 72-3; see Table 85).

John 9:13-17	**Overview**
v.13: Ἄγουσιν αὐτὸν πρὸς τοὺς Φαρισαίους τόν ποτε τυφλόν. v.14: ἦν δὲ σάββατον ἐν ᾗ ἡμέρᾳ τὸν πηλὸν ἐποίησεν ὁ Ἰησοῦς καὶ ἀνέῳξεν αὐτοῦ τοὺς ὀφθαλμούς. v.15: πάλιν οὖν ἠρώτων αὐτὸν καὶ οἱ Φαρισαῖοι πῶς ἀνέβλεψεν. ὁ δὲ εἶπεν αὐτοῖς· πηλὸν ἐπέθηκέν μου ἐπὶ τοὺς ὀφθαλμοὺς καὶ ἐνιψάμην καὶ βλέπω. v.16: ἔλεγον οὖν ἐκ τῶν Φαρισαίων τινές· οὐκ ἔστιν οὗτος παρὰ θεοῦ ὁ ἄνθρωπος, ὅτι τὸ σάββατον οὐ τηρεῖ. ἄλλοι [δὲ] ἔλεγον· πῶς δύναται ἄνθρωπος ἁμαρτωλὸς τοιαῦτα σημεῖα ποιεῖν; καὶ σχίσμα ἦν ἐν αὐτοῖς. v.17: λέγουσιν οὖν τῷ τυφλῷ πάλιν· τί σὺ λέγεις περὶ αὐτοῦ, ὅτι ἠνέῳξέν σου τοὺς ὀφθαλμούς; ὁ δὲ εἶπεν ὅτι προφήτης ἐστίν.	(1) The dialogue in vv. 13-17 is comprised of utterance units (vv. 15b, 16a, 16b, 17a, 17b); the five utterance units two are of the healed n 15b, 17b) and three are of the Pharisees (vv. 1 17a); (2) The dialogue develops in a tri-tier fashion: between the Pharisees and the healed man (vv (b) Pharisees among themselves (v. 16); and (between the Pharisees and the healed man (v. (3) The narratives of the episode are: *pure na* (vv. 13-15a, 16c) and *formula narrative* (vv. 16b, 17a, 17b).

Table 85: The dialogue of 9:13-17 within the narratorial framework

The utterance units of the dialogue are arranged in the following order: *First*, a n abbreviation about the question of the Pharisees, πῶς ἀνέβλεψεν; ("how he had rece sight?"; v. 15a). Morris (1995: 431) talks about the usage of the verb ἠρώτων as follo Pharisees question the man. The verb denotes a continuing process and not a simple inv rehearse the matter". *Second*, the healed man's testimony (Πηλὸν ἐπέθηκέν μου ὀφθαλμοὺς, καὶ ἐνιψάμην καὶ βλέπω, v. 15b) is a further abbreviation of his own respons (in the second slot; cf. vv. 6-7).[2282] Keener (2003: 786) observes that, "In 9:15, the he retells the account of his healing slightly more briefly than he did for the crowds (9:11); t be due to intimidation, though it probably simply represents John's rhetorical abbreviation repeating all of what the reader already knows". *Third*, his testimony caused for a dialogu the Pharisees on account of the identity of Jesus and a resultant division (σχίσμα) w community (v. 16; cf. 7:43; 10:19).[2283] While one group has an altogether negative opini

[2280] Lindars (1972: 345) says that, "It is left to the reader to guess why this was done; it is not *because* of th the Sabbath, in spite of the next verse. We have to assume that the people want a more careful enquiry establish the truth of what the man claims". Morris (1995: 430; cf. Martyn, 1968: 32; Carson, 1991: 366) "It is possible that the Pharisees were acting as official representatives of the Sanhedrin". Also see Temple, Neyrey, 2007: 171; Kanagaraj, 2005: 307; Powell, 1962: 200-1.

[2281] Painter (1993: 313) mentions that, "The narrator informs the reader that the sign was performed on t (9:14), a point not mentioned in the story itself". See Carson, 1991: 367; Westcott, 1958: 146; Ryle, 1957: 1983: 211-2; Robertson, 1932: 164.

[2282] Haenchen (1984: 2: 39) says that, "The healing is now described in the style of a telegram. It becor already at this point that the man formerly blind is not afraid of the authorities like all the others are". C Murray, 1987: 156-7; Bultmann, 1971: 334; Bennema, 2010: 139; Ryle, 1957: 171-2.

[2283] Painter (1993: 313) says that, "In common with drama in the ancient world, only two characters/group 'the stage' at any given time, heightening the force of the conflict". See Bultmann, 1971: 334; Lindars, Morris, 1995: 431; Carson, 1991: 367; Keener, 2003: 787; Bennema, 2010: 139; Beasley-Murray, 1987: 15

Jesus (i.e., Οὐκ ἔστιν οὗτος παρὰ θεοῦ ὁ ἄνθρωπος, ὅτι τὸ σάββατον οὐ τηρει, v. 16a), others have a positive response on account of his performance of signs (i.e., Πῶς δύναται ἄνθρωπος ἁμαρτωλὸς τοιαῦτα σημεῖα ποιεῖν;, v. 16b; cf. Resseguie, 2005: 150). This causes a division among the Pharisees (i.e., καὶ σχίσμα ἦν ἐν αὐτοῖς, v. 16c). *Fourth*, the Pharisees turn to the healed man with their second question, Τί σὺ λέγεις περὶ αὐτοῦ, ὅτι ἠνέῳξέν σου τοὺς ὀφθαλμούς; (v. 17a; cf. Stibbe, 1993: 107).[2284] *Fifth*, the healed man's response (Προφήτης ἐστίν, v. 17b) to their question is affirmative and christologically challenging (cf. Quast, 1991/1996: 72-3; Nicol, 1972: 87; see Table 85).[2285] The content of the dialogue develops around themes like Sabbath breaking and the identity of Jesus.

The form of the third slot can be viewed as follows. It begins as a narratorial (vv. 13-15a) and advances in a *tri-tier dialogue* format (see vv. 15, 16, and 17). The talk units show tenets of *testimony* (v. 15b; cf. Gaebelein, 1936: 173), *retelling* (v. 15b; cf. Haenchen, 1984: 2: 39),[2286] *false assertion/affirmation* (v. 16a), *assertion/affirmation/confession* (v. 17b; cf. Resseguie, 2005: 153),[2287] *negation* (v. 16a; cf. Duke, 1985: 77-8), and *questions* (*surprise*, v. 16b;[2288] *misunderstanding*, v. 17a; see Table 86). The talk-units also show characteristics of a forensic dialogue. While Bruce (1983: 212) connects vv. 13-17 as a matter for *legal inquiry*,[2289] Neyrey (2007: 171) connects it with a *court judgment*. The use of *syllogisms*,[2290] *argumentations* (cf. Hendriksen, 1959: 2: 78-80), and *ironies* make the dialogue a rhetorically flavored one. Carson (1991: 368) comments concerning v. 16 as follows: "The verse is steeped in irony. Taken in its strongest form, the second argument is worthless, even if the conclusion is sound".[2291] The narrator's role in the third slot appears to be very significant as he sets the slot (vv. 13-14),

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[2284] Barrett (1978: 360) is of the opinion that, "The emphatic pronoun carries the investigation a step further; in effect, the man is provoked to align himself with Jesus (contrast the lame man of chap. 5)". This is the second question of the Pharisees to the man, after the one at v. 15a. The question here is fashioned by the help of an 'interrogative indicative', the question *expects an assertion* to be made (cf. Wallace, 1996: 449-50). Cf. Carson, 1991: 368; Keener, 2003: 787; Westcott, 1958: 146; Robertson, 1932: 165; Dods, 1967: 785.

[2285] Strachan (1941: 219-20) says that, "Prophets sometimes said hard things about the Sabbath and conventional interpretations of the Law (Hos 6:6; Isa 1:13; Jer 2:8; Eze 7:26). Jesus is to him a prophet because He resists legalism and formalism". Also see Painter, 1993: 305; Neyrey, 2007: 171; Morgan, 1933: 166-7; Morris, 1995: 432; Blomberg, 2001: 153; Powell, 1962: 201-2.

[2286] Brant (2011: 156) reports that, "In classical Greek literature, repeated stories are tailored for the recipient (see the retellings of the Oresteia in Homer, *Od.* 1.298-302; 3.193-200; 11.409-56)". Mlakuzhyil (2007: 151) states that, "What he tells them is his *personal experience* of how he got his sight through the mediation of Jesus". Gaebelein (1936: 173; cf. Tenney, 1948: 158; Bruce, 1983: 212) calls it a *straightforward witness* and a *simple testimony*.

[2287] Mlakuzhyil (2007: 151; cf. Kemp, 2000: 242; Hoskyns, 1947: 356; Tenney, 1948: 158-9; Köstenberger, 2004: 287; Gaebelein, 1936: 173; Carson, 1991: 368; Kent, 1974: 135; Ridderbos, 1987/1997: 339-40; Lindars, 1972: 346) opines that, "It is noteworthy that the cured blind man comes to this awareness of Jesus being a prophet only in the context of being *questioned* by the Pharisees who dispute among themselves . . . ."

[2288] The Pharisaic question at v. 16b is reminiscent of Jesus' argument against the charge that he is in league with Beelzebul in the synoptic tradition. Cf. Luke 11:15-20; see Lindars, 1972: 346.

[2289] Cf. Hendriksen, 1959: 2: 81-4; Carson, 1991: 366-8; Barrett, 1978: 359-60; Neyrey, 2007: 171.

[2290] Hendriksen (1959: 2: 81) sees a battle of syllogisms in v. 16. He says that, "We have first: the syllogism of the predominant group of Pharisees (v. 16a); and next, the syllogism vaguely suggested by the question of the minority. This second syllogism is going to be used with telling force by the cured man himself (see 9:31-33)".

[2291] Carson (1991: 368; also see Stibbe, 1993: 110-1) further says that, "In other words, the second group employs at best a weak argument, but comes up with the truth, however hesitantly expressed".

abbreviates the utterance-units of the characters (vv. 15-17),[2292] and also informs the read the division among the Jews (v. 16c).[2293] Within this slot the narrator develops a conflict- and christologically affirmative dialogue (cf. Duke, 1985: 119-20).[2294]

Utterance	Form	Content
Healed person	Testimony, retelling	He (Jesus) put mud on my eyes. Then I wash now I see
Some Pharisees	False assertion/affirmation, negation	This man (Jesus) is not from God, for he doe observe the Sabbath
Others	Question of perplexity	How can a man who is a sinner perform such
Pharisees	Evidential question, misunderstanding question	What do you say about him? It was your eye opened.
Healed person	Assertion/affirmation/confession	He is a prophet

Table 86: 'Form' and 'Content' of utterance units in John 9:13-17

The tri-tier development of the dialogue works in the following way: *first*, a dialogue Pharisees and the healed man (v. 15); *second*, a dialogue among the Pharisees (v. 16) *third*, another dialogue between Pharisees and the healed man (v. 17). At the first l Pharisaic question is implicit within the narrative (v. 15a).[2296] Though the dialogue s develops as a single unit, its progression is disturbed by the insertion of the group dialo 16. While in the first and third stages it has a *question-and-answer* format (vv. 15 and 1 the second stage it maintains a *false assertion to a question of perplexity* sequence (v. 1 the slot, the reader is notified about a narratorial tendency of developing a *dialogue dialogue* (v. 16).[2299]

The function of the dialogue can briefly be outlined as follows. The narrator, through the of the characters, dynamically bridges the second and the third slots. Moloney (1998: 2

[2292] The abbreviating tendencies are vivid in: *first*, through the short narration at the beginning (vv. 13-15a); the central utterance units, especially by turning active voice to passive voice (v. 15a); and *third*, in the about the division (v. 16c).

[2293] Painter (1993: 313) opines that, "In common with drama in the ancient world, only two characters/gro on 'the stage' at any given time, heightening the dramatic effect and, in these dialogues, emphasising the f conflicts". Kemp (2000: 241; cf. Gaebelein, 1936: 172-3; MacGregor, 1928: 228; Ridderbos, 1987/ Moloney, 1998: 293, 297-8; Bruce, 1983: 212-3) mentions the 'theological questions' of the Pharisees.

[2294] Stibbe (1993: 110; cf. Martyn, 1968: 32; Resseguie, 2001: 141; Schneiders, 1999: 151) argues th instance, the contrast is between the Pharisees who say, 'This man is not from God', and those who say, ' sinner do such miraculous signs?' However, the most obvious *schismata* are between sight and blindnes darkness, day and night". Cf. Martyn, 1968: 32; Kent, 1974: 134-5; Westcott, 1958: 146-7; Köstenberger, Hengstenberg, 1965/1980: 476-525.

[2295] Sloyan (1988: 116; cf. Hoskyns, 1947: 356) says that, ". . . they [Pharisees] are divided like the man' (v. 9) over what has taken place (v. 16; cf. 7:43), probably reflecting the division over Jesus in John's milie

[2296] See Ridderbos, 1987/1997: 338-9; Bruce, 1983: 212; Lindars, 1972: 345-6.

[2297] Sloyan (1988: 117) says that, ". . . the inquiry shifts from how Jesus did the cure (v. 15) to who he is (v.

[2298] Brant (2011: 155-6) observes that, "This miracle does not immediately generate controversy about Jesu or identity. The first two of three Pharisaic interrogations (both of which are instances of true *stic* alternating lines given to alternating characters—something not achieved in the Synoptic Gospels establishing the blind man's identity". Cf. Gaebelein, 1936: 173; Westcott, 1958: 147; Kent, 1974: 134-5.

[2299] While the dialogue between the Pharisees and the healed man is in the progress, the narrator inserts an dialogue among the Pharisees.

that, "The neighbours and acquaintances bridge the scenes as they take the man to the Pharisees (v. 13)".[2300] The slot is further linked to the fourth slot by way of narratorial comments (cf. v. 18). Milne (1993: 139-40) comments that, "They [Pharisees] conduct three interviews, first, with the man (vv. 13-17); second, with his parents (vv. 18-23); and third, with the man for a second time (vv. 24-34)". The healed man's utterance in v. 17 takes the reader back to the declaration of the Samaritan woman (4: 19)[2301] and the Pharisaic animosity generates curiosity about the future events. These factors reveal the dramatic progression and the analeptic-proleptic interlocking of the third slot. The narrator of the dialogue reveals that the Pharisees are not interested in the person of Jesus as they focus purely on the preservation of the Sabbath controversy and the legal tradition (v. 16a; cf. 5:16-18; see Weiss, 1991: 311-21; Brant, 2004: 110).[2302] He tells the reader that Jesus' breach of the Sabbath was one of the important issues lying behind the dialogue.[2303] In v. 16, the division among the Jews about the healed man is again brought out by way of verbal arguments (cf. vv. 8-9; see Ball, 1996: 98; Keener, 2003: 1: 787).[2304] The Jews repeatedly ask the blind man the same question with the expectation of a 'changed answer/position' (cf. vv. 10, 15, 17).[2305] While the healed man was uncertain about the identity of Jesus in the second slot (v. 12b), in the third slot, first, he proclaims his testimony for a second time (v. 15b; cf. v. 11) and, second, he confesses more emphatically about the person of Jesus (v. 17b; cf. v. 11a).[2306] While the majority group among the Pharisees uses harsh language against Jesus from the beginning, the healed man's confession progresses from weaker to stronger.[2307] The healed man's progressive response aligns him with the pro-Jesus camp.[2308] While the Pharisees still remain in darkness, the healed man progresses toward the light. The Pharisaic wrong intentions, the healed man's progression in discipleship,[2309] and Jesus' centrality are at focus in the dialogue of the third slot. Keener (2003: 785-6) is right in arguing that the third slot functions as an epistemological and theological conflict.[2310] It begins the real judicial process within the episode.[2311] The dialogue progresses from

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[2300] Also see Carson, 1991: 366; Lindars, 1972: 345; Bruce, 1983: 211; Hendriksen, 1959: 2: 78-9.

[2301] Cf. Beasley-Murray, 1987: 157; Köstenberger, 2004: 287; Hoskyns, 1947: 356; Wiles, 1960: 55-6.

[2302] For the Pharisees, breaking the Sabbath was a far more important matter than whether or how the thing was done. Cf. Robertson, 1932: 164; Moloney, 1998: 293; Beasley-Murray, 1987: 156-7; Brown, 1966: 377-9; Kent, 1974: 134-5; Mlakuzhyil, 2007: 151-2; Gaebelein, 1936: 172-3; Hoskyns, 1947: 356.

[2303] The relevance of the sign as an external proof for the rhetoric is conspicuous here. Cf. Kennedy, 1984: 14-5; Gaebelein, 1936: 172-3; Mlakuzhyil, 2007: 151-2; Sloyan, 1988: 116-7; Ridderbos, 1987/1997: 338-40.

[2304] Howard (1952: 616) says that, "It was much the same principle as separated the two Pharisaic schools of Hillel and Shammai. The former in regulating life looked carefully at the actual conditions in judging a particular case; the latter considered only the strict letter of the law". See Spivey and Smith, 1969: 416-25.

[2305] Brant (2011: 156) says that, "The deictic use of 'you' is a challenge to the man to reevaluate what has happened and resolve the problem by denouncing the healer". Cf. Gaebelein, 1936: 172-3; Von Wahlde, 2010: 427; Hoskyns, 1947: 356; Wiles, 1960: 55-6; Sloyan, 1988: 116-7; Witherington, 1995: 183.

[2306] His confession gives the reader a picture about his changing perception about Jesus, i.e., from a man to a prophet and from unknowing to little knowing. Cf. Köstenberger, 2004: 287; Westcott, 1958: 146-7; Beasley-Murray, 1987: 156-7; Kent, 1974: 134-5; Talbert, 1992: 159-60; Von Wahlde, 2010: 427.

[2307] The healed man gives an affirmative confession by saying that Jesus is a prophet. Cf. Haenchen, 1984: 2: 39; Hendriksen, 1959: 2: 78-84; Lindars, 1972: 345-6; Bruce, 1983: 211-4; Carson, 1991: 366-8.

[2308] Cf. Milne, 1993: 140; Brown, 1966: 377-9; Kemp, 2000: 241-2.

[2309] Köstenberger (2004: 287; cf. Carson, 1991:368; Brown, 1966: 377; Mlakuzhyil, 2007: 153) opines that, "Note the progression in the man's estimate of Jesus (Keener [2003: 775] calls the blind man a 'paradigm of growing discipleship'): from 'the man called Jesus' (9:11) to 'a prophet' (9:17), to one who might be followed by disciples (9:27), to 'from God' (9:33), to 'Lord' to be worshipped (9: 38)".

[2310] Keener (2003: 785) says that, "Although this epistemological conflict surfaces most dramatically here, surrounding narratives provide its context. The previous encounters between Jesus and the authorities during this festival (chs. 7-8) offer sufficient perspective . . . . The crucial significance of this conflict is resolved only in Jesus' following discourse

a non-judicial (or less judicial) one in the second slot to a judicial one in the third slot (cf. 1993: 313; Talbert, 1992: 159-60). Neyrey (2007: 171) sees an "abrupt halt" of the trial in t slot. All these narratorial tenets help in inviting the attention of the reader toward the fo (cf. Eco, 1979: 3-40; Chatman, 1978: 147-50).[2312]

10.2.4. Slot Four (9:18-23)

The content of the fourth slot can be analysed in the following way (cf. Chatman, 197 Barwise, 1988: 23-38). The slot (vv. 18-23) begins and ends with narratorials (see vv. 18 cf. Wallace, 1996: 552).[2313] The dialogue of the slot has only two utterance units, one at v another at vv. 20-21 (cf. Brant, 2004: 163).[2314] In v. 18 the narrator describes two importar *first*, the Jewish[2315] unbelief (οὐκ ἐπίστευσαν, v. 18a); and *second*, the calling of the heale parents as witnesses (ἐφώνησαν τοὺς γονεῖς αὐτοῦ τοῦ ἀναβλέψαντος, v. 18b; cf. Talbe 160; Smith, 1999: 193). Moloney (1998: 293) is of the opinion that, "As the man progresse 11, 17), the Pharisees move in the opposite direction. 'The Jews did not believe (οὐκ ἐπί that he had been blind and had received his sight' (v. 18a)".[2316] The dialogue proper begin with a pair of questions asked by the Jews to the parents,[2317] "Is this your son, who you born blind? How then does he now see?" (Οὗτός ἐστιν ὁ υἱὸς ὑμῶν, ὃν ὑμεῖς λέγετε ὅτ ἐγεννήθη; πῶς οὖν βλέπει ἄρτι;).[2318] The pair of questions raised by the Jews is respond the parents in a very diplomatic way (see Table 87).[2319]

John 9:18-23	Overview
v.18: Οὐκ ἐπίστευσαν οὖν οἱ Ἰουδαῖοι περὶ αὐτοῦ ὅτι ἦν τυφλὸς καὶ ἀνέβλεψεν ἕως ὅτου ἐφώνησαν τοὺς γονεῖς αὐτοῦ τοῦ ἀναβλέψαντος v.19: καὶ ἠρώτησαν αὐτοὺς λέγοντες· οὗτός ἐστιν ὁ υἱὸς ὑμῶν, ὃν	(1) The dialogue in vv. 18-23 is co of two utterance units (vv. 19b, 20 of the two utterance units, one is of (v. 19b) and the other is of the pare

(10:4-6, 14-15) and appended material (10:27, 38), which interpret the correct epistemology of Jesus and hi in terms of the covenant knowledge of God and his people in the earlier biblical record".

[2311] Kent (1974: 134) says that, ". . . in view of the apparently official nature of the investigation which foll its results in 9:34), it seems better to regard the Pharisees as duly authorised by the Sanhedrin to deal with t Brown (1966: 379) says that, "In these interrogations the real issue is whether or not Jesus has miraculous if he does, who he is".

[2312] The dramatic and the rhetorical aspects of the dialogic interactions enable the reader to be with th Parsenios, 2010: 10-28; Elam, 1980: 135-91).

[2313] Martyn (1968: 32) considers it as a scene in the same courtroom where the Pharisees questioned the l for the first time (vv. 13-17).

[2314] Brant (2011: 157) says that, "The interrogation resumes with the introduction of new dialogue partners"

[2315] Beasley-Murray (1987: 157) is of the opinion that, "The 'Pharisees' of vv. 13, 15, 16 have now become This reflects the Evangelist's own terminology, and not least his tendency to vary his terms (cf. a exchange of the two names in 7:13, 32, 47; 8:13, 22, 48, 57)". Howard (1952: 616) is of the view that, "Th the opponents of Jesus, disputed the fact of the cure, and summoned the parents for examination. They te the man was their son, that he had been born blind, and that now he could see".

[2316] Cf. Brown, 1966: 379; Howard, 1952: 616; Hendriksen, 1959: 84-5; Bruce, 1983: 214; Lindars, 1972: 3

[2317] Cf. Martyn, 1968: 32-3; Painter, 1993: 313-5; Klink, 2007: 127-8; Pryor, 1992: 42-3.

[2318] Moloney (1998: 293) says that, "The interrogation by 'the Jews' presupposes that the man was not bor the parents should not claim that he was (v. 19a). Still unwilling to go beyond the question of *how* happened, they continue to ask, 'How then does he now see?' (v. 19b)".

[2319] Hendriksen (1959: 84-5) comments that, "First, they wish to know whether this is that widely discuss by the parents was said to have been born blind; secondly, they desire information with reference to t manner of his cure". Cf. Lindars, 1972: 346; Howard, 1952: 616-67; Bruce, 1983: 214.

ὑμεῖς λέγετε ὅτι τυφλὸς ἐγεννήθη; πῶς οὖν βλέπει ἄρτι; v.20: ἀπεκρίθησαν οὖν οἱ γονεῖς αὐτοῦ καὶ εἶπαν· οἴδαμεν ὅτι οὗτός ἐστιν ὁ υἱὸς ἡμῶν καὶ ὅτι τυφλὸς ἐγεννήθη· v.21: πῶς δὲ νῦν βλέπει οὐκ οἴδαμεν, ἢ τίς ἤνοιξεν αὐτοῦ τοὺς ὀφθαλμοὺς ἡμεῖς οὐκ οἴδαμεν· αὐτὸν ἐρωτήσατε, ἡλικίαν ἔχει, αὐτὸς περὶ ἑαυτοῦ λαλήσει. v.22: ταῦτα εἶπαν οἱ γονεῖς αὐτοῦ ὅτι ἐφοβοῦντο τοὺς Ἰουδαίους· ἤδη γὰρ συνετέθειντο οἱ Ἰουδαῖοι ἵνα ἐάν τις αὐτὸν ὁμολογήσῃ χριστόν, ἀποσυνάγωγος γένηται. v.23: διὰ τοῦτο οἱ γονεῖς αὐτοῦ εἶπαν ὅτι ἡλικίαν ἔχει, αὐτὸν ἐπερωτήσατε.	20b-21); (2) The expression ἡλικίαν ἔχει, αὐτὸν ἐπερωτήσατε in v. 23 is part of the narratorial commentary. That is an altered form of the parents' speech in v. 21; (3) The narratives of the episode are: *pure narrative* (vv. 18, 22-23) and *formula narrative* (vv. 19a, 20a).

Table 87: The dialogue of 9:18-23 within the narratorial framework

The parents' answer conveys both their 'fear'[2320] of excommunication from the synagogue and their intent to escape from the scene (cf. vv. 20-21; cf. Witherington, 1995: 184; Brant, 2011: 157).[2321] Their response emphasises three things: *first*, their *knowing* or *recognition* of their son and revealing the reality of his former blindness (Οἴδαμεν ὅτι οὗτός ἐστιν ὁ υἱὸς ἡμῶν καὶ ὅτι τυφλὸς ἐγεννήθη, v. 20); *second*, their *unknowing* or *unrecognition* about the source of his sight (πῶς δὲ νῦν βλέπει οὐκ οἴδαμεν, ἢ τίς ἤνοιξεν αὐτοῦ τοὺς ὀφθαλμοὺς ἡμεῖς οὐκ οἴδαμεν, v. 21a);[2322] and *third*, their escape from the scene by saying "Ask him; he is of age. He will speak for himself" (αὐτὸν ἐρωτήσατε, ἡλικίαν ἔχει, αὐτὸς περὶ ἑαυτοῦ λαλήσει, v. 21b).[2323] The narrator brings out the position of the parents (i.e., *knowing-unknowing-escape*) through their cunningly devised answer in vv. 20-21. In vv. 22 and 23, the narrator implicitly describes the reason underlying their diplomatic answer (cf. Brant, 2004: 204).[2324] Their diplomatic answer saved them from being 'driven out of the synagogue' (ἀποσυνάγωγος γένηται, cf. v. 34; Von Wahlde, 2010: 435; Duke, 1985: 152).[2325] The content of the dialogue thus develops around two important

[2320] Martyn (1968: 33) says that, ". . . they [i.e., parents] volunteer a lack of information". Duke (1985: 121) says that, "Here we are told that belief in Jesus will result in expulsion from a cherished community, and that disbelief in him will require deliberate blindness to the undeniable works of God". Cf. Hendriksen, 1959: 86; Carson, 1991: 369-70.

[2321] Brant (2004: 84; cf. Resseguie, 2001: 143-4) comments that, "A comparable density of first- and second-person pronouns appears in the dialogues between the Jewish authorities and the man born blind and his parents (9:19-21, 24-34). The force of the second person pronouns hurls the lines back and forth between the dialogue partners, and the first-person pronouns are defensive gestures". Wallace (1996: 585-6; cf. Brant, 2011: 157) observes the use of an extensive pluperfect in v. 22 (συνετέθειντο) in order to emphasise the completion of an action in past time, without focusing *as much* on the existing results.

[2322] Brant (2011: 157) views that, ". . . John seems to be constructing the *Zeitgeist* of a repressive regime in which people are dragged in for interrogation in order to denounce others. The response 'I don't know' does not necessarily indicate a lack of sufficient data to answer a question. It can point to either (a) a lack of sufficient desire to go through the reflexive thought process needed to produce an answer, or (b) a lack of conviction that producing an answer will be to one's own benefit".

[2323] Duke (1985: 120-1) opines that, "The parents are not especially courageous, but they will not misrepresent the central fact". Cf. Brown, 1966: 379; Moloney, 1998: 294; Hendriksen, 1959: 86; Bruce, 1983: 214-5.

[2324] Brown (1966: 374) is of the opinion that, "In the parenthetical verses 22-23 we seem to have the final development of the apologetic use of this Johannine story. These verses may well represent the hand of an editor bringing the story up to date, for they are somewhat intrusive in the narrative".

[2325] Moloney (1998: 294; cf. Howard, 1952: 616-7; Brown, 1966: 374; Beasley-Murray, 1987: 157) opines that, "The parents were afraid of 'the Jews' because they had decided that anyone who confessed that Jesus was the Christ was to be put out of the synagogue (v. 22: ἀποσυνάγωγος γένηται)". The hostility of the Jewish community toward the newly emerging Jesus community is emphasised through v. 22 (cf. Klink, 2007: 128; Pryor, 1992: 42-3; Smalley, 1978/1998: 143-4; Kysar, 1975: 149-56). Painter (1993: 315-16) says that, "The development of the dialogue section reflects the

aspects: *first*, the continued unbelief of the Jews; and *second*, the parents' attempt to esca the situation.

The form of the dialogue can be viewed as follows (cf. Press, 2007: 55-74). The fourth s whole maintains a *narrative-dialogue-narrative* sequence (cf. vv. 18, 19-21, 22-23; see Va 2009: 382-5). While the healed man is backgrounded, his parents are foregrounded (cf. 1968: 32-3). The talk-forms like *forensic question/investigation* (v. 19),[2326] *knowing-un conflict* (vv. 20-21a),[2327] and *statement of escape* (v. 21b; cf. Brant, 2011: 157)[2328] are de determining its overall dialogue-form.[2329] The dialogue develops through the use of elements like *contrast* (vv. 20-21) and *doublets* (vv. 21b and 23; see Table 88).[2330] By th the slot the narrator provides an *implicit commentary* about the response of the parents (vv cf. vv. 20-21).[2331] In a broader sense the dialogue keeps a *question-and-answer* format 21)[2332] as it progresses from a *forensic question* of the Jews to a *knowing-unknowing-r response* of the parents (cf. Duke, 1985: 120-1). The narrator of the story presents the ta cohesively within the narratorial framework (cf. Chatman, 1978: 27-31).

Utterance	Form	Content
Jews	Forensic question, investigation	Is this your son, who you say was born blind then does he now see?
Parents of the healed man	Knowing-unknowing conflict, contrast, statement of escape	We know that this is our son, and that he wa blind; but we do not know how it is that now nor do we know who opened his eyes. Ask h of age. He will speak for himself.

Table 88: 'Form' and 'Content' of utterance units in John 9:18-23

The function of the dialogue in the fourth slot can be discussed in brief as follows. The begins as the narrator reports the juridical-type of questions posed by the Pharisees/Jew the parents.[2333] The question-and-answer dialogue is marked with the 'mean mentalit

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situation of conflict with the synagogue. It seems to be addressed to those who remained sympathetic synagogue, the secret believers". The narrator repeats the expression of the parents (i.e., Ἡλικίαν ἔ ἐπερωτήσατε) with a renewed interest for readers' attention in v. 23 (cf. v. 21b).

[2326] Gench (2007: 68) comments that, "The investigation then takes a dramatic turn at its center". Cf. Ma 32; Gaebelein, 1936: 173-4; Painter, 1993: 309; Sloyan, 1988: 119; Morris, 1995: 487; Moloney, 1998: 293.

[2327] Cf. Morris, 1995: 487; Haenchen, 1984: 39; Lindars, 1972: 346-7; Carson, 1991: 369.

[2328] Gaebelein (1936: 173) says that, ". . . instead of repeating the story as their son had given it to them, the ignorance as to who opened his eyes and by what means it was accomplished".

[2329] Painter (1993: 309) is of the opinion that, "From 9:13-34 there are controversial dialogues between tl the Pharisees (Jews) and other witnesses. The dialogues lead to action being taken against the healed man".

[2330] *Repetition* of the expression Ἡλικίαν ἔχει, αὐτὸν ἐπερωτήσατε firstly through the mouth of the paren from the pen of the narrator is explicit here (cf. v. 21b; v. 23). See Köstenberger, 2004: 287.

[2331] Cf. Haenchen, 1984: 39; Howard, 1952: 616-7; Morris, 1995: 488; Lindars, 1972: 347; Carson, 1991: 3

[2332] Gench (2007: 68) says that, "In response to the first question, the parents confirm that the man is their s he was born blind, but profess ignorance with respect to the second question, about the healing". Cf. M 487; Haenchen, 1984: 39; Sloyan, 1988: 117-20; Tenney, 1948: 159; Brown, 1966: 377-9; Tasker, 1960: 12

[2333] The pair of questions, "Is this your son, who you say was born blind? How then does he now see?", a their juridical nature. Cf. Brown, 1966: 379; Howard, 1952: 616-7; Tenney, 1948: 159; Bernard, 1 Moloney, 1998: 293; Carson, 1991: 368-9; Tasker, 1960: 122-7.

Pharisees/Jews through their 'mean questions'.[2334] It also reveals the attitude of the parents to escape with a diplomatic answer (cf. Brant, 2011: 157). The sarcastic response of the parents (like "He is of age; ask him") further reveals their discontentment before their interlocutors (v. 21b; cf. v. 23).[2335] The concealing tenet of the diplomatic response is later on revealed through a narratorial note (vv. 20-21; cf. vv. 22-23; cf. Witherington, 1995: 184). This feature of their response is marked with a *revealing-concealing contrast*.[2336] On the one hand it reveals a few things and on the other it hides other important factors. The parents' attempt to save themselves from the Pharisaic judgment/verdict and to maintain their status quo as synagogue members is explicit through their response. The type of questions the Pharisees raise and the way the parents answer reveal not only the sarcastic-dialogic depiction within the text but also of the rhetoric-dialogic interaction between the narrator and the reader (cf. Eco, 1979: 3-40; Green, 2003: 11-66).[2337] This proves the way Johannine dialogues function as sharp instruments in order to reveal the psychological aspects of the characters. The characters are introduced as follows: *first*, the unbelieving nature of the Jews is brought out once again into public notice; *second*, the blind man's development toward a fuller revelation is presented as a contrast to the Jewish animosity against Jesus;[2338] and *third*, the parents' fear of their excommunication and their careful response (cf. Von Wahlde, 2010: 435).[2339] These aspects of the slot accrete the dramatic flow of the episode (cf. Elam, 1980: 135-91).[2340] The narrator plays the role of one who presents the characters and their utterances and one who fills the gap within the narratorial framework of the slot (cf. Van Aarde, 2009: 382-5; Moore, 1989: 71-8). The narrative-dialogue interlocking is one of the important functional-dynamics of the slot.

10.2.5. Slot Five (9:24-34)

The *fifth* slot (vv. 24-34) is the largest dialogic slot of the episode that has seven utterance units, four of the Pharisees/Jews (vv. 24b, 26, 28-29, 34a) and three of the healed man (vv. 25, 27, 30-33).[2341] The narrator brings to the notice of the reader the following things: *first*, the Jews' calling

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[2334] The Pharisees are raising questions here in order to target the person of Jesus and to put an end to his endeavors. This reveals the 'mean mentality' of the Pharisees.

[2335] Schnackenburg (1980: 2: 249) comments that, "With sharp prudence they refer the questioners to their son, who is old enough to speak for himself". Cf. Beasley-Murray, 1987: 157-8; Morris, 1995: 486-9; Howard, 1952: 616-7; Sloyan, 1988: 117-20; Köstenberger, 2004: 287-9; Milne, 1993: 136-40; Bernard, 1929: 334.

[2336] While their response reveals their relationship with the healed man and his blindness from birth, they conceal several other factors on account of their fear of the Jews.

[2337] Brant (2011: 157) comments that, "The word *aposynagōgos* is unique to this ancient Greek text (see also 12:42; 16:2). The alliteration with the word synetetheinto makes it possible that the unusual word choice is motivated by the poetic rhetoric of the narrative". Cf. Bernard, 1929: 333-4; Moloney, 1998: 293-4; Tenney, 1948: 159; Morris, 1995: 486-9; Beasley-Murray, 1987: 157-8; Carson, 1991: 369; Tasker, 1960: 122-7.

[2338] Cf. Van Kooten, 2005: 164; Moloney, 1998: 293; Bernard, 1929: 333-4; Milne, 1993: 136-40.

[2339] Here, the parents are trapped between their love toward their son and fear about their excommunication from the synagogue. The narrator works with certain biases in his mind: *first*, he presents the Jews as unbelieving (v. 18a); *second*, the healed man as one who received his sight back (v. 18); and *third*, the reason for parents' diplomatic answer at vv. 20-21 (see vv. 22-23). See Painter, 1986: 36-7; Köstenberger, 2004: 287; Milne, 1993: 136-40; Sloyan, 1988: 117-20; Tenney, 1948: 159; Moloney, 1998: 293; Howard, 1952: 616-7; Brown, 1966: 380; Beasley-Murray, 1987: 157-8.

[2340] Duke (1985: 120; cf. Parsenios, 2010: 10-2) says that, "The cast is dramatically narrowing in preparation for the focused dualism of one fledging believer against the hardened opposition of disbelief".

[2341] Though the second slot (vv. 8-12) has eight utterance units, they are comparatively smaller in size to the sayings of the fifth slot. While the fifth slot has only five verses to encompass the eight utterance units, the seven utterance units

of the healed man for a second time (v. 24a); *second*, introduction of the characters a utterances (v. 24b-34a); *third*, the revilement by the Jews (v. 28a); and *fourth*, the c "driving out" of the man from the scene (v. 34b; cf. Brant, 2011: 157-9).[2342] The conter dialogue proper is structured in the following fashion: *first*, an utterance of the Jews is int as they attempt to change the developing affinity of the healed man toward Jesus and in re man's testimony in an abbreviated format (vv. 24b-25).[2343] The Jews begin with a statement' (Δὸς δόξαν τῷ θεῷ)[2344] and raise a 'we know' (ἡμεῖς οἴδαμεν) utterance al identity of Jesus (cf. Schnackenburg, 1980: 2: 250-2; Brant, 2011: 157). Neyrey (200 comments that, ". . . they pronounce *judgment* not on this man but on Jesus, who ha appeared before this court: 'Give glory to God! This man is a sinner' (9:24)".[2345] Th response (Εἰ ἁμαρτωλός ἐστιν οὐκ οἶδα· ἓν οἶδα ὅτι τυφλὸς ὢν ἄρτι βλέπω) in v. 25 t form of an evidentialist defense. His answer to them introduces an 'I know-and-I do no (οἶδα-οὐκ οἶδα) contrast (cf. Smith, 1999: 197).[2346] *Second*, the Jews raise a pair of que him, "what did he do to you? How did he open your eyes?" (Τί ἐποίησέν σοι; πῶς ἤνοι τοὺς ὀφθαλμούς;, v. 26; cf. v. 10 and also the question in passive voice format in v. 15a).[23 the man's second response in the slot (v. 27) begins as he expresses his discontentment and he poses a sarcastic counter-question at his counterparts (i.e., Εἶπον ὑμῖν ἤδη καὶ οὐκ ἠ τί πάλιν θέλετε ἀκούειν; μὴ καὶ ὑμεῖς θέλετε αὐτοῦ μαθηταὶ γενέσθαι;, v. 27; see Table 8

John 9:24-34	**Overview**
v.24: Ἐφώνησαν οὖν τὸν ἄνθρωπον ἐκ δευτέρου ὃς ἦν τυφλὸς καὶ εἶπαν αὐτῷ· δὸς δόξαν τῷ θεῷ· ἡμεῖς οἴδαμεν ὅτι οὗτος ὁ ἄνθρωπος ἁμαρτωλός ἐστιν. v.25: ἀπεκρίθη οὖν ἐκεῖνος· εἰ ἁμαρτωλός ἐστιν οὐκ οἶδα· ἓν οἶδα ὅτι τυφλὸς ὢν ἄρτι βλέπω. v.26: εἶπον οὖν αὐτῷ· τί ἐποίησέν σοι; πῶς ἤνοιξέν σου τοὺς ὀφθαλμούς; v.27: ἀπεκρίθη αὐτοῖς· εἶπον ὑμῖν ἤδη καὶ οὐκ ἠκούσατε· τί πάλιν θέλετε ἀκούειν; μὴ καὶ ὑμεῖς θέλετε αὐτοῦ μαθηταὶ γενέσθαι; v.28: καὶ ἐλοιδόρησαν αὐτὸν καὶ εἶπον· σὺ μαθητὴς εἶ ἐκείνου, ἡμεῖς δὲ	(1) The dialogue in vv. 24-3 comprises of seven utterance (vv. 24b, 25b, 26b, 27b, 28b- 33, 34b); out of the seven utt units, four are of the Jews (v 26b, 28b-29, 34b) and three the healed man (vv. 25b, 27b 33);

of the fifth slot are presented in eleven verses. Martyn (1968: 34) sees that the dialogue happens at "courtroom".

[2342] The voice or the teller of the story communicates the event and invites the reader to listen (cf. Tolmie, 25). Cf. Powell, 1962: 203-5; Carson, 1991: 372-5; Morris, 1995: 436; Bennema, 2009: 140; Vincent, 1969:

[2343] Cf. Keener, 2003: 789; Bennema, 2009: 140-1; Powell, 1962: 203; Morgan, 1933: 167; Blomberg, Vincent, 1969: 185-6; Bruce, 1983: 216-7.

[2344] Keener (2003: 790; cf. Morgan, 1933: 167) says that, "The phrase 'give glory to God' (9:24) can refe but in a trial or interrogation context, can mean, 'give glory to God by confessing your wrong' (Josh 7:19; Thus they may be exhorting the man to admit that he is following a 'misleader'—and exhorting him to glor repenting".

[2345] Cf. Stibbe, 1993: 110-1; Westcott, 1958: 148; Bennema, 2009: 140-1; Bultmann, 1971: 335-7.

[2346] Gench (2007: 69-70) says that, "The words 'we know' are a red flag in John, signalling spiritual d Nicodemus in 3:2, who first utters them). Yet repeatedly the religious authorities confidently assert what th (9: 24, 29) in contrast to the formerly blind man, who disavows theological aptitude, but will not den experience: 'I do not know whether he is a sinner". See Neyrey, 2007: 173; Morgan, 1933: 167-8; Carson, 3; Morris, 1995: 436-7; Strachan, 1941: 220; Bultmann, 1971: 335-6.

[2347] Kanagaraj (2005: 312) says that, "Whereas in verse 15 their question focused on the man himself, in ve two questions are concerned with Jesus".

[2348] Schnackenburg (1980: 2: 251) says that, "The evangelist wants to bring back the idea of discipleship (expose the hostility of the Pharisees to Jesus' discipleship (cf. 4:1)". Cf. Neyrey, 2007: 173; Stibbe, 1993: 1 1962: 204; Bultmann, 1971: 335-7; Morgan, 1933: 167-8; Morris, 1995: 436-7.

τοῦ Μωϋσέως ἐσμὲν μαθηταί· v.29: ἡμεῖς οἴδαμεν ὅτι Μωϋσεῖ λελάληκεν ὁ θεός, τοῦτον δὲ οὐκ οἴδαμεν πόθεν ἐστίν. v.30: ἀπεκρίθη ὁ ἄνθρωπος καὶ εἶπεν αὐτοῖς· ἐν τούτῳ γὰρ τὸ θαυμαστόν ἐστιν, ὅτι ὑμεῖς οὐκ οἴδατε πόθεν ἐστίν, καὶ ἤνοιξέν μου τοὺς ὀφθαλμούς. v.31: οἴδαμεν ὅτι ἁμαρτωλῶν ὁ θεὸς οὐκ ἀκούει, ἀλλ' ἐάν τις θεοσεβὴς ᾖ καὶ τὸ θέλημα αὐτοῦ ποιῇ τούτου ἀκούει. v.32: ἐκ τοῦ αἰῶνος οὐκ ἠκούσθη ὅτι ἠνέῳξέν τις ὀφθαλμοὺς τυφλοῦ γεγεννημένου· v.33: εἰ μὴ ἦν οὗτος παρὰ θεοῦ, οὐκ ἠδύνατο ποιεῖν οὐδέν. v.34: ἀπεκρίθησαν καὶ εἶπαν αὐτῷ· ἐν ἁμαρτίαις σὺ ἐγεννήθης ὅλος καὶ σὺ διδάσκεις ἡμᾶς; καὶ ἐξέβαλον αὐτὸν ἔξω.	(2) While the Jews' four utterances are reported in five verses, the healed man's three utterances are reported in six verses. In vv. 28-33, the slot develops from a dialogue to a discourse as the speeches of the characters tend to give the details; (3) The narratives of the episode are: *pure narrative* (vv. 24a, 34c) and *formula narrative* (vv. 24a, 25a, 26a, 27a, 28a, 30a, 34a).

Table 89: The dialogue of 9:24-34 within the narratorial framework

Fourth, the Jewish revilement is brought out. They firstly compare between their own discipleship under Moses (ἡμεῖς δὲ τοῦ Μωϋσέως, v. 28b) and the healed man's discipleship under Jesus (Σὺ μαθητὴς εἶ ἐκείνου, v. 28a; cf. Gench, 2007: 70; Anderson, 2008: 104).[2349] Then they state their *knowing* about Moses (ἡμεῖς οἴδαμεν ὅτι Μωϋσεῖ λελάληκεν ὁ θεός, v. 29a) in contrast to their *not knowing* about the identity of Jesus (τοῦτον δὲ οὐκ οἴδαμεν πόθεν ἐστίν, v. 29b; cf. Resseguie, 2001: 144; Talbert, 1992: 160).[2350] *Fifth*, the man's response at vv. 30-33 is the longest talk-unit in the fifth slot. Their *unknowing* about the identity of Jesus becomes a *knowing* factor through the testimony of the healed man (cf. Gench, 2007: 69-70).[2351] Four important things are emphasised through the utterance of the healed man here: (1) the Pharisees' *unknowing* is addressed sarcastically and then contrasted with his own testimony (Ἐν τούτῳ γὰρ τὸ θαυμαστόν ἐστιν, ὅτι ὑμεῖς οὐκ οἴδατε πόθεν ἐστίν, καὶ ἤνοιξέν μου τοὺς ὀφθαλμούς, v. 30; cf. Martyn, 1968: 34-5); (2) the 'without sin nature' of Jesus is revealed as part of a *knowing* statement (οἴδαμεν ὅτι ἁμαρτωλῶν ὁ θεὸς οὐκ ἀκούει, ἀλλ' ἐάν τις θεοσεβὴς ᾖ καὶ τὸ θέλημα αὐτοῦ ποιῇ τούτου ἀκούει, v. 31; cf. Brant, 2011: 158); (3) the act of healing is hyperbolized (ἐκ τοῦ αἰῶνος οὐκ ἠκούσθη ὅτι ἠνέῳξέν τις ὀφθαλμοὺς τυφλοῦ γεγεννημένου, v. 32; cf. Smith, 1999: 198);[2352] and (4) confessing Jesus as the one from God (εἰ μὴ ἦν οὗτος παρὰ θεοῦ, οὐκ ἠδύνατο ποιεῖν οὐδέν, v. 33; cf. Köstenberger, 2004: 291-4). *Sixth*, the Jews express their discomfort by countering the healed man's testimony on behalf of Jesus (i.e., a sinner for them; v. 34; cf. v. 24, Ἐν ἁμαρτίαις σὺ ἐγεννήθης ὅλος καὶ σὺ διδάσκεις ἡμᾶς;), silencing him, sarcastically weighing down his testimony (by asking σὺ διδάσκεις ἡμᾶς;),[2353] and driving him out of the synagogue (cf. Brant, 2011: 158-9;

[2349] Pancaro (1975: 101) opines that, "At John 9:24-34 it is the fact of being faithful disciples of Moses, who know that God spoke to their 'teacher', which does not allow them to accept Jesus and his teaching".

[2350] In the first case, they begin talking about Jesus and then come to Moses; but in the second case, they begin with Moses and then talk about their unknowingness about Jesus. Cf. Keener, 2003: 790-1; Pancaro, 1975: 108; Westcott, 1958: 148; Ryle, 1957: 184; Bennema, 2009: 140-1; Blomberg, 2001: 155; Robertson, 1932: 168.

[2351] Bennema (2009: 141) says that, "He even goes on the offensive, mocking his interlocutors' lack of knowledge regarding Jesus' origins and logically concludes that Jesus must be from God (9:30-33)". See Keener, 2003: 792-3; Morris, 1995: 437-8; Lindars, 1972: 348-9; Carson, 1991: 374-5; Dods, 1967: 786-7; Barrett, 1978: 362.

[2352] Wallace (1996: 453) considers it as a 'subject clause' and translates as follows: "*That* anyone **has opened** the eyes of a person who was born blind".

[2353] Köstenberger (2004: 291; cf. Conway, 1999: 132) says that, "Now the man born blind becomes the teacher, reasoning with the Jewish authorities on their own terms. His tenacity contrasts with the timidity of both his parents and even of Nicodemus (cf. 7:50-51)".

Talbert, 1992: 161).[2354] Pancaro (1975: 110; cf. Hoskyns, 1947: 358-9) states that, "Some c are of the opinion that ἐξέβαλον αὐτὸν ἔξω only means that they chased him from their p others believe that John has excommunication in mind. John 9:22; 12:42 and 16:2 favor t view".[2355] The scene thus ends in a dramatic way (see Table 89). The content of the dialog antithetical development of Jewish antagonism against Jesus versus the healed man's ma his faith.

The form of the dialogue in vv. 24-34 is discussed herewith (cf. Press, 2007: 55-71).[2356] Th dialogue is set within an *inclusio* between ἁμαρτωλός in v. 24b and ἁμαρτίαις in v. 34a. utterance units at the beginning and at the end of the slot by the Pharisees are attempts that Jesus and the healed man are sinners (cf. vv. 24b and 34a). But, the healed man's stat the centre of the dialogue that "God does not listen to sinners" (v. 31a) gives the dia *negative-positive-negative*[2357] developmental outlook (cf. 24b, 31a, 34a).[2358] In the dialo following utterance-forms are significantly used: *glory statement* (v. 24),[2359] *knowing state* 24b; cf. Gench, 2007: 69-70), *negative remark* (v. 24b), *knowing-and-unknowing contras* cf. Witherington, 1995: 184; Duke, 1985: 121-3),[2360] *testimony/retelling* (v. 25),[2361] *pas contrast* (v. 25),[2362] *juridical questions* (v. 26),[2363] *sarcastic/counter questions* (v. 27, Smith, 1999: 197),[2364] *aggressive talk* (9:27),[2365] *Moses-Jesus contrast* (vv. 28

[2354] Schnackenburg (1980: 2: 252) opines that, "There is no evidence that this expression was excommunication from the synagogue, but ἐκβαλλειν, reinforced by ἔξω, is a powerful word (cf. 6:37; 12: probably deliberately used with a double meaning. Being put out of the meeting room is also a symbol for from the Jewish religious community". Cf. Pancaro, 1975: 101, 110; Keener, 2003: 794; Painter, 1993: 1957: 187-8; Blomberg, 2001: 155; Dods, 1967: 786-7; Robertson, 1932: 169-70.

[2355] Gench (2007: 70) points out that, "In turning the tables on the authorities, asking his own questions o defending his healer with such daring, eloquence, and skill, the man once again functions as an *alter* reflecting the manner in which Jesus will defend himself during his own official trials (John 18-19)". C 1993: 316; Lindars, 1972: 349; Westcott, 1958: 149; Powell, 1962: 205; Beasley-Murray, 1987: 158-9.

[2356] Bernard (1929: 334) considers this section as a *re-examination* (ἐκ δευτέρου, cf. v. 17). For more detail structure, literary discourse, and genre, see Via, 1975: 14-7.

[2357] While in vv. 24b and 34a, the antagonists' negative attitude toward Jesus is mentioned, in v. 31a, the l defends Jesus' sinless nature.

[2358] This development of the dialogue can be understood as a narratorial tactic in order to emphasise the sin of Jesus. The seven utterance units of the dialogue (vv. 24b, 25, 26, 27, 28-29, 30-33, and 34a) are arr peculiar fashion.

[2359] Köstenberger (2004: 289; cf. Conway, 1999: 131; Carson, 1991: 372; Morris, 1995: 436; Barrett, 1978: "The phrase 'give glory to God' constitutes a solemn exhortation to tell the truth and to make a confessio implication that the person so exhorted has done wrong". See also Schneiders, 1999: 155; Keener, Witherington, 1995: 184; Von Wahlde, 2010: 435.

[2360] Köstenberger (2004: 289; cf. Witherington, 1995: 389) discusses that, "The man is willing to leave the Jesus' guilt to the theological experts: 'Whether or not he is a sinner, I don't know'". Cf. Schneiders, Gench, 2007: 69-70; Ridderbos, 1987/1997: 344-5.

[2361] Bennema (2009: 141) considers the man's witnessing in v. 25b as his empirical knowledge.

[2362] The healed man's statement at v. 25b makes a contrast between his former/past life as a blind per blind") and his current/present life as one who sees ("now I see").

[2363] Cf. Bennema, 2009: 140; Keener, 2003: 790; Schnackenburg, 1980: 2: 250-1; Lindars, 1972: 347-9.

[2364] Gench (2007: 70) considers it as "an exasperated question followed by a mocking question". Cf. Resse 143; Neyrey, 2007: 173-4; Gench, 2007: 70; Ridderbos, 1987/1997: 344-5.

[2365] Keener (2003: 789; cf. 792) opines that, "Feigned ignorance could function as a rhetorical devic whether or not the narrative characterises the man as sophisticated enough to challenge his interrogators o they would be sophisticated enough to infer it as one possible way to understand him". See Neyrey, Schnackenburg, 1980: 2: 251; Westcott, 1958: 148.

Schnackenburg, 1980: 2: 251),[2366] *from astonishment to contrast* (v. 30),[2367] *confession/testimony* (vv. 30-33),[2368] and *rebuke-question* (v. 34a; see Table 90).[2369] The tenets of *antithetical parallelism* appear three times within the slot (see vv. 25b, 28, 29). It has *arguments and counter arguments*,[2370] *questions and counter questions* (vv. 26, 27, 34)[2371] and *insults and counter insults*[2372] those make the dialogue moving rhetorically. The apologetical nature of the dialogue is vivid, *first*, when the Jews attempt to defend Moses and their traditions over against Jesus, and *second*, when the healed man attempts to prove that Jesus is from God (παρὰ θεου).

Utterance	Form	Content
Jews	Glory statement, knowing statement, negative remark	Give glory to God! We know that this man is a sinner
Healed man	Knowing-unknowing contrast, testimony, retelling, former-present contrast	I do not know whether he is a sinner. One thing I know, that though I was blind, now I see
Jews	Juridical questions	What did he do to you? How did he open your eyes?
Healed man	Counter questions, sarcasm, revelation of 'not listening'	I have told you already, and you would not listen. Why do you want to hear it again? Do you also want to become his disciples?
Jews	Knowing-unknowing contrast, Moses-Jesus contrast	You are his disciple, but we are disciples of Moses. We know that God has spoken to Moses, but as for this man, we do not know where he comes from
Healed man	Astonishment, knowing-unknowing contrast, contrast, confession/retelling/testimony	Here is an astonishing thing! You do not know where he comes from, and yet he opened my eyes. We know that God does not listen to sinners, but he does listen to one who worships him and obeys his will. Never since the world began has it been heard that anyone opened the eyes of a person born blind. If this man were not from God, he could do nothing
Jews	Rebuke-question	You were born entirely in sins, and are you trying to teach us?

Table 90: 'Form' and 'Content' of utterance units in John 9:24-34

[2366] Pancaro (1975: 106) states that, "The point which is of immediate concern to us here is the opposition between the μαθητὴς of Jesus and the μαθηταὶ τοῦ Μωϋσέως". Witherington (1995: 184) connects the aspect of misunderstanding by saying, ". . . not knowing Jesus' origins and destiny leads to inevitable misunderstanding of Jesus and his work".

[2367] Brant (2011: 158) says that, "The man's response employs the rhetorical device of exclamation to express strong emotion, in this case indignation: 'This is bizarre, because you do not know where, even though he opened my eyes' (9:30)".

[2368] Pancaro (1975: 106) says that, "His affirmation that Jesus is παρὰ θεου is equivalent to a confession of faith, given the deeper meaning John gives to this expression". Cf. Keener, 2003: 789; Martyn, 1968: 35; Resseguie, 2001: 143; Schneiders, 1999: 154, 158, 164; Gench, 2007: 69-71; Lindars, 1972: 349; Ridderbos, 1987/1997: 346.

[2369] Cf. Schneiders, 1999: 160; Witherington, 1995: 184; Westcott, 1958: 149; Powell, 1962: 205.

[2370] While the Pharisees argue that Jesus is a sinner and regard him as inferior to Moses, the healed man makes his arguments strong against that view (cf. vv. 25, 31-33).

[2371] Cf. Maniparampil, 2004: 283; Martyn, 1968: 34; Gench, 2007: 69; Von Wahlde, 2010: 435-6.

[2372] While the Jews insult the healer by addressing him as a "sinner" and continue their interrogation (vv. 24b, 26), the man sarcastically defends his position (v. 27). While they are trying to count him as a disciple of Jesus (as they already addressed him as a 'sinner'), he defends Jesus by saying that "we know that God does not listen to sinners" (v. 31). This further insults the Jews and they rebuke and send him away. The insult of the Jews as a result of the long defensive talk of the healed man ends with the angry ridicule of the Pharisees and their final verdict.

The chances of confrontation, controversy, and conflict are increased by way of introdu 'we-you', 'into know-not into know', and 'Moses-Jesus'[2373] contrasts within the dialo Keener, 2009: 223-37).[2374] It is apt to quote here what Painter (1993: 315) says about the "The development of the dialogue section reflects the situation of conflict with the synago The *absent-but-present* or *in absentia* nature of the trial (or the juridical dialogue about Jes absence) is another notifying aspect of the dialogue.[2376] The narrator also uses irony as yet literary device within the slot (cf. Witherington, 1995: 184; Duke, 1985: 121-3). Stibb 110-1; Schnackenburg, 1980: 2: 251) is of the view that, "Throughout the story, the co irony is that the blind man, professing his ignorance, is really the character 'in the know', v Pharisees/Jews, parading their knowledge, are in reality ignorant".[2377] Other aspects rejection theme,[2378] lack of knowledge (v. 30)[2379] and intolerant attitude (v. 34a)[2380] of t dominant-inferior verbal exchange,[2381] and bold-talk of the inferior against the superic structures are significant features in the dramatic development of the slot (cf. Smith, 1999 All these factors contribute to the *juridical and antithetical* progression of the dialogue.

The function of the dialogue can be recapitulated as follows. It reveals the developing between formative Judaism and the emerging minority group circumscribed around Jesus Jews raise repetitive questions (vv. 26, 34) and the healed man, though part of the minorit responds aggressively and sarcastically (vv. 27, 30-33).[2383] The Jews first of all declare v

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[2373] Pancaro (1975: 109; Witherington, 1995: 184) says that, "In virtue of the 'Traditionsprinzip', the μαθητα like their master, have deviated from orthodox doctrine. To be a disciple of Moses is considered incomp becoming a disciple of Jesus". He (1975: 109; cf. Martyn, 1968: 34) says further that, "The view of Jo contrary, is that, if one is a true μαθητὴς of Moses, one *should become a μαθητὴς of Jesus*".

[2374] Powell (1990: 42) says that, "Conflict may occur at various levels. Most common, perhaps, is confli characters, which can usually be defined in terms of inconsistent points of view or incompatible character Witherington, 1995: 184; Keener, 2003: 791; Resseguie, 2001: 143; Ridderbos, 1987/1997: 344-6.

[2375] Cf. Köstenberger, 2004: 289-94; Keener, 2003: 789-94; Bernard, 1929: 336-7; Hoskyns, 1947: 357-9.

[2376] Cf. Neyrey, 2007: 173; Witherington, 1995: 184; Maniparampil, 2004: 283; Ridderbos, 1987/1997: 344-

[2377] The mounting blindness of the Pharisees/Jews (cf. 9:15, 16, 18, 24, 28-29, 34) presented over against t enlightenment of the healed man (9:11, 17, 33, 35, 38) is introduced with significance. Maniparampil (2004 that, "There is a development in the blindness and obduracy of the Pharisees and the development in th spiritual enlightenment of the blind man". He (2004: 284; Painter, 1986: 31) says further that, "The blind gradually in faith; he undertakes a journey of faith. The physical eyesight triggered this spiritual journey. T uses to describe Jesus indicate this". Stibbe (1993: 110) says further that, "These ironies are developed in t the Pharisees in vv. 24-34. This satire derives entirely from the statements made by the Pharisees in their in of the man born blind". Keener (2003: 790) finds another irony: ". . . the man does not respond the way t but he does glorify God by testifying of God's works through Jesus (9: 25-33) and then suffering the penal which was one way to glorify God in truth (12:23-24; 21:19)".

[2378] See Painter, 1993: 314-6; Keener, 2003: 792; Kemp, 2000: 242-3; Kanagaraj, 2005: 311-5.

[2379] Cf. Martyn, 1968: 34; Schnackenburg, 1980: 2: 251-2; Westcott, 1958: 148-9.

[2380] Cf. Martyn, 1968: 35; Resseguie, 2001: 143-4; Gench, 2007: 69-71; Von Wahlde, 2010: 436.

[2381] In this context, the Pharisees/Jews are the influential power-structure. But, the healed man's 'previously' blind-beggar, confessor of Jesus, and a person who has loyalty toward a minority group is within the narratorial framework.

[2382] The healed man's excommunication from the synagogue and Jesus' acceptance of him reveal te developing majority-minority conflicts.

[2383] For more details about the character traits in the gospel traditions, refer to Powell, 1990: 58-67. Cf. K 242-3; Lindars, 1972: 348-9; Keener, 2003: 790-4; Bruce, 1983: 217-9.

know about Jesus: "Jesus is a sinner" (v. 24b).[2384] As a response, the healed man firstly confesses his lack of knowledge about Jesus (v. 25a) and thus a contrast is drawn (v. 25b; cf. v. 24b).[2385] The questions of the Jews and the healed man's counter-questions make the dialogue both controversial and conflictive. The verbal exchange becomes theologically pregnant at vv. 28-33.[2386] While the Jews bring in a 'you-we' distinction between themselves and the man based on Moses-Jesus ideologies (vv. 28-29),[2387] the man counters their response with another 'you-we' distinction that is based on the person of Jesus and his relation to the Father. The Jews on the one hand state their identity under the leadership of Moses and on the other hand consider the healed man as a follower of Jesus (vv. 28-29).[2388] In his utterances (cf. vv. 25, 27, 30-33), the healed man emphasises his personal experience as the primary evidence of his belief in Jesus (cf. vv. 30-33).[2389] This infuriates the lawyers and they count him as a sinner just as they weigh down Jesus as a sinner (v. 34; cf. v. 24b). This leads the dialogue to the dramatic driving out of the man from the synagogue (v. 34).[2390] Neyrey (2007: 174) says: ". . . in the course of the narrative, the man born blind matures into an insightful, courageous person who boldly and publicly speaks about Jesus and even suffers public humiliation because of him".[2391] The Jewish intolerant attitude toward those who are out of their thought-world is clearly pictured both through their utterances and their negative action (v. 34).[2392] The majority-minority or powerful-powerless bifurcation[2393] between formative Judaism and the emerging Christianity is conspicuously brought to the notice of the reader by the narrator.[2394] Thus, John's narrative functions as a rhetorically intertwined critique of the prevailing social bias toward the minorities and the powerless (cf. Tolmie, 1999: 21-5). The narrator's use of the performative language and the characteristic vocabulary helps him to achieve his narratorial goal.[2395]

[2384] His growing faith in Jesus made him a man of boldness and he continually testifies his experience (vv. 25, 27, 30-33). Cf. Westcott, 1958: 148; Bultmann, 1971: 335-6; Moloney, 1998: 294; Carson, 1991: 372-3; Bernard, 1929: 334; Beasley-Murray, 1987: 158; Strachan, 1941: 220; Barrett, 1978: 362.

[2385] See what he says at v. 25: *first*, "I do not know whether he is a sinner"; and *second*, "I know that though I was blind, now I see". Cf. Howard, 1952: 618; Moloney, 1998: 295.

[2386] See Ryle, 1957: 184-7; Bernard, 1929: 335-7; Stibbe, 1993: 106-7; Neyrey, 2007: 173; Robertson, 1932: 168.

[2387] Cf. Westcott, 1958: 148; Blomberg, 2001: 155-6; Powell, 1962: 204; Painter, 1993: 313-5; Dods, 1967: 786.

[2388] Here, two things are brought into the notice of the readers: *first*, the demarcation between the Pharisees and the healed man; and *second*, the distinction between Moses and Jesus. They clearly profess that they are the followers of Moses; hence against the healed man and Jesus.

[2389] Smith (1999: 198) says that, "The once blind man now makes a telling, explicit argument (vv. 30-33). The sarcasm becomes deeper and more hostile (v. 30)". Cf. Kemp, 2000: 243; Neyrey, 2007: 173-4; Stibbe, 1993: 106-7; Powell, 1962: 205; Ryle, 1957: 185-7; Bennema, 2009: 141; Keener, 2003: 792-4; Strachan, 1941: 220; Köstenberger, 2004: 291-2; Moloney, 1998: 295; Bruce, 1983: 218-9; Blomberg, 2001: 155-6.

[2390] See Westcott, 1958: 149; Lindars, 1972: 349; Bernard, 1929: 337; Pancaro, 1975: 105-11; Morgan, 1933: 168; Lee, 2010: 5-38; Tan, 1993: 50-89; Parsenios, 2010: 10-2; Duke, 1985: 121-3; Elam, 1980: 135-91.

[2391] Similarly, Painter (1986: 32; cf. Moloney, 1998: 294-5) says that, "While the growing perception of the blind man is dramatically described, the evangelist graphically depicts the growing opposition of the Pharisees who were progressively hardened in blindness (9:15-17, 18-23, 27, 29, 34, 39, 41)".

[2392] See Pancaro, 1975: 105-11; Howard, 1952: 618; Köstenberger, 2004: 293-4; Bennema, 2009: 141; Bultmann, 1971: 337; Morgan, 1933: 168; Robertson, 1932: 169-70.

[2393] Resseguie (2001: 139) says that, "The marginalised and dominant characters exchange places. The cured man judges rightly (cf. 7:24) and gains everything: sight, life, salvation, a voice, and a point of view that exposes the strangeness of the dominant culture and its narcotised point of view". He (2001: 139) further says that, "By contrast, the dominant characters—the Pharisees—are captive to appearance judgment (7:24) and lose everything: sight, life, salvation, a voice, and a point of view that commands attention".

[2394] Cf. Court, 1997: 1-8; Templeton, 1999: 53-65; Lothe, 2000:3-10; Eco, 1979: 3-40; Vorster, 2009: 505-74.

[2395] See Eco, 1984: 14-45; Mlakuzhyil, 1987: 205-8; Traugott and Pratt, 1980: 1-29; Greimas, 1987: 63-83.

10.2.6. Slot Six (9:35-38)

The content of the *sixth* slot can be outlined as follows (cf. Barwise, 1998: 23-38; Greima 63-83). The slot (vv. 35-38) appears just as a flashback[2396] scene, where the healed man is see Jesus for the first time (cf. vv. 1-7).[2397] The narrator reports two important things in *first*, "Jesus heard that they had driven him out" (Ἤκουσεν Ἰησοῦς ὅτι ἐξέβαλον αὐτὸν ἔ *second*, "he found him" (εὑρὼν αὐτὸν, cf. Von Wahlde, 2010: 2: 437).[2398] The dialogu when Jesus poses a question to the healed man, "Do you believe in the Son of Ma πιστεύεις εἰς τὸν υἱὸν τοῦ ἀνθρώπου;, v. 35b; cf. Witherington, 1995: 184).[2399] The mar return about the identity of the Son of Man and expresses his willingness to believe in h τίς ἐστιν, κύριε, ἵνα πιστεύσω εἰς αὐτόν;, v. 36; cf. Duke, 1985: 123; Smith, 1999: 19 discloses his identity as the Son of Man (Καὶ ἑώρακας αὐτὸν καὶ ὁ λαλῶν μετὰ σοῦ ἐκεῖνο v. 37)[2400] and the man moves forward from willingness to action by uttering "Lord, I (Πιστεύω, κύριε, v. 38a; cf. Martyn, 1968: 35; see Table 91).[2401] The sixth dialogue slot e narratorial note that tells "and he worshipped him" (καὶ προσεκύνησεν αὐτῷ, v. 38b; c 2011: 159).[2402]

John 9:35-38	**Overview**
v.35: Ἤκουσεν Ἰησοῦς ὅτι ἐξέβαλον αὐτὸν ἔξω καὶ εὑρὼν αὐτὸν εἶπεν· σὺ πιστεύεις εἰς τὸν υἱὸν τοῦ ἀνθρώπου; v.36: ἀπεκρίθη ἐκεῖνος καὶ εἶπεν· καὶ τίς ἐστιν, κύριε, ἵνα πιστεύσω εἰς αὐτόν; v.37: εἶπεν αὐτῷ ὁ Ἰησοῦς· καὶ ἑώρακας αὐτὸν καὶ ὁ λαλῶν μετὰ σοῦ ἐκεῖνός ἐστιν.	(1) The dialogue in vv. 35-38 is comprised of utterance units (vv. 35b, 36b, 37b, 38b); out o four utterance units, two are of Jesus (vv. 35b and two are of the healed man (vv. 36b, 38b); (2) The narratives of the episode are: *pure na*

[2396] Gench (2007: 71) says that, "The story . . . comes full circle, as the formerly blind man, dubbed a si himself on the outside once again". This brings the readers toward the unfinished scene of the first slot, w the healed man returned he was unable to meet and converse with Jesus. The conversation between Jes healed man at vv. 35-38 is their first interaction within the episode.

[2397] Martyn (1968: 35) considers the little dialogue as one happens on "a street" (near the meeting place of Cf. Keener, 2003: 794-5; Kanagaraj, 2005: 315-7; Westcott, 1958: 149; Robertson, 1932: 170-1.

[2398] Powell (1962: 205-6; cf. Kemp, 2000: 244; Strachan, 1941: 220; Beasley-Murray, 1987: 159) states tha something warm and inviting about the phrase, 'and when he had found him'. It presents a picture of hurrying along the streets eagerly seeking the man He had befriended. It should be remembered that the l never seen the face of the Lord".

[2399] Wallace (1996: 359) says, "The entire construction indicates motion. For example, πιστεύω + ἐν is the of πιστεύω + εἰς (cf. Mark 1:15; John 3:15). The idea is 'put one's faith *into*' even though ἐν is used". Cf. 1 189-90; Neyrey, 2007: 176; Morris, 1995: 439; Bennema, 2009: 141-2; Morgan, 1933: 169.

[2400] According to Painter (1993: 319-20), "What emerges in 9:13-39 is that the growing perception of Jesus in his self-revelation as Son of Man and as Son of Man he was worshipped by the once blind man Consequently the dialogues with the man are bounded by Jesus' revelation of himself as the light of the w and the Son of Man in 9:35-38". Milne (1993: 142) views that, "The reference here (i.e., about 'Son of Ma figure of Dan 7, the one who will exercise judgment". See Kemp, 2000: 244; Robertson, 1932: 170.

[2401] Bennema (2009: 141-2; cf. Painter, 1986: 39-40) is of the opinion that, "This title (i.e., Son of M exclusively by Jesus himself, mostly referring to his death expressed as being 'lifted up' (3:14; 6:62; 8:28; it also denotes Jesus as mediator, the point of contact between heaven and earth (1:51; 3:13)". He (2009 further that, "In this capacity, Jesus offers the blind man an opportunity to encounter the divine reality".

[2402] P75, Sinaiticus, and a few others do not have vv. 38-39a. Some scholars think, as a result, that this n liturgical interpolation due to the use of the chapter in connection with baptism (cf. Talbert, 1992: 162; V 2010: 2: 437). Also see Keener, 2003: 794-5; Lindars, 1972: 351; Vincent, 1969: 187.

v.38: ὁ δὲ ἔφη· πιστεύω, κύριε· καὶ προσεκύνησεν αὐτῷ.	(vv. 35a, 38c) and *formula narrative* (vv. 35a, 36a, 37a, 38a).

Table 91: The dialogue of 9:35-38 within the narratorial framework

The form of the dialogue can be seen as follows (cf. Press, 2007: 55-73). The following talk-units are parts of the dialogical framework of the slot: *belief-question* (v. 35b), *christological question* (v. 35b; cf. Duke, 1985: 123; Haenchen, 1984: 2: 40),[2403] *unknowing question/identity question* (v. 36a),[2404] *belief statement* (v. 36b), *revelatory statement/identity revelation* (v. 37)[2405] and *confession*[2406]*/belief statement* (v. 38; cf. Schnackenburg, 1980: 2: 252-4; see Table 92).[2407] The dialogue is ordered in the following format: *first*, Jesus invites the healed man to *believe* in the Son of Man (v. 35b); *second*, the healed man inquires about the identity of the Son of Man and expresses his willingness to *believe* (cf. Smith, 1999: 199); *third*, Jesus reveals his identity as the Son of Man; *fourth*, the healed man confesses his *belief* in him; and *fifth*, he *worships* Jesus (cf. Brant, 2011: 159).[2408] The healed man's encounter[2409] ends with a *verbal confession* followed by a *non-verbal act of worship* (v. 38).[2410] The four talk-units and the final action develop in the following fashion: *belief-invitation, belief-willingness, revelation, belief-confession,* and *belief-actualisation* (cf. Keener, 2003: 1: 794-5).[2411] In the dialogue, Jesus' *revelation*, the man's *belief* and the resultant *action* are the unifying factors (cf. Brant, 2011: 159).[2412] In the first slot, the blind man comes back able to see; but not able to see Jesus. This issue invites the attention of the reader

[2403] Bennema (2009: 141) considers Jesus question as a "puzzling" type. Ridderbos (1987/1997: 347; also see 348) says, "The question . . . invites an affirmative answer: '*You* believe in the Son of Man, do you not?'"

[2404] Duke (1985: 123) says that, "The man's reply, 'And who is he, sir, that I may believe in him?' is exactly like the other two instances of 'irony of identity' we have observed (4:19-26; 20:14-16). In all three cases, a character, not knowing who Jesus is, addresses him as kurie and makes reference to Messiah/Son of Man/Jesus—thought to be absent. In all three Jesus then quickly reveals his identity in the most appropriate way".

[2405] Schnackenburg (1980: 2: 253; cf. Witherington, 1995: 184; Ridderbos, 1987/1997: 348) says that, "Now Jesus allows himself to be clearly recognised. With the (καὶ . . . καὶ) construction he directs the eyes of the man in front of him to himself as he talks to him".

[2406] Cf. Martyn, 1968: 35; Bennema, 2009: 141; Schneiders, 1999: 164; Gench, 2007: 71; Witherington, 1995: 184.

[2407] Von Wahlde (2010: 2: 437) says that, "The term kyrie has appeared earlier in v. 36, where it almost certainly had the meaning 'Sir'. However, here in v. 38, it is used in the man's confession of belief in Jesus and is accompanied by the man's prostration in worship before Jesus". See Brown, 1966: 375; Bernard, 1929: 337-9.

[2408] Witherington (1995: 184) comments that, "The response of the man reflects ignorance but also respectfulness. The man *desires* to be informed so he may believe in him. Jesus identifies himself as this self-same Son of Man, and the response is a confession of faith: 'I believe', followed by prostration". Cf. Brown, 1966: 375; Milne, 1993: 142-3; Schnackenburg, 1980: 2: 254; Beasley-Murray, 1987: 159.

[2409] See Schnackenburg, 1980: 2: 253; Howard, 1952: 619; Bernard, 1929: 337-9; Moloney, 1998: 295-6.

[2410] Gench (2007: 71; cf. O'Day, 2002: 661; Bennema, 2009: 141) opines that, "In worshipping Jesus, the man acknowledges the very presence of God in him (4:20-24; 12:20), ironically fulfilling the authorities' demand that he 'give glory to God' (9:24)".

[2411] Martyn (1968: 35) says that, "The preacher knows that the man is just at the point of readiness for a genuine Christian confession, and so puts to him the decision of faith. The beggar responds readily with words addressed to his true healer: 'Lord, I believe'". Cf. Schneiders, 1999: 164; Köstenberger, 2004: 294; Howard, 1952: 619.

[2412] The dialogue is a *question and counter-question centered* (vv. 35b, 36a), *revelatory* (vv. 37-38) and *belief-oriented* (vv. 35b, 36, 38a) one. See Neyrey, 2007: 176; Milne, 1993: 142-3; Köstenberger, 2004: 294.

toward the *surprise*[2413] development in the episode (cf. vv. 11-12, 25, 30-33) and pr
flashback climax later on (vv. 35-38, 39-41; cf. Smith, 1999: 198-9; Chatman, 1978: 59
Jesus' revelation to the man and his activity of confession and the subsequent worship a
reckoned with as end results of a series of suspenses and surprises.

Utterance	Form	Content
Jesus	Belief-question, Christological question	Do you believe in the Son of Man?
Healed man	Unknowing question, identity question, request, belief statement	And who is he, sir? Tell me, so that I may be him
Jesus	Revelatory statement, identity revelation	You have seen him, and the one speaking wi he
Healed man	Confession, belief statement	Lord, I believe

Table 92: 'Form' and 'Content' of utterance units in John 9:35-38

The function of the dialogue can be understood as follows (cf. Tan, 1993: 50-88). In vv. 3
healed man represents the "believing" as opposed to the Jewish "unbelieving" (vv. 37-3
18, 24, 28; cf. Haenchen, 1984: 2: 40).[2415] Toward the end of the two dramatic episode
7:1-8:59 and in 9:1-41, the narrator broaches certain levels of parallelism: in 8:59, the Jew
up stones and Jesus hid and went out of the temple; and in 9:34, the healed man is driver
Parsenios, 2010: 10-2; Genette, 1980: 33).[2416] In this sense, this flashback slot functi
"dialogue of the ousted ones". The end of the fifth slot and the beginning of the sixth slot
in a contrasting format: while the Jews 'drove him (the healed man) out', Jesus 'found
35a; cf. 34b; cf. cf. Schnackenburg, 1980: 2: 252-3).[2417] The final narratorial note of the
(i.e., "And they drove him out", v. 34b) is also contrasted with the final narratorial note in
slot (i.e., "And he worshipped him", v. 38b; cf. Witherington, 1995: 184).[2418] Though he
out, the blind man strongly affirms his faith in Jesus and finally worships him (v. 38;
Wahlde, 2010: 2: 437).[2419] The narrator proceeds from the man's excommunication
Synagogue (v. 34b) to his acceptance within the Jesus circle (vv. 35-38; cf. Martyn, 1968
The man believes, overcomes fear of excommunication and comes to know Jesus as the
Son of Man.[2421] The elements, like questions, counter-questions, revelation, and the final
of confession and worship, are dynamically working within the slot in order to convey a

[2413] *Surprise* (also suspense) is important in fiction as well as in drama, but having real objects and
interacting in real space, makes surprise in plays even more dynamic and interesting.
[2414] The *flashback* is complete by the last two scenes (vv. 35-8, 39-41).
[2415] Cf. Bernard, 1929: 337-8; Beasley-Murray, 1987: 159; Moloney, 1998: 295-6; Brown, 1966: 375-6.
[2416] See Powell, 1962: 205; Morgan, 1933: 168-70; Westcott, 1958: 149; Bennema, 2009: 141-2.
[2417] Keener (2003: 1: 794) opines that, "The Father seeks true worshippers (4:23), and Jesus, who does t
will (9:3-4), seeks this man out in 9:35; parallel language in 1:43 and 5:14 strongly suggests that this
implies Jesus' intention". Cf. Stibbe, 1993: 112; Brown, 1966: 375; Resseguie, 2001: 140; Moloney, 1998:
[2418] Köstenberger (2004: 294-5; cf. Howard, 1952: 619) is of the view that, "'He worshipped him'
precrucifixion reference to worship of Jesus in this Gospel (cf. 20:28)".
[2419] See Spivey and Smith, 1969: 416-25; Köstenberger, 2004: 294-5; Milne, 1993: 143.
[2420] While the man is excommunicated from the mainstream Jewish community, he is well accepted in th
Jesus movement.
[2421] Smith (1999: 199) opines that, ". . . the ambiguity is intentional, for the word (i.e., *kyrie*) is both the po
address and the Christological title". Cf. Painter, 1986: 37; Bernard, 1929: 337-8; Köstenberger, 2004: 294-
Murray, 1987: 159.

to the reader (cf. Chatman, 1978: 147-50; Eco, 1979: 3-43). The narrator makes it clear that both 'seeing' and 'speaking' are parts of the narrative dynamism. It is not only seeing Jesus but also encountering him that makes the healed man a confessor and finally a worshipper. In the slot, the narrator skillfully articulates the message by the help of the rhetorical language (cf. Vorster, 2009: 505-78; Traugott and Pratt, 1980: 1-34).

10.2.7. Slot Seven (9:39-41)

The semantic domains of the *seventh* dialogic slot can be assessed as follows (cf. Greimas, 1987: 63-83). The slot (9:39-41)[2422] has three utterance units, two of Jesus (vv. 39, 41) and one of the Pharisees (v. 40b).[2423] The first utterance of Jesus conveys two important things: *first*, the 'why' of his coming into the world (Εἰς κρίμα ἐγὼ εἰς τὸν κόσμον τοῦτον ἦλθον, v. 39a);[2424] and *second*, the 'what' of his coming into the world (ἵνα οἱ μὴ βλέποντες βλέπωσιν καὶ οἱ βλέποντες τυφλοὶ γένωνται, v. 39b; cf. Dodd, 1963: 327-8; Gench, 2007: 71-2).[2425] Though the first utterance is placed at the beginning of the seventh slot, it links the sixth and the seventh slots (v. 39; cf. Quast, 1991/1996: 72-6).[2426] In v. 40a, it is narrated that "some of the Pharisees near him heard this". The actual dialogue begins at this point. They raise a misunderstanding question to Jesus: "Surely we are not blind, are we?" (Μὴ καὶ ἡμεῖς τυφλοί ἐσμεν;, v. 40b; cf. Resseguie, 2001: 144; Painter, 1993: 316-7).[2427] Jesus' response to them is: Εἰ τυφλοὶ ἦτε, οὐκ ἂν εἴχετε ἁμαρτίαν· νῦν δὲ λέγετε ὅτι Βλέπομεν, ἡ ἁμαρτία ὑμῶν μένει (v. 41; cf. Schnackenburg, 1980: 2: 256; Witherington, 1995: 185; see Table 93).[2428] The Pharisees' question in v. 40b is placed between the two utterances of Jesus (cf. v. 39 and v. 41). The content of the dialogue is about the judgment that Jesus brings into the world, i.e., those who do not see may see, and those who do see may become blind.

[2422] Martyn (1968: 36) considers the event as one that happens on the same street. The evangelist's interpretative layer in 9:39-41 appears to link with 9:4-5. Cf. Painter, 1993: 306; Haenchen, 1980/1984: 41.

[2423] Brant (2011: 159) says that, "The principal action—Jesus' response to allegations and his counteraccusations—begins once more when the narrator brings into view some Pharisees who overhear the conversation". Cf. Powell, 1962: 206-7; Barrett, 1978: 365-6; Ryle, 1957: 191-5; Dodd, 1963: 327-8; Bultmann, 1971: 339-42.

[2424] Bennema (2009: 142; cf. Resseguie, 2001: 144; Brant, 2011: 159; Talbert, 1992: 162) says, "In 9:39, Jesus sums up the implications of his coming as the light of the world". Schnackenburg (1980: 255) says that, "Since the man has now become sighted in a double sense. Jesus makes a profound statement based on this symbolism. His coming means a κρίμα, 'a sentence or judicial decision', here technically equivalent to κρίσις, Jesus in practice exercises the judicial activity, κρίνειν, mentioned in 5:22-23, 27a, 30".

[2425] Von Wahlde (2010: 444) says that, "In v. 39, we see the Johannine version of the so-called 'hardening' statements of the synoptics. The theme of judgment is also introduced suddenly and unexpectedly. Jesus now affirms his role as apocalyptic judge, bringing the blind to sight and bringing those claiming to see to blindness". Cf. Neyrey, 2007: 176; Blomberg, 2001: 156-7; Keener, 2003: 795-6; Morgan, 1933: 171; Robertson, 1932: 171.

[2426] Painter (1986: 40) says that, "This new phase linked to the previous one by v. 39, which is appropriate to both. However, while, in the previous section, sight and blindness are seen to be possibilities created by the coming of the light, in 9:40-41 the blindness of the Pharisees is pronounced definitively and permanently". See Lindars, 1972: 351; Ryle, 1957: 191-5; Blomberg, 2001: 156-7; Barrett, 1978: 365-6; Carson, 1991: 377-9; Bruce, 1983: 220-1.

[2427] Gench (2007: 71) opines that, "Sin has nothing to do with being born blind (9:2, 34), or violating the law (9:16, 24, 29), but rather with resistance to Jesus, with refusing to see when the light of the world and the works of God in him are right before them". See Powell, 1962: 206-7; Kemp, 2000: 245; Barrett, 1978: 365-6; Carson, 1991: 377-9; Vincent, 1969: 188; Westcott, 1958: 150; Dods, 1967: 787-8.

[2428] For more details about the light-darkness [or sight-blindness] contrast, see Smith, 1999: 200. Cf. Painter, 1993: 316-7; Kemp, 2000: 245; Neyrey, 2007: 176; Bultmann, 1971: 339-42; Barrett, 1978: 365-6; Blomberg, 2001: 156-7; Lindars, 1972: 352; Bennema, 2009: 142; Morris, 1995: 442.

John 9:39-41	Overview
v.39: Καὶ εἶπεν ὁ Ἰησοῦς· εἰς κρίμα ἐγὼ εἰς τὸν κόσμον τοῦτον ἦλθον, ἵνα οἱ μὴ βλέποντες βλέπωσιν καὶ οἱ βλέποντες τυφλοὶ γένωνται. v.40: ἤκουσαν ἐκ τῶν Φαρισαίων ταῦτα οἱ μετ' αὐτοῦ ὄντες καὶ εἶπον αὐτῷ· μὴ καὶ ἡμεῖς τυφλοί ἐσμεν; v.41: εἶπεν αὐτοῖς ὁ Ἰησοῦς· εἰ τυφλοὶ ἦτε, οὐκ ἂν εἴχετε ἁμαρτίαν· νῦν δὲ λέγετε ὅτι βλέπομεν, ἡ ἁμαρτία ὑμῶν μένει.	(1) The dialogue in vv. 39-41 is comprised (utterance units (vv. 39b, 40b, 41b); out of th utterance units, two are of Jesus (vv. 39b, 4 one is of the Pharisees (v. 40b); (2) The narratives of the episode are: *pure n* (v. 40a) and *formula narrative* (vv. 39a, 40a

Table 93: The dialogue of 9:39-41 within the narratorial framework

The above analysis of the content helps us to notify the way the talk-forms overlap within *purpose/enigmatic/metaphorical utterance* (v. 39),[2429] *ἦλθον-saying* (v. 39a)[2430]/*ἐγω-sa* 39a),[2431] *paradox* (vv. 39, 41),[2432] *surprise question/misunderstanding* (v. 40b)[2433] *enigmatic/figurative utterance/paradox* (v. 41).[2434] The literary elements like *an parallelism* (v. 39),[2435] *double-entendre* (cf. Talbert, 1992: 162),[2436] *symbolism* (vv. 39 Schnackenburg, 1980: 2: 255; Smith, 1999: 200),[2437] *counter-question* (v. 40)[2438] and *mul* (vv. 39, 41; cf. Mlakuzhyil, 1987: 205)[2439] are dynamic processes of meaning-making (s

[2429] Ridderbos (1987/1997: 350) is of the opinion that, ". . . reference to those who are 'blind' or c metaphorical. But the idea is not that the miracle has only a figurative meaning and that the healing of the did not belong to the works of God (v. 3; cf. 5:17-20)". He (1987/1997: 350) says further that, "But the Jesus' coming as the light of the world is not limited to the removal of physical blindness; it calls for a deci not given with the miracle itself".

[2430] Cf. Schnackenburg, 1980: 2: 255; Gench, 2007: 71; Kemp, 2000: 244; Keener, 2003: 795-6.

[2431] Schnackenburg (1980: 2: 255) says that, "The division into the sighted and the blind is brought abo attitude to the person of Jesus (the emphatic ἐγὼ)".

[2432] Cf. Schnackenburg, 1980: 2: 255; Witherington, 1995: 180; Keener, 2003: 795-6; Beasley-Murray, Morris, 1995: 441-2; Blomberg, 2001: 156.

[2433] The nature of *ambiguity* or *misunderstanding* of Jesus' interlocutors is once again brought to the atte readers (cf. Schnackenburg, 1980: 2: 255). Cf. Ridderbos, 1987/1997: 350-1; Gench, 2007: 71; Carson, 199

[2434] Jesus ends the entire episode by another figurative statement at v. 41. Schnackenburg (1980: 2: 256; cf. 1987/1997: 350-1) says that, "He doesn't say what would have been the obvious remark, 'Yes, you are blin typical dialectic, rebukes them for claiming to have sight".

[2435] Though the narrator uses antithetical parallelism as a literary figure, there is synonymous parallelism b previous episode (chaps. 7 and 8) and latter episode (chap. 9). Mlakuzhyil (1987: 210; cf. Brant, 2004: 123 "Both in John 7-8 and in John 9 Jesus passes judgment on the unbelieving Pharisees that they will die in the 21, 24) or that their sin remains (9:41)".

[2436] Von Wahlde (2010: 444-5) is of the opinion, ". . . Jesus' words to the man born blind 'You have seen h a true *double entendre*, for the man has now seen him physically and spiritually. In turn, the Pharisees ask the ones who are 'blind' [i.e., spiritually] and so, for the only time in the Gospel, understand Jesus' words spiritual level! Jesus in turn responds by interpreting his own words *on the physical level*, something he al do anywhere else in the Gospel". Resseguie (2001: 144; cf. Witherington, 1995: 185) sees, "Their (Phari prescient words are Panglossian: 'Surely we are not blind, are we?' (9:40)".

[2437] Von Wahlde (2010: 445; cf. Bennema, 2009: 143) says that, "As the understanding of the man in authorities' failure to see also increases. This symbolism of 'seeing' and 'blindness' is presented and deve here". Cf. Schnackenburg, 1980: 2: 255; Von Wahlde, 2010: 445; Beasley-Murray, 1987: 160-2.

[2438] As the monologue section at 10:1-21 is an extension of 9:1-41 the literary features of this piece of worth mentioning. Many of them are rhetorical in nature. The monologue section also employs *Amen statements* (vv. 1, 7) and *I am sayings* (vv. 7, 9, 11, 14).

[2439] Schnackenburg (1980: 2: 256; cf. Neyrey, 2007: 176) says that, "Jesus' answer (v. 41) combines a meanings". See the layers of meaning he explains here.

94). In the dialogue, *judicial tones*[2440] are once again present as the Pharisees come in direct verbal interaction with Jesus (cf. Talbert, 1992: 162). The *rejection theme* is reflective through the *sarcastic and misunderstanding* nature of the interlocutors (v. 40b; cf. Keener, 2003: 796; Schnackenburg, 1980: 2: 256). Stibbe (1993: 111) sees an *irony* in v. 40. In his opinion, the *irony* is the fact that the speaker is expecting the answer 'no', while the reader knows that the answer is 'yes' (cf. Duke, 1985: 124-5). The usage of *subtext*[2441] (9:39, 41; 10:1-6) and *decorum*[2442] increases the aspects of suspense and surprise within the overall development of the slot. The progression of the slot from an enigmatic utterance (v. 39) to a dialogue (vv. 40-41) is intertwined with dramatic features (cf. Martyn, 1968: 36; Brant, 2011: 159). Painter (1993: 308; cf. Duke, 1985: 51, 78, 113, 126) says that, "In 9:39-41 sight and blindness have a harmonic relationship with light and darkness". What Painter says here is appropriate as the dualistic theme of the slot merges into the larger theme of the gospel. Thus the narrator emphasises the *antithetical nature* of the dialogue by the help of all the utterance-forms and literary devices.

Utterance	Form	Content
Jesus	Purpose statement, enigmatic utterance, paradox, symbolism	I came into this world for judgment so that those who do not see may see, and those who do see may become blind
Pharisees	Surprise question, misunderstanding	Surely we are not blind, are we?
Jesus	Enigmatic utterance, paradox	If you were blind, you would not have sin. But now that you say, 'We see', your sin remains

Table 94: 'Form' and 'Content' of utterance units in John 9:39-41

The seventh slot (vv. 39-41) turns out to be an extended metaphorical monologue cum community dialogue in 10:1-21. It functions as a link-slot between the seven-scene dramatic dialogue (9:1-41) and the succeeding παροιμία[2443] of the shepherd and the robber (cf. Martyn, 1968: 36; Brant, 2011: 159).[2444] While the slot begins with Jesus' statement about *judgment* (v. 39a), it ends with his other statement on the Pharisaic nature of *remaining in sin* (v. 41b; cf. Smith, 1999: 200). Thus the *sin-and-judgment* theme of the gospel is sustained within the slot by way of dialogical interactions

[2440] Schnackenburg (1980: 2: 255; Schneiders, 1999: 164; Neyrey, 2007: 176) is of the opinion that, "His [Jesus'] coming means κρίμα, 'a sentence or judicial decision', here technically equivalent to κρίσις, Jesus in practice exercises the judicial activity, κρίνειν, mentioned in 5:22-23, 27a, 30". He (1980: 2: 255) further says that, "The cutting edge of the judgment is shown in the fact that those who do not see become sighted and the sighted become blind. This paradoxical language is a stylistic device which also appears in synoptic sayings of Jesus; Mark 8:35; Matthew 10:26; Luke 12:51; 14:26".

[2441] Creating disparity between the meaning of the words spoken and the hidden motives and suppressed desires of a character is likely to create a multi-layered drama and piles of tension. The true meaning beneath what is overtly said is what is known as "subtext" and is often used in plays to captivate an audience.

[2442] What is said is appropriate to the role and situation of a character. Here Jesus' words to the Pharisees in the last scene (9:39-41) is appropriate because it was said in the backdrop of the healing of the blind man.

[2443] NRSV translates it as a "Figure of Speech". In John 10:6 the FE states that Jesus has just presented a παροιμία (a "riddle") that the crowds did not understand. This being the case, whatever readers today may think about the parable of the Shepherd and the Stranger in John 10:1-5, the FE clearly thought that it was some kind of verbal puzzle. See Thatcher, 2006: 48-9; Van der Watt, 2000: xvii-xxi; Köstenberger, 2004: 302.

[2444] For more information about dialogue and pragmatics, refer to Tan, 1993: 50-89. Cf. Dodd, 1960: 358-9; Dodd, 1963: 327; Keener, 2003: 797; Morris, 1995: 444; Bruce, 1983: 223.

between the characters.[2445] While the Pharisees weigh down both Jesus and the healed 'sinners' and progress with their forensic inquiry (vv. 13-34, especially at vv. 24b and 34 the real judge "from above" judges his counterparts on account of their status of *rema sin.*[2446] Dodd (1963: 273) is of the view that, "The expression ἁμαρτίαν ἔχειν is peculi Fourth Gospel and First John among NT writings (cf. John 15:24, 1 John 1:7), and μένειν i to which our evangelist is excessively addicted".[2447] Dodd's words here confirm tha utterances in vv. 39-41 are attempts to merge the episode to the overall framework of the Jesus' words here are sharpened with rhetoric and literary characteristics that further inter reader with the episode (cf. Vorster, 2009: 505-78). His two utterances in vv. 39 and 4 reckoned as the punch-line statements of the episode (cf. Gench, 2007: 71).[2448]

The purpose of Jesus' coming from "above" to "below" is revealed through his first uttera 39 (see Schnackenburg, 1980: 2: 255-6). Similarly, narrator's inclusion of Jesus' final s brings into focus the paradoxical nature of the Pharisees (v. 41; cf. Tolmie, 1999: 39-62; 1990: 51-7). Kemp (2000: 244) says that, "The decisive factor that determines whether any see or become blind spiritually is not arbitrary decision or action on God's part, assignin to one destiny or the other, but in each person's response to the light which God sends . very presence of Jesus forces a division as people must decide for or against him".[2449] This division contributes to the dramatic and dialogic development of the episode (cf. Parsenic 10-2). While the Pharisees' question in v. 40b reveals their misunderstanding, unrepenta disbelief,[2450] the character of the healed man functions as a foil to reveal several facto reader. Jesus reveals his identity, both as the light of the world and as a judge from above

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[2445] Stibbe (1993: 108; cf. Morris, 1995: 441-2; Blomberg, 2001: 156-7) is of the opinion that, "In the *dén* the story, the accused states: 'For judgment (κρίμα) I have come into this world' (v. 39). Jesus pronounces on his accusers: 'Your guilt remains' (v. 41). Much of the irony of the story derives from Jesus' ability to j judge even when he is apparently in the dock". Beasley-Murray (1987: 160; cf. Bornkamm, 1971: 71) con "The opening sentence in v. 39 draws the lesson from the story narrated in vv. 1-38. It makes the healing born blind a symbol of the grace and judgment which Jesus brings into the world".

[2446] Bruce (1983: 220) comments that, "There is a *prima facie* discrepancy between this passage and thos Jesus says that he did not come to judge the world (John 3:17; 12:47). But there is no real discrepancy. J saying here that he has come to execute judgment; rather, his presence and activity in the world themselves a judgment". Neyrey (2007: 176) says that, ". . . a *court* is still in session, with Jesus now in the role of judg into this world for judgment' (9:39). This resumes the claim he made earlier: 'I have much to say about you to condemn' (8:26)".

[2447] μένειν occurs about forty times, and frequently in a pregnant sense, as here, against a dozen times in th the Synoptic Gospels. See Stibbe, 1993: 109; Bennema, 2009: 142-3.

[2448] Painter (1993: 312-3) is of the opinion that, ". . . 9:39 is the impressive final pronouncement and the the conflict for the Pharisees is stated in 9:40-41".

[2449] Keener (2003: 795) says that, "John earlier affirms that Jesus did not come to judge the world (3:17; a here (9:39) he claims that he came to bring about judgment (a characteristic messianic mission); the judgn to divide people into two groups, those who heed the light and those who reject it (also 3:19; cf. 1 John Bennema, 2009: 142-3; Powell, 1962: 206.

[2450] Beasley-Murray (1987: 160) says that, ". . . since they continue in their unbelief, their sin 'remains remain in their guilt of rejection of the Light, and so condemn themselves to their self-chosen darkness".

of his *absent-but-present*[2451] dialogical interactions. While the narrator invites the attention of the reader toward Jesus (cf. Tolmie, 1999: 21-8; Genette, 1980: 101, 166), the reader is persuaded to follow Jesus the light of the world (cf. Moore, 1989: 71-107; Lategan, 2009: 457-84). The performative function of the language is at view here (see Traugott and Pratt, 1980: 1-35).

10.2.8. The Dialogue Turns to a Monologue (10:1-18)

Scholars like Moloney consider the section 9:39-10:21 together as a separate unit.[2452] In that sense 9:39-41 serves both as a *conclusion* (to the foregoing dialogue section, 9:1-38) and as an *introduction* (to the upcoming monologue section, 10:1-18).[2453] A *dialogue-monologue-narratorial* blend is the characteristic feature of the *dialogue-turned-monologue* episode at 9:1-10:21 (cf. Smith, 1999: 204-6). Again within the larger unit of 9:39-10:21, the section 10:1-21 is set apart as an independent unit. Blomberg (2001: 158; cf. Strachan, 1941: 221) comments on 10:1-21 as follows: "Despite the chapter break, Jesus apparently continues to address the Pharisees . . . . Links with the Tabernacles continue. Jesus is not only living water and light for the world, but the messianic shepherd who will preserve his flock in ways that Moses could not".[2454] In chap. 10:1-18, John's symbolic language is further strengthened by way of employing metaphors like 'door', 'shepherd', and 'sheep' (cf. Haenchen, 1984: 2: 46-9; Talbert, 1992: 166).[2455] Van der Watt (2000:

[2451] While Jesus is present he reveals his identity through his own words; but, while he is absent the healed person acts as a mouthpiece of Jesus in order to reveal several factors. This *absent-but-present* nature of Jesus within the episode is unfolded effectively through the narratorial dynamics of the narrator.

[2452] This section is divided into five sub-sections: *first*, Introduction: Jesus is questioned by the Pharisees and he condemns them for their blind arrogance (9:39-41); *second*, Jesus uses a parable about entering the sheepfold and the Pharisees fail to understand the significance (10:1-6); *third*, Jesus contrasts himself, through the metaphors of 'the door' and 'the Good Shepherd', with others who are thieves, robbers, and hirelings (10:7-13; cf. Köstenberger, 2004: 302-6); *fourth*, Jesus the Good Shepherd, out of union with the Father, lays down his life for his sheep (10:14-18); and *fifth*, Conclusion: A *schismata* among "the Jews" (10:19-21). Cf. Bernard, 1929: 339-41; Hunter, 1965: 100. Milne (1993: 145) says that, "The passage is parabolic in form and Jesus uses several images somewhat interchangeably". Cf. Beasley-Murray, 1987: 168-9; Brown, 1966: 385-6, 388-9, 391-2. Hunter (1965: 101; also see Hunter, 1968: 82) is of the view that, ". . . in John 10 the Pharisees are accused of being hireling and heartless shepherds, and the veiled claim is made that in Christ's mission God's promise of deliverance is fulfilled". The section at 10:1-18 can also be divided into three sections: *first*, the parable on entering the sheepfold (vv. 1-6); *second*, the contrast between the good shepherd and others (vv. 7-13); and *third*, Jesus, the Messianic good shepherd (vv. 14-18; cf. Moloney, 1998: 302-5). Cf. Beasley-Murray, 1987: 170-2; Brown, 1966: 387, 389-91, 396-7; Strachan, 1941: 221-7.

[2453] The literary devices of *conclusion and introduction* are employed by the narrator here. This feature of the narrative establishes the connection between 9:1-41 and 10:1-21. Hunter (1965: 101) states that, "Judgment was the theme with which chap. 9 ended, and the link with what now follows. Its core is a long allegorical parable in which Jesus indicts the Pharisees as unworthy rulers of Israel".

[2454] Culpepper (1983: 93) opines that, "In many respects chap. 9 and the first part of chap. 10 form an interpretive interlude. The pitch of the hostility seems to drop, and the manoeuvrings to arrest Jesus make little progress". Stibbe also has the same opinion. He (1993: 113) states that, "In spite of appearances, there is a sense of sequence between the story of the man born blind and the shepherd discourse in John 10. There is an analepsis with John 9 in 10:21: 'Can a demon open the eyes of the blind?'" Bennema (2005: 114) points out that, "John 10 introduces a new topic, but not a new audience; Jesus is still speaking to the Jewish religious leaders we met in John 9".

[2455] Hunter (1968: 82; cf. Wead, 1970: 87-92) opines that, "This is 'a simple parable drawn from early Palestinian tradition'. Its pastoral imagery recalls the 'shepherd' sayings in the synoptics (Mark 6:34; 14:7; Matthew 10:16; Luke 15:3-6; 19:10), and Jesus' description of the disciples as his 'little flock' (Luke 12:32; cf. Mic 5:4)". Hunter (1968: 82) further says that, "For Old Testament background, we remember that in Eze 34 (cf. also 37:24) God denounces the false shepherds (or rulers) of Israel and promises to set over his people as Shepherd Messiah of David's line".

22; cf. Brant, 2011: 160-2) rightly opines that, "The divine can only be described in earth by means of earthly associations and categories . . . . Although human concepts are used, r is made to a divine reality. The necessity for this type of metaphorical language lie distinctiveness of divine reality". John's portrayal[2456] of the episode appears in its he proportion at 10:1-18 for the sake of describing the distinctive nature of divine reality (c 1999: 204-9; Witherington, 1995: 186-90).

The structure of the discourse can be understood as follows. Jesus revealed the 'dark' sic Pharisees/Jews and brought the blind man to light in 9:1-41. In 10:1-18, the Pharisees/Jew target of Jesus' criticism (10:1-18). The narrative at v. 6 broadly divides the monologue into two parts (i.e., vv. 1-5 and vv. 7-18).[2457] Both the sections begin with Ἀμὴν ἀμὴν λέ formula (v. 1a and v. 7b; cf. Painter, 1993: 343-6). The second section (vv. 7-18) has Ἐ formulas at vv. 7, 9a, 11a, 14a (cf. Talbert, 1992: 166).[2458]

A Thieves and bandits: Do not enter the sheepfold by the gate (v. 1)
  B The shepherd of the sheep: Enters by the gate (vv. 2-4)
A' Strangers: Sheep do not follow; sheep do not know their voice (v. 5)

Narratorial: Jesus' use of 'figure of speech' versus Jews' misunderstanding (v. 6)

A Jesus' veracity statement that he is the gate of the sheep (v. 7b)
  B All those came before him are thieves and bandits (v. 8)
    C Whoever enters by Jesus will be saved (v. 9)
  B' Thieves comes only to steal and kill and destroy (v. 10a)
A' Jesus came that the sheep may have life, and have it abundantly (v. 10b)

A I am the good shepherd: He lays down his life for the sheep (v. 11)
  B The hired hand: does not own, does not care, run away (vv. 12-13)
A' I am the good shepherd: He knows his own and his own knows him (v. 14)

A synonymous discourse development (vv. 14-18)

According to Ball (1996: 94; cf. Painter, 1993: 346-9; Duke, 1985: 47), "John 10:1-21 div three parts. Verses 1-6 introduce the new theme of sheep, shepherds and associated in means of parable (παροιμία, v. 6).[2459] Verses 7-18 explain and expand upon the paral

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[2456] Van der Watt (2000: 1; cf. Wead, 1970: 87-92) opines that, "The term *symbolism* is often used for th dynamics in the Gospel of John and often for all forms of figurative language. Some theorists, howev *metaphor* (and not symbol) as overarching descriptor for figurative language. Symbols and metaphors are even regarded to be synonyms, although metaphors are usually regarded as a sub-section of symbolism".

[2457] The narrator describes in v. 6: *first*, Jesus' use of τὴν παροιμίαν; and *second*, his interlocutors' οὐκ ἔγ Hunter, 1968: 82). Stibbe (1993: 113) states that, "The form of the passage is predominantly discourse. minimal intrusions into this direct speech by the narrator". The intrusions he finds are at vv. 6, 7a, 19, 20, an

[2458] Quast (1991/1996: 78) says that, "Chapter 10 contains perhaps the only parable found in John. We n shepherd who protects his sheep from intruders and imposters. By two more 'I am' sayings embedded in th parable, Jesus lays exclusive claim to open the way for the salvation of his followers". Cf. Ball, 1996: 94; 1932: 173-83; Stibbe, 1993: 114; Wead, 1970: 87-92; Keener, 2003: 803-10.

[2459] Van der Watt (2000: 55) says that, "In some cases the very same scholar would speak of 10:1-5 both as as well as a *Parabel* (Spitta); a parable as well as an allegory (Dodd, Morris, Lindars, Brown) or *Bi Gleichnis* (Gnilka)". Cf. Stibbe, 1993: 113; Keener, 2003: 799-80; Wead, 1970: 87-92; Lindars (1972: 352 it as an 'allegory'.

Verses 19-21 show the reactions of the audience to Jesus' words".[2460] Within these three major component sections, as Ball describes, a very peculiar format is structured as follows: *first*, a *chiasm* (vv. 1-5);[2461] *second*, a *narratorial break* (v. 6);[2462] *third*, a second *chiasm* (vv. 7-10);[2463] *fourth*, a third *chiasm* (vv. 11-14);[2464] and *fifth*, a *synonymous discourse* (vv. 14-18; cf. Talbert, 1992: 164-8; Brant, 2011: 159).[2465] This peculiar structure flows from an antithetical parallel structure in vv. 1-14 to a synonymous parallel structure in vv. 14-18 (cf. Hengstenberg, 1965/1980: 476-525; see the structural format above).[2466]

The section at vv. 1-6 can be considered as foundational for the rest of the discourse unit. Lindars (1972: 94; cf. Anderson, 2008: 99-100) suggests that the section beginning at v. 7, "takes up features from the parable successively, expanding and developing them—the door (vv. 7-9),[2467] the thief (v. 10), the shepherd (vv. 11-13), the sheep (vv. 14-16)—and these have further developments in the sacrifice of the shepherd (vv. 17-18)".[2468] What Lindars says makes much sense when someone analyses the entire framework of the discourse. Table 95 illustrates the contrast between

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[2460] For Moloney (1998: 291), "The story of the man born blind and Jesus' discourse on shepherds continue his words and actions during the feast of Tabernacles".

[2461] The entire first section (vv. 1-5) is uttered in a *chiastic* (ABA') formula where the entry of the shepherd of the sheep by the gate is placed at the center (vv. 2-4) over against the thieves/bandits/strangers (vv. 1 and 5). *First*, vv. 1-5 begins and ends with references about the opponents of Jesus, i.e., thieves/bandits/strangers. *Second*, their action of entering the sheepfold 'not by the gate' but by another way is deciphered. *Third*, their relation to the sheep is notified by saying that 'sheep will not follow them' and 'they (sheep) will run from them because they do not know their voice'. Contrary to the thieves/bandits/strangers' action and relation, the shepherd of the sheep's action (v. 2) and his relation to the sheep (vv. 3-4) are notified. Sloyan (1988: 128) comments that, "There are two contrasts at work in John's first figurative juxtaposition. One is between the shepherd and thieves and robbers (vv. 1-2), the other between the shepherd and a stranger (v. 5)". See Hunter, 1965: 101-3; cf. Lindars, 1972: 355-7; Blomberg, 2001: 158-9; Neyrey, 2007: 177-8; Painter, 1993: 343-51; Bruce, 1983: 223-5; Beasley-Murray, 1987: 168-9; Carson, 1991: 380-3; Wead, 1970: 87-92; Ball, 1996: 94-8; Keener, 2003: 803-10; Robertson, 1932: 173-83.

[2462] The narratorial break at v. 6 serves to distinguish between Jesus' use of the figure of speech and the misunderstanding of the Jews.

[2463] Further contrasts are delineated in vv. 7-10 by way of another *Jesus-thieves-Jesus-thieves-Jesus* (vv. 7b, 8, 9, 10a, 10b) *chiasm*, in which the narrator places the salvific aspect at the center (v. 9).

[2464] A third *chiasm* is found in vv. 11-14, where the hired hands contrast the role of the good shepherd. While Jesus' 'I am' and 'good shepherd' are emphasised in vv. 11-14, the hearers/readers are alerted about the hirelings at the centre (vv. 12-13). While in vv. 1-14, Jesus' talk emphasises the antithetical charactorial development in chiastic format (cf. Van der Watt, 2000: 61), in vv. 14-18, a synonymous charactorial development progresses where the Father-Jesus-Sheep-Other Sheep connection is emphasised as Father-Jesus, Jesus-Sheep, Jesus-Other Sheep, and Sheep-Other Sheep interlocking are dynamically narrated. See Keener, 2003: 814-7; Lindars, 1972: 362; Robertson, 1932: 179-80; Neyrey, 2007: 180-2; Blomberg, 2001: 160.

[2465] While in the first three chiastic sections (see vv. 1-5, 7-10, 11-14) and in the narrative (v. 6) the discourse develops in an antithetical format (i.e., between the good shepherd and the thieves/bandits/strangers/hirelings), in the last section (vv. 14-18) the discourse develops in a synonymous format (i.e., among Father, Son, sheep, and other sheep).

[2466] In the third chiasm (vv. 11-14) and the final synonymous section (vv. 14-18), v. 14 appears as the common part.

[2467] Wallace (1996: 100) observes about the function of the 'genitive of destination' (v. 7) in the following words: "The genitive substantive indicates where the head noun is going or the direction it going or direction it is 'moving' in) or the purpose of its existence". He lists John 10:7 (ἡ θύρα τῶν προβάτων) as an example, but since doors don't move off their hinges this is doubtful. The idea is 'the door that opens for the sheep', where the collocation of head noun and gen. noun implies a certain verbal notion.

[2468] Duke (1985: 86) says that, ". . . the irony has one further twist: though he will lay down his life, it will not be as they might think; they themselves are destined to do the killing. Jesus' response is predictably silent about the content of their remark, but points deftly to the reason they cannot see the import of their own words: 'You are from below, I am from above'". See also Ball, 1996: 94; Robertson, 1932: 173-83; Keener, 2003: 803-18; Neyrey, 2007: 179.

the good shepherd and the thieves/bandits/strangers, outlined in vv. 1-5 (cf. Neyrey, 2001: Witherington, 1995: 186-90).

Thieves/Bandits/Strangers	**Shepherd of the Sheep**
Do not enter the sheepfold by the gate (v. 1)	Enters by the gate (v. 2)
Climb in by another way (v. 1)	The gatekeeper opens the gate for him (v. 3a)
The sheep do not know their voice (v. 5b)	The sheep hear his voice (vv. 3a, 4b)
They are strangers (v. 5)	He calls his own sheep by name and leads them o 3b)
The sheep do not follow strangers (v. 5a)	The sheep follow him (v. 4b)
The sheep will run from them (v. 5b)	He goes ahead of them, and the sheep follow (v.

Table 95: Contrast between 'the Good Shepered' and 'the Thieves/Bandits/Strangers'

This structural development of the extended discourse section (10:1-18) is closely linke seven-slot dramatic dialogue section (9:1-41). What the Johannine Jesus left behind witho in the previous section (i.e., 9:1-41) is addressed figuratively here (i.e., 10:1-18). Stibb 113) argues that, ". . . Jesus in chap. 9 represents the epitome of true pastoral commitm behavior of the Pharisees/Jews, however, is anti-pastoral . . . they show how incapable th acting out the role of 'shepherd' by ejecting a socially marginalised person f synagogue".[2469] Stibbe's argument here is further strengthened by Köstenberger (2004: 2 the following lines:

> Chapter 10 follows chapter 9 without transition; thus, Jesus' audiences are likely the same. Jesus' h of the blind man had led to the man's expulsion from the local synagogue, an act viewed by Jesus arrogant assertion of usurped authority that called for further comment. For the Pharisees were no blind themselves (9:40-41); they were also 'blind guides' (cf. Matthew 23:16, 24) who led astray entrusted to their care (cf. Luke 17:1-2; Matthew 23:15). The dark backdrop of Jesus' 'good she discourse' is therefore the blatant irresponsibility of the Jewish religious leaders.

On the basis of the above discussion one can state the following: *first*, the seven-slot di 9:1-41 and the monologue section at 10:1-18 are closely linked together in order to message to the reader; *second*, its larger framework from a dramatic dialogue (9:1- metaphorical monologue (10:1-18), and again to a community dialogue (10:19-21) considered as the narrative design; and *third*, the *dramatic dialogue-metaphorical mo community dialogue* development of 9:1-10:21 is semantically contributive and nar artistic (cf. Talbert, 1992: 164-8; Neyrey, 2001: 267-291). Thus the cohesive structu *dramatic dialogue-metaphorical monologue-community dialogue* is the literary artist narrator (cf. Chatman, 1978: 26, 30-1; Booth, 1961: 149-65).

[2469] Witherington (1995: 190) opines that, "The overall image here is of Jesus as a powerful and de shepherd who can provide for, protect, and even rescue his sheep. It is the image of a universal shepb ambition is to have one flock made up of Jewish and Gentile sheep". Also see Carson, 1991: 380-90; B 223-9; Morris, 1995: 443-57; Wead, 1970: 87-92; Painter, 1993: 343-58; Beasley-Murray, 1987: 168-72.
[2470] Cf. Ridderbos, 1987/1997: 352-3; Morris, 1995: 444, 446; Wead, 1970: 87-92; Lincoln, 2000: 97.

10.2.9. A Community-Dialogue (10:19-21)

Jesus' *speeches* centered on the themes "light of the world" (φῶς εἰμι τοῦ κόσμου, 9: 5),[2471] "gate for the sheep" (ἡ θύρα τῶν προβάτων, 10: 7) and "good shepherd" (ὁ ποιμὴν ὁ καλός, 10: 11, 14)[2472] culminate into a division among the Jews (10:19-21; cf. Neyrey, 2001: 267-91; Hengstenberg, 1965/1980: 476-525).[2473] The *majority group* (πολλοὶ ἐξ αὐτῶν), first of all, asserts that Jesus is "demon possessed" and he is "raving mad". They then express their prolonged frustration by way of a radical statement followed by a question: "He (Jesus) has a demon and is out of his mind. Why listen to him?" (Δαιμόνιον ἔχει καὶ μαίνεται· τί αὐτοῦ ἀκούετε;, v. 20; cf. Duke, 1985: 75; Smith, 1999: 209).[2474]

John 10:19-21	Overview
v.19: Σχίσμα πάλιν ἐγένετο ἐν τοῖς Ἰουδαίοις διὰ τοὺς λόγους τούτους. v.20: ἔλεγον δὲ πολλοὶ ἐξ αὐτῶν· δαιμόνιον ἔχει καὶ μαίνεται· τί αὐτοῦ ἀκούετε; v.21: ἄλλοι ἔλεγον· ταῦτα τὰ ῥήματα οὐκ ἔστιν δαιμονιζομένου· μὴ δαιμόνιον δύναται τυφλῶν ὀφθαλμοὺς ἀνοῖξαι;	(1) The dialogue in vv. 19-21 is comprised of two utterance units (vv. 20b, 21b); out of the two utterance units, one is of πολλοὶ (v. 20b) and the other is of ἄλλοι (v. 21b); (2) The narratives of the episode are: *pure narrative* (v. 19) and *formula narrative* (vv. 20a, 21a).

Table 96: The dialogue of 10:19-21 within the narratorial framework

A *minority group* (ἄλλοι) oppose the arguments of the first group.[2475] They begin with the assertion that the words of Jesus are not of one who has a demon and, then, pose a counter-question based on the evidence of Jesus' wonder-working (Ταῦτα τὰ ῥήματα οὐκ ἔστιν δαιμονιζομένου· μὴ δαιμόνιον δύναται τυφλῶν ὀφθαλμοὺς ἀνοῖξαι;, v. 21; cf. Duke, 1985: 47).[2476] Thus the slot maintains the form of a *majority-minority/question-counter question* formatted *community dialogue*.[2477] While the majority group attempts to portray Jesus negatively, the minority group asserts that the argument of the majority group is baseless (cf. Smith, 1999:

[2471] The "I am" saying in 9:5 further takes readers attention towards 8:12. Cf. Ball, 1996: 80-3.

[2472] Painter (1993: 357; cf. Keener, 2003: 1: 820) considers 10:19-21 as a "response" section. Cf. Ball, 1996: 93-101; Van der Watt, 2000: 54-77; Hanson, 1991: 135-49; Hunter, 1968: 81-2.

[2473] Bruce (1983: 229; cf. Lindars, 1972: 364; Carson, 1991: 390) says that, "His [Jesus'] words are called *logoi* in verse 19 and *rhēmata* in verse 21, but in using these two terms John is probably indulging his fondness for synonyms". Painter (1993: 357-58) is of the opinion that, "Verses 19-21 are the narrator's summary. Unlike 9:16, which is also a summary statement, 10:19-21 is appended to the preceding section. It is not an integral part of it as is 9:16 in the dialogue of that chapter".

[2474] Beasley-Murray (1987: 172) states that, "The mention of the division indicates the uncertainty and tension in the situation, and so prepares for the following section, where the uncertainty and tension reach explosion point (vv. 24-39)". Their question "Why listen to him?" (τί αὐτοῦ ἀκούετε;) clearly marks their stubborn attitude toward Jesus. Cf. Bruce, 1983: 229; Morris, 1995: 457; Painter, 1993: 357-8; Keener, 2003: 820.

[2475] Brant (2011: 159) states that, "The dialogue ends where the controversy over the healing of the blind man began with the question of whether it is possible for a sinner to do a godly work (10:21)".

[2476] Brant (2004: 138) says that, ". . . the effect of his [i.e., Jesus'] words is measured by their response, in which many of them insist that he has a demon (10:19-21)". See Lindars, 1972: 365; Keener, 2003: 820; Robertson, 1932: 183; Hengstenberg, 1965/1980: 476-525.

[2477] While Neyrey (2007: 185) considers it as a *challenge and riposte* slot, Stibbe (1993: 114) considers it as responses to the παροιμία: (1) negative; and (2) positive. Cf. Painter, 1993: 357-8; Robertson, 1932: 183; Morris, 1995: 457-8; Keener, 2003: 820; Beasley-Murray, 1987: 172.

209).[2478] While the minority group's utterance at 10:21 takes the reader's attention backwa dramatic dialogue (9:1-41), the dramatic dialogue in chap. 9 proleptically functions wi larger episode.

Utterance	Form	Content
Many of the Jews	False accusation, call to avoid Jesus, question	Jesus has a demon and is out of his mind. Wh to him?
Others	Countering the accusation, counter/rhetorical question	These are not the words of one who has a de Can a demon open the eyes of the blind?

Table 97: 'Form' and 'Content' of utterance units in John 10:19-21

At the pragmatic level of the slot, the following things are observable (cf. Tan, 1993: 5 reader can notice the way 9:1-41, 10:1-18, and 10:19-21 are knit together on the f grounds: *first*, the dramatic dialogue in chap. 9 can exist independently from the su monologue section as it deals exclusively with the subject matter of "Jesus, the light of the and in that sense the pericope at 10:1-21 can be counted as a supplementation to the s dialogue;[2479] *second*, the *inclusion* formed between 9:1 and 10:21[2480] can be counte indication of the uniformity of the larger unit at 9:1-10:21; and *third*, in the monologu Jesus' speech expects the response of his interlocutors and, hence, the reader can infer dialogic nature of 10:1-18 is disturbed due to the misunderstanding and silence of the Jev 6).[2481] The narrator's divergent interests and literary skills are marked by way of incorp dramatic dialogue, a metaphoric monologue, and a conflict-oriented community dialogue within the episode.[2482] John employs various literary categories side by side in order to ac arguments and the range of devices helps to hold the keen attention of the reader (cf. Eco, 40; Moore, 1989: 71-107). The narrator of the episode persuades the reader to take side minority group and generates suspense in her/him learning about the larger sense of the st

10.3.Meso-Analysis

The micro-analysis of 9:1-10:21 enables us to see the following tenets of the dialogue (2011: 151-62; Duke, 1985: 117-26). The first slot (9:1-7) has a *sign-* and *work-centered* progression. On the one hand it shows features of a *question-and-answer* interaction and

[2478] Their assertion here connects the entire section of 10:1-21 with 9:1-41.

[2479] Brant (2011: 159) says that, "The chapter break makes it look like this is the end of the episode, but 9:4 beginning of a debate in which the *paroimia* of the sheepfold serves as an analogy, a deductive form of a which Jesus implies that the Pharisees are false leaders and demonstrate their blindness thr incomprehension". Cf. Robertson, 1932: 160-83; Carson, 1991: 359-90; Dodd, 1960: 354-5; Stibbe, 1993: 1

[2480] In both cases a reference is made about the blind man: in 9:1, narrator reports that "he [Jesus] saw a from birth"; and in 10:21, the minority group raises a question to the majority group, "Can a demon open the blind?"

[2481] Jesus also uses a figure of speech in order to establish the higher christological aspects. The narrator 10:6 and the indication about the misunderstanding of the Jews mark a break for Jesus' discourse and the fa Jews in responding to him. Cf. Beasley-Murray, 1987: 172; Keener, 2003: 820; Morris, 1995: 457-8; B 229; Painter, 1993: 357-8.

[2482] Community dialogues and resultant divisions are important dramatic elements in John's Gospel (see 1 9:9, 16).

it keeps the form of a *challenge-and-riposte* progression (cf. Gench, 2007: 64-6).[2483] Within the overall framework of the slot, the dialogue leads to a sign performance of Jesus. In the second slot (9:8-12) the dialogue progresses from the sphere of a *group* or *community* to the level of a *group-and-individual*. Other aspects like *dual-layered* development, *question-and-answer* format, and *forensic* aspects are also features of the dialogue (cf. Press, 2007: 66).[2484] The third slot (9:13-17) maintains elements of a *false assertion and a subsequent question of perplexity* and a *question-and-answer* dialogue. In this *tri-tier* slot, a reader can notice the way a dialogue functions within another dialogue.[2485] In the fourth slot (9:18-23), the narrator uses elements of a *question-and-answer* dialogue and that contains sequence of a *forensic question*, a *knowing-and-unknowing contrast* and a *response of escape*.[2486] In slot five (9:24-34), a *juridical* and *antithetical* progression of dialogue is in the view (cf. Smith, 1999: 196-8).[2487] The sixth slot (9:35-38) has a *belief-invitation*, *belief-willingness*, *revelation*, *belief-confession*, and *belief-actualization* sequence with tenets of a *flashback-centered* and *revelatory* dialogue (cf. Talbert, 1992: 154-6).[2488] And the seventh slot (9:39-41) shows *antithetical* and *ironical* natures of the characters through their very utterances (cf. Schnackenburg, 1980: 2: 255-6; see Table 98).[2489]

The dialogue turned monologue section in 10:1-18 comprises of literary elements like an *enigmatic speech* in *chiastic format*, a *figure of speech* and its explanation, and an *antithetical-to-synonymous discourse progression* (cf. Press, 2007: 66; Neyrey, 2009: 282-312).[2490] In 10:19-21 the narrator uses features of a *majority-minority bifurcation strategy* in order to develop a *question-and-counter question* formatted community dialogue (see Table 98).[2491] Although *question-and-answer* format is one of the major tenets of the overall dialogue, at times it also shows several other

[2483] Schnackenburg (1980: 2: 239) considers vv. 1-7 as the introductory scene within the coherent pattern of the episode. For him, the section deals with 'the healing of the blind man with an indication of its status as a sign'. See Lindars, 1972: 341-4; Beirne, 2003: 110-5; Blomberg, 2001: 150-2; Stibbe, 1993: 103-12.

[2484] Schnackenburg (1980: 2: 239) considers vv. 8-34 as the middle section. For him, it is a section in which 'discussions and interrogations which make the sign unchallengeable and unbelief inexcusable'. Cf. Robertson, 1932: 163-4; Neyrey, 2007: 168-70; Resseguie, 2001: 139-44; Painter, 1993: 305-16; Beasley-Murray, 1987: 156.

[2485] Cf. Bruce, 1983: 211-6; Stibbe, 1993: 103-12; Blomberg, 2001: 153; Bennema, 2009: 138-41.

[2486] For details about 'literary form' in the Fourth Gospel, refer to Muilenberg, 1993: 65-76. Also see Robertson, 1932: 165-6; Beirne, 2003: 110-5; Resseguie, 2001: 139-44; Maniparampil, 2004: 279-86; Painter, 1993: 305-16.

[2487] Gench (2007: 71) sees the story comes to a "full circle" in v. 34. She says that, "The story thus comes full circle, as the formerly blind man, dubbed a sinner, finds himself on the outside once again". Cf. Bruce, 1983: 216-9; Blomberg, 2001: 154-5; Bennema, 2009: 138-41; Beirne, 2003: 110-5.

[2488] Schnackenburg (1980: 2: 239) considers vv. 35-41 as the theological conclusion of the episode. Cf. Lindars, 1972: 349-52; Stibbe, 1993: 103-12; Bennema, 2009: 138-41; Resseguie, 2001: 139-44; Maniparampil, 2004: 279-86; Morris, 1995: 439-40; Neyrey, 2007: 175-6.

[2489] Mlakuzhyil (1987: 205) observes that, "The literary unity of John 9 is highlighted by the dramatic development of the episode in seven scenes (9:1-7, 8-12, 13-17, 18-23, 24-34, 35-38, 39-41)". He does not consider John 10:1-21 as continuation/part of the seven-scene dialogue. See Carson, 1991: 377-9; Painter, 1993: 316-8; Dodd, 1963: 327-8; Resseguie, 2001: 139-44; Schneiders, 1999: 149-70; Keener, 2003: 795-6; Neyrey, 2007: 174-6.

[2490] Gench (2007: 72) says that, ". . . kicked out the door of the synagogue by their religious leaders, sorry shepherds, they too were found by one who said 'I am the door' (10:7), 'I am the good shepherd' (10:14), and 'anyone who comes to me I will never drive away' (6:37)". Cf. Hanson, 1991: 135-49; Schnackenburg, 1980: 2: 278-302; Barrett, 1978: 367-77; Beirne, 2003: 110-5; Wead, 1970: 87-92; Van der Watt, 2000: 54-89.

[2491] Cf. Lindars, 1972: 352-65; Ridderbos, 1987/1997: 366-7; Stibbe, 1993: 103-12; Schnackenburg, 1980: 2: 303-4; Kanagaraj, 2005: 323-41; Morris, 1995: 457-8; Blomberg, 2001: 160-1.

features as indicated above (cf. Hitchcock, 1923/1993: 15-24).[2492] The episode as a maintains a U-shaped plot structure (cf. Stibbe, 1994: 32-53; Resseguie, 2005: 155-6, 213- sequence of events within the episode can be outlined as follows: performance of a miracl cf. Nicol, 1972: 35, 59-60, 112), trial of the man (is also the trial of Jesus), and the anagn the story, i.e., the final confrontation of Jesus with the Pharisees (9:39-41; cf. Resseguie 225-9; Greimas and Courtés, 1979/1982: 256-7).[2493] The dénouement of the story lea division among the Jews and that further leads to a paramount declaration of the minority 10:21 (cf. Carey and Snodgrass, 1999: 45; Resseguie, 2005: 235-9).[2494] Thus the episode m all the features of a U-shaped plot. While Jesus' sign performance (9:1-7) and its declaratio minority group (10:21) are at the heightened positions, the trial of the man (and of Jesus) lowered position. This sequence helps the story to maintain a beginning-middle-ending ord

The *dramatis personae* of the episode are Jesus and his disciples, the blind man turned the the neighbours and others who had seen the man as a beggar, the Pharisees/Jews, the paren healed man, and an unspecified group in 9:16b and 10:21 (cf. Tolmie, 1999: 39-59; Powe 51-68). The narrator views Jesus: *first* as one who hid himself and went away from th (8:59); *second* as one who performs the 'work' of God; *third* as one who *shows* that he is t of the world';[2495] *fourth* as one who is in conflict with the 'unbelieving' and worshippe 'believing'; and *fifth* as 'the gate for the sheep' and 'the good shepherd' (cf. Gench, 200 Stibbe, 2004: 5-31).[2496] He views the blind man turned the healed as developing from 'b to 'sight' and from 'unbelieving' to 'believing', one who testifies for/defends the healer, was 'reviled' and 'driven out' due to his testimony, and one who accepts the healer as a and the Son of Man (cf. Michaels, 1984/1989: 159-74; Smith, 1999: 190-204).[2497] The viewed as 'unbelieving' and antagonistic characters, who misunderstand the words of Je

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[2492] It also shows features of a *flashback*, *revelatory*, *forensic*, *controversial*, *investigatory*, and *absent-l* dialogue.

[2493] A reversal of the entire episode occurs in 9:39-41. Baldick (1990: 8-9) says that, "The anagnorisis combined with the play's peripeteia or reversal of fortunes, in comedy as in tragedy".

[2494] Brant (2011: 159) says that, "The blind man's part in the narrative is now over, and John returns the r story to Jesus. Jesus resumes the speech he left off in 9:4-5 (cf. 9:39) . . . . The principal action—Jesus' r allegations and his counteraccusations—begins once more when the narrator brings into view some Pha overhear the conversation".

[2495] Carson (1991: 359) says that, "Thematically, this chapter is tied to the Feast of Tabernacles (chap. 8) t explicit reference to Jesus as the light of the world (9:5; cf. 8:12). This chapter portrays what happens wh shines: some are made to see, like this man born blind, while others, who think they see, turn away, blinded, by the light (9:39-41). At the same time, this chapter prepares the way for chap. 10, where a sharp contra between the good shepherd, who gives his life for his sheep, and other religious leaders, like those in chap. nothing but thieves and hirelings". Stibbe (1993: 110) says that, "John 9 provides us with some fine exampl Throughout the story, the continuing irony is that the blind man, professing his ignorance, is really the chara know', while the Pharisees/Jews, parading their knowledge, are in reality ignorant".

[2496] For details about character traits, refer to Powell, 1990: 54-5; Chatman, 1978: 121. Cf. Ball, 19 Hanson, 1991: 135-49; Van der Watt, 2000: 54-89; Wead, 1970: 87-92; Morris, 1995: 443-56; Blomberg, 60; Hengstenberg, 1965/1980: 476-525.

[2497] For knowing about the narrative understanding of characters, see Powell, 1990: 51-7. Also see Carson, 79; Lindars, 1972: 337-52; Beasley-Murray, 1987: 154-60; Kanagaraj, 2005: 302-20.

revile and drive out the 'believing' (cf. Von Wahlde, 2010: 434-50; Resseguie, 2001: 34-5). And the parents are viewed by the narrator as characters who maintain their social and religious 'status quo', and those who are ready to accept the 'healing' aspect but unwilling to proclaim that in public due to the fear of the 'unbelieving' Jews (cf. Powell, 1990: 51-68).[2498] The main themes of the dialogue turned monologue function dynamically and also adequately within the dialogic framework of the episode.[2499]

The dialogues in the episode unravel the symbolic and spiritual truths, reveal the unfathomable depths of the personality of Jesus, and open up for yet another time the 'folly' of the Jewish leaders. The various excitements, emotions, actions, and exaggerations of the narrative portray the *melodramatic* nature of the episode (cf. Powell, 1990: 56-8; Booth, 1961: 149-65).[2500] One of the conspicuous factors of the dialogue is the progress in the healed man's apprehension about the person of Christ: *first*, "The man called Jesus" (Ὁ ἄνθρωπος ὁ λεγόμενος Ἰησοῦς, v. 11); *second*, "He is a prophet" (Προφήτης ἐστίν, v. 17); *third*, he talks about fearing God and being obedient to his will (τις θεοσεβὴς ᾖ καὶ τὸ θέλημα αὐτοῦ ποιῇ τούτου ἀκούει, vv. 30-33); *fourth*, he calls him "Lord" and tells him "I believe" (Πιστεύω, κύριε, v. 38); and *fifth*, he "worshipped him" (προσεκύνησεν αὐτῷ, v. 38; cf. Culpepper, 1983: 140; Schnackenburg, 1980: 2: 254-8).[2501] The narrator promotes this development within the episode. Jesus' activity of spit, making mud with the saliva, spreading it on the blind man's eyes, the blind man's going and washing, the activity of driving the healed man out by the Jews, and the interlocutors' entry and exit all contribute to the advancement of the dialogue at diverse levels (cf. Witherington, 1995: 180-95).[2502] The dialogues in John reveal the conflict at the socio-religious level between the 'believing' community and the 'unbelieving' Jewish leaders.[2503] The man's witness is broadcasted both at the local (his own

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[2498] Use of *antilanguage* against the unbelieving character of the Jews, both in the dialogue and in the monologue, is a feature of the episode.

[2499] The main themes of the dialogue are: sin, revelation of God's works, day and night, I am, light of the world, blindness and sight, breaking of the Sabbath, sign, believing, knowing-unknowing conflict, confessing Jesus, Messiah, glory, discipleship to Moses versus discipleship to Jesus, driving out of the synagogue, Son of Man, Lord, worship, judgment, physical sight versus spiritual sight, gate of the sheep, life in abundance, good shepherd and sheep, one flock and one shepherd, laying down of Jesus' life, and division due to Jesus' words.

[2500] It also has tension-building narrative technique, compositional features, thematic development, ideological controversy, cryptic, conjectured, and ambiguous sayings, realistic touch, unfolding the truth aspects, proximity to time elements, and rhetorical ingredients in order to capture the mind of the reader. The incorporation of various ingredients into the story reveals its unusual appeal before the reading community (cf. Porter and Stamps, 1999).

[2501] It is true when John Painter says (JSNT 28: 31-2), "The dialogue (in 9:8-38) brings out the way the man who had been blind grows in his perception of Jesus: the man called Jesus (9:11); a prophet (9:17); from God (9:33); until, in the conclusion, he *worships* Jesus as *Son of Man*". Keener (2003: 775-6) says that, "The blind man himself becomes a paradigm of growing discipleship; when he confesses Jesus openly, he moves from recognising him as a 'man' (9:1) to a 'prophet' (9:17) and a man from God (9:33), and with Jesus' revelation recognises him as 'Son of Man' and 'Lord' (9:35-37)".

[2502] Painter (*JSNT* 28: 34) opines, "The use of spittle in John 9:6 links the story with Mark 8:23, but differences in the details of the stories preclude the identification of the Markan account as the source of John's use of this motif".

[2503] The expressions like ἀποσυνάγωγος γένηται (9:22), ἀποσυνάγωγοι γένωνται (12:42), and ἀποσυνάγωγους ποιησουσιν (16:2) point toward an expulsion of the "believing" from the Synagogue membership. On the basis of John 1:17 and 9:28, Haacker (1972: 34-5; cf. Culpepper, 1975: 264-5) finds that Jesus was regarded as a founder (*Stifter*)

neighbourhood) and at the central/judicial (at the temple) levels.[2504] His submission befo marks the climax of the dramatic dialogue.[2505] The inclusion of the metaphorical monologu 18; cf. Press, 2007: 66) and the final community dialogue (10:19-21) adds more var flavour to the dramatic episode (cf. Elam, 1980: 135-91).

In 9:1-10:21, the dialogue and the monologue function sequentially within the na framework in order to communicate the message to the reader.[2506] Through the mediu dialogue, the narrator creates a situation of "conflict and characterisation" (cf. Tolmie, 1 59; Resseguie, 2005: 230-3). He portrays the spiritual development of the healed man 'inside out' of the Jewish authorities, and reveals Jesus' identity as the Son of Man.[25 episode, the narrator uses a kind of *spiral technique* in order to interconnect the entire dialogue and the subsequent monologue and the community dislogue as a unified whol help of the link-word βλέπω and its cognates (see the *spiral technique* below).[2508] Amo *spiral sayings*, except 9:7b that is by the narrator, most of them are uttered by the char their dialogues.[2509]

9:7b	ἀπῆλθεν οὖν καὶ ἐνίψατο καὶ ἦλθεν **βλέπων**
9:11	ἀπελθὼν οὖν καὶ νιψάμενος **ἀνέβλεψα**
9:15b	καὶ **ἐνιψάμην** καὶ **βλέπω**
9:20b-21a	ὅτι τυφλὸς ἐγεννήθη· πῶς δὲ νῦν **βλέπει** οὐκ οἴδαμεν
9:25b	ἓν οἶδα ὅτι τυφλὸς ὢν ἄρτι **βλέπω**
9:30b	ὅτι ὑμεῖς οὐκ οἴδατε πόθεν ἐστίν, καὶ **ἤνοιξέν** μου **τοὺς ὀφθαλμούς**
9:39b	ἵνα οἱ **μὴ βλέποντες βλέπωσιν** καὶ οἱ **βλέποντες** τυφλοὶ γένωνται

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opposed to Moses. Culpepper (1975: 264) says that, "The success of this thesis indicates that the community was conversant with the concept of "founder" common in the ancient schools". Painter (1993: further that, "The development of the dialogue section reflects the situation of conflict with the synagogue. be addressed to those who remained sympathetic within the synagogue, the secret believers". The dialogu the Synagogue communities (i.e., under the authority of the 'unbelieving' Jews) and the 'excommunicated'/ community can be considered a possibility. Pryor (1992: 40) observes that, ". . . in the dialogues which n narrative we are presented with the stages of growth to full faith and confession, with various levels of un with the cost of Christian discipleship". Painter (*JSNT 28*: 38) opines that, "In the New Testament the term 'excommunication' occurs only in John. The formula in 9:22, 'to confess Christ', is formal and belongs, time of the ministry of Jesus, but to a later stage of church development".

[2504] Cf. Ball, 1996: 80-93; Bruce, 1983: 210-9; Painter, 1993: 305-16; Morris, 1995: 428-38.

[2505] The man's belief and worship in the sixth scene is the apogee of the narrative, and the seventh slot tell moral of the entire incident.

[2506] William Packard defined dialogue as "the rapid back and forth exchange that takes place betwe characters". He said that "good dramatic dialogue always advances the major actions of the p www.bloomington.in.us/~dory/creative

[2507] Painter (1993: 312) says that, "Unlike the signs of John 5 and John 6, the sign of John 9 is not fol lengthy discourse but by a series of dialogues which constitute a controversy . . . . From 9:13-34 there are c dialogues between the man and the Pharisees (Jews) and other witnesses". Morris (1995: 422) says that, "I function, a function of God's own Messiah that Jesus fulfills when he gives sight to the blind. This chap significance in John's plan for showing Jesus to be the Messiah".

[2508] In the dialogues, John uses a kind of 'spiral technique' that is his habit of recapitulating the subject statement of a discourse at each section (cf. Smalley, 1978: 198).

[2509] 9:7b is presented as a narratorial note.

9:41	Εἰ τυφλοὶ ἦτε, οὐκ ἂν εἴχετε ἁμαρτίαν· νῦν δὲ λέγετε ὅτι Βλέπομεν, ἡ ἁμαρτία ὑμῶν μένει
10:21	Ταῦτα τὰ ῥήματα οὐκ ἔστιν δαιμονιζομένου· μὴ δαιμόνιον δύναται τυφλῶν ὀφθαλμοὺς ἀνοῖξαι;

The seven-scene dialogue at 9:1-42 is an exceptionally polished episode, a strange combination of a creepy drama and a thriller that gradually builds to a chimerical climax.[2510] Brown (1966: 376; cf. Booth, 1961: 151-3) rightly points out that, "The internal construction of the story shows consummate artistry; no other story in the gospel is so closely knit. We have here Johannine dramatic skill at its best".[2511] The following aspects help us to understand how the activities and dialogues go hand in hand within the episode:

8:59	ἦραν οὖν λίθους ἵνα βάλωσιν ἐπ' αὐτόν
8:59	Ἰησοῦς δὲ ἐκρύβη καὶ ἐξῆλθεν ἐκ τοῦ ἱεροῦ
9:1	Καὶ παράγων εἶδεν ἄνθρωπον τυφλὸν ἐκ γενετῆς
9:6	ἔπτυσεν χαμαὶ καὶ ἐποίησεν πηλὸν ἐκ τοῦ πτύσματος καὶ ἐπέχρισεν αὐτοῦ τὸν πηλὸν ἐπὶ τοὺς ὀφθαλμοὺς
9:7b	ἀπῆλθεν οὖν καὶ ἐνίψατο καὶ ἦλθεν βλέπων
9:13	Ἄγουσιν αὐτὸν πρὸς τοὺς Φαρισαίους τόν ποτε τυφλόν
9:16	καὶ σχίσμα ἦν ἐν αὐτοῖς
9:18	ἐφώνησαν τοὺς γονεῖς αὐτοῦ τοῦ ἀναβλέψαντος
9:22	ἤδη γὰρ συνετέθειντο οἱ Ἰουδαῖοι ἵνα ἐάν τις αὐτὸν ὁμολογήσῃ Χριστόν, ἀποσυνάγωγος γένηται
9:24	Ἐφώνησαν οὖν τὸν ἄνθρωπον ἐκ δευτέρου ὃς ἦν τυφλὸς
9:28	καὶ ἐλοιδόρησαν αὐτὸν
9:34	καὶ ἐξέβαλον αὐτὸν ἔξω
9:38	καὶ προσεκύνησεν αὐτῷ
10:19	Σχίσμα πάλιν ἐγένετο ἐν τοῖς Ἰουδαίοις

The master-mind of the narrator is very clear from his use of two *inclusions* at the extended level: *first* between 9:1-5 and 9:40-41 where the dialogue proper begins with a question asked by the disciples followed by Jesus' answer and it ends by another question by the Pharisees succeeded by an answer;[2512] and *second* between 9:1 and 10:21, in both cases a mention about the blind man is at the focus (cf. Windisch, 1993: 25-64). The sequence of Jesus' answer to the two questions (9:1-5, 40-41) gives the reader a clue about the intension of the story that is inserted parenthetically.[2513]

[2510] Witherington (1995: 180) says that, ". . . the drama shifting rapidly from one scene to the next". Cf. Ball, 1996: 80-93; Robertson, 1932: 160-72; Barrett, 1978: 353-66; Dodd, 1963: 327-8; Morris, 1995: 422-42.

[2511] Pryor (1992: 40) comments that, "The discourse relating to the healing of the blind man has been aptly described as 'one of John's most brilliant compositions'". Through various artistic flavours and colours, and spiral techniques the author of the Gospel brilliantly communicates the conflict of the Johannine drama.

[2512] Mlakuzhyil (1987: 205) is of the opinion that, "It is noteworthy that the episode both begins and ends with a question and an answer about 'blindness' and 'sin'". Cf. Ball, 1996: 80-93; Lindars, 1972: 337-52; Bruce, 1983: 208-21; Carson, 1991: 359-79.

[2513] Bailey and Vander Broek (1992: 173) rightly point out that, "Throughout the Johannine narrative, Jesus as the incarnate one engages individuals and groups in dialogue, yet they seem to comprehend, at least at first, only the surface meaning of his words". Wendland (1992: 101) says that, "Good narrators try to develop tension or suspense when telling their tale, especially when the account happens to be fictitious. They will carefully construct the events so that they build to a climax, after which the story is quickly concluded".

The dialogue's unexpected turn to a monologue at 10:1-18 and its discussion about the id Jesus as the "door of the sheep" and the "good shepherd" call the attention of the re Gench, 2007: 72-3).[2514] But the larger episode (9:1-10:21) is concluded by a community (10:19-21) and remains as an open-ended one.

The rhetorical role of the narrator as a reporter of both the events and the talk-units is re within the episode (cf. Eco, 1979: 3-40; Booth, 1961: 149-65).[2515] The episode as maintains all the features of a *dialogue turned monologue* within the *narratorial* chemi Michaels, 1984/1989: 159-84). Through the dialogues the narrator, on the one hand, re "hollow" claims and misunderstanding/adamant/static nature of the Jews,[2516] and, on t hand, reveals Jesus' role as the light of the world, the gate for the sheep, and the good shep Wendland (1992: 101; cf. Parsenios, 2010: 10-2) opines that, in a dramatic story "the emphasises, to a greater or lesser degree, a certain conflict which both motivates the event or she is telling or writing and directs them to some sort of resolution".[2518] A conflict-r progression is at the heart of the narration at 9:1-10:21.[2519] The arrangement of the narrati 10:21 has a remarkable outline as given below:

Setting:	Out of the temple, around a synagogue context, courtroom, street *Gerousia*); on the last day of the Feast of Tabernacles or soon after, time between the Feast of Tabernacles and the Feast of Dedication
Trigger:	The healing of the blind man on a Sabbath day; the continuing unbelief Pharisees/Jews
Conflict:	The identity of the blind man (9:8-9) and of Jesus (vv. 16, 24b, 28-29; 18)
Comment:	Jesus' sayings, "I am the light of the world" (v. 5), "I am the gate f sheep" (10:7), and "I am the good shepherd" (10:11, 14); and the man's testimony about Jesus (9:11, 15b, 25, 27, 30-33)
Confrontation:	The healed man as a disciple of Jesus versus Jews as disciples of (v.28); Jesus' self-revelation over against Jewish religiosity
Climax:	Jesus reveals himself as the Son of Man, the light of the world, the gate sheep, and the good shepherd; the healed man as a believing-type a

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[2514] Bailey and Vander Broek (1992: 173) say further that, "As the dialogue proceeds, sometimes chan monologue, the alternative and more profound significance of Jesus' words is disclosed. John's hearers and to grasp this divinely revealed meaning".

[2515] The episode is structured simply as a narrative started by a question of the disciples leading to the he blind man to a larger dialogue.

[2516] See the way Martyn (1968: 24-36) argues in his book. Also see Maniparampil, 2004: 279-91; Painter, 1 Resseguie, 2001: 139-44; Schneiders, 1999: 149-70.

[2517] Cf. Martyn, 1968: 24-36; Schneiders, 1999: 149-70; Witherington, 1995: 179-85; Schnackenburg, 19 58; Mlakuzhyil, 1987: 205-8; Maniparampil, 2004: 279-91; Von Wahlde, 2010: 423-50; Gench, 2007: 64-8

[2518] Wendland (1992: 101) says further that, "This general progression from conflict to resolution m different types of crisis situations, whether major or minor, from the perspective of the participants involve the story-teller, e.g., task/test-success, lack-satisfaction, goal-attainment, battle-victory, and so forth".

[2519] Jewish juridical-type questioning verses Jesus' and his followers' diplomatic-way of answering is ag together for conflict-building. Especially, John chap. 9 is a typical narrative with dramatic moveme developments, and flashback narratives. And at the same time, the active voice utterance units in the epis life and movement to the enactment-oriented narrative. Cf. Painter, 1986: 31-61; Gench, 2007: 64-82; 2001: 139-44; Witherington, 1995: 179-85; Martyn, 1968: 24-36; Mlakuzhyil, 1987: 205-8.

Jesus as his Lord and worships him, the arrogant and unbelieving nature of the Jews is exposed, and there arises a division among them

Resolution: Jesus' statements to the Pharisees: *first*, "I came into this world for judgment so that those who do not see may see, and those who do see may become blind"; *second*, "If you were blind, you would not have sin. But now that you say, 'We see', your sin remains" (vv. 39, 41); and *third*, "I am the light of the world" (9:5), "I am the door of the sheep" and "I am the good shepherd" (10:1-18)

This outline of the narrative is masterminded by way of dialogues and a monologue for extensive efficacy (cf. Michaels, 1984/1989: 159-84; Neyrey, 2009: 282-312).[2520] The dramatic dialogue in chap. 9 is presented almost similar to a flashback narrative as the events head to the final meeting point of Jesus and the healed man (cf. Bowles, 2010: 7-30; Genette, 1980: 33, 173, 232). In the first slot (9:1-7) the blind man is totally silent but is obedient to the action and commandment of Jesus.[2521] The succeeding four slots (9:8-34) reveal his identity as one who was a 'witness' of Jesus and therefore an excommunicated one (see Table 98). This further leads to the enigmatic utterances and the open-conflict of Jesus with the Pharisees/Jews. The episode as a whole functions as an ironic drama (cf. Duke, 1985: 117-26; Brant, 2004: 38, 123, 138, 228) and that persuades the reader to take side with Jesus who is the light of the world, the door of the sheep, and the good shepherd (cf. Moore, 1989: 71-130).

Slot No.	Genre Tenets	Overarching Tenet/s
Slot # 1 9:1-7	***Content***: Jesus is the light of the world // ***Form***: *Sign-oriented/work-centered, question-and-answer/challenge-and-riposte sequential*, and a *dialogue leads to an action* // ***Function***: It functions as a prologue to the entire episode	The narrator employs the *sign-oriented/work-centered* and *question-and-answer/challenge-and-riposte* format in order to communicate the message that Jesus is the 'light of the world'
Slot # 2 9:8-12	***Content***: The identities of both the healer and the healed man // ***Form***: *Dual-layered, group dialogue, dialogue between a group and an individual, question-and-answer* type, *forensic* // ***Function***: The reader is made aware of the conflicting worldviews and invites his attention toward the effective rhetorical delivery of the slot	The *group dialogue* followed by the *dialogue between the Jews and the healed man* is an attempt to pose questions about the identities of Jesus and the healed man
Slot # 3 9:13-17	***Content***: The identity of the Sabbath breaker // ***Form***: *Tri-tier, implicit, question-and-answer, false assertion to a question of perplexity, dialogue within a dialogue, forensic* // ***Function***: It functions both analeptically and proleptically, develops as an epistemological and theological conflict, progresses from a non-judicial (less-judicial) one in the second slot to a judicial one in the third slot, and invites the reader toward the succeeding slots	The *forensic question-and-answer dialogue* is an attempt of exploration about the identity of the Sabbath breaker

[2520] For details about the narrator-and-narratee interactions, see Tolmie, 1999: 13-25. See Ridderbos, 1987/1997: 331-51; Witherington, 1995: 179-85; Schneiders, 1999: 149-70; Von Wahlde, 2010: 423-50; Martyn, 1968: 24-36.

[2521] Witherington (1995: 183) says that, "As in the similar story in John 5, nothing is said in the miracle story itself about the man in question's having faith in Jesus, or of faith being a prerequisite for such a miracle". Cf. Resseguie, 2001: 139-44; Gench, 2007: 64-82; Martyn, 1968: 24-36; Painter, 1986: 31-61; Von Wahlde, 2010: 423-50; Mlakuzhyil, 1987: 205-8; Schnackenburg, 1980: 2: 238-58.

Slot # 4 9:18-23	***Content***: The continued unbelief of the Jews and the escape of the healed man's parents // ***Form***: *Question-and-answer* type, *forensic question of the Jews* and the *knowing-unknowing-escape response* of the parents // ***Function***: It functions as a sharp instrument in order to reveal the internal views of the characters, it reveals the 'mean mentality' of the Jews and the escapist attitude of the parents, and it increases the rhetoric-dialogic interaction between the narrator and the reader	The *forensic question answer dialogue* reve continued unbelief of Jews and the attempt escapism of the paren
Slot # 5 9:24-34	***Content***: Jewish antagonistic attitude toward Jesus versus the healed man's development of faith in Jesus // ***Form***: *Juridical* and *antithetical*, and *in absentia trial* of Jesus // ***Function***: The majority-minority or powerful-powerless bifurcation between formative Judaism and the emerging Christian group is conspicuously brought to the notice of the reader. The dialogue functions as a rhetorically intertwined critique of the prevailing bias toward the minorities and the powerless	The *juridical/antithet* dialogue discusses, o one hand, about the J antagonistic attitude t Jesus, and on the oth about the healed man development of faith
Slot # 6 9:35-38	***Content***: The disclosure (revelation) of the identity of the Son of Man and the belief of the healed man in him // ***Form***: *Belief invitation, belief willingness, revelation, belief confession, and belief actualization sequential, Jesus' revelation, the man's belief, and the resultant action of worship*, and *flashback* type // ***Function***: It functions as a dialogue of the 'ousted ones', the narrator makes it clear that it is not only 'seeing' but also 'speaking' of the characters is part of his narratorial dynamism	The *flashback type d* reveals the identity o of Man and the belie healed man in him
Slot # 7 9:39-41	***Content***: The sin-and-judgment theme: the judgment that Jesus brings into this world, i.e., those who do not see may see, and those who do see may become blind // ***Form***: *Antithetical, ironic, juridical, dualistic, double entendre-misunderstanding-clarification* sequential // ***Function***: Epilogue to the dramatic dialogue, a link-slot between the seven-scene dramatic dialogue and the succeeding παροιμία of the 'Good Shepherd' and the robbers. The reader is invited to follow Jesus who is the light of the world	The *antithetical, iron juridical*, and *dualist double entendre, misunderstanding, clarification* sequent dialogue introduces t theme of judgment t brings to the world
Monologue 10:1-18	The monologue works as a sequential slot to the seven-slot dramatic dialogue. It develops from an *antithetical discourse* (vv. 1-14) to a *synonymous discourse* (vv. 14-18)	'Jesus as the good sh unlike his Jewish counterparts (i.e., th sent one of them out synagogue) is clearl out through this *anti and-synonymous mo* section
Community Dialogue 10:19-21	***Content***: Division concerning the identity of Jesus, whether he is possessed by a demon or not // ***Form***: *Majority-minority/question-counter question formatted community dialogue* // ***Function***: The narrator of the episode persuades the reader to take side with the minority group and he generates in her/him suspense for knowing about the larger sense of the extended Johannine story	The *majority-minority/question-c question formatted community dialogue* discusses concernin division among the account of the identi Jesus

Table 98: The summary of the dialogue of the tenth episode

Episode Eleven

A *Forensic Dialogue* (10:22-42)

11.1. The Setting and the Dialogue Text

The introductory formula of the episode, i.e., Ἐγένετο τότε,[2522] functions in two different ways: *first*, as a connecting link to the previous episode;[2523] and *second*, as a narratorial technique in order to introduce a new slot/event/episode (cf. Strachan, 1941: 227-8).[2524] The section 10:22-42 develops at two different settings (cf. Powell, 1990: 69-83; Tolmie, 1999: 105-13).[2525] The settings of the central slot (i.e., vv. 22-39) and of the second slot (vv. 40-42) develop progressively within the narratorial framework. The narrator provides greater detail about the setting of the central slot in vv. 22-24a and of the second slot at v. 40. The setting of the dialogue at vv. 22-39 overlaps in the following way: *religious and cultic*, as it happens during the Festival of Dedication (τὰ ἐγκαίνια, v. 22a; cf. Robertson, 1932: 184; Resseguie, 2005: 113-4);[2526] *geographical*, as it mentions the place where the incident takes place (ἐν τοῖς Ἱεροσολύμοις, v. 22a; Resseguie, 2005: 87-120); *architectural*, as it happens within the temple (ἐν τῷ ἱερῷ, specifically, ἐν τῇ στοᾷ τοῦ

[2522] Haenchen (1984: 2: 49) states that, "Verse 22 opens a new segment that extends as far as verse 39. The temporal notices, 'feast of Dedication' and 'winter', clearly separate this segment from the preceding".

[2523] Robertson (1932: 184) opines that, "*Tote* does not mean that the preceding events followed immediately after the incidents in 10:1-21". What Robertson says has to be reckon with considerable seriousness as there is a considerable lapse between the events in 10:22-39 and 10:1-21, possibly nearly three months (from just after Tabernacles 7:37 to Dedication 10:22). Cf. Neyrey, 2007: 186; Painter, 1993: 359.

[2524] Schnackenburg (1980: 2: 303; cf. Maniparampil, 2004: 292-3; Mlakuzhyil, 1987: 208) says that, ". . . 10:22-39, which takes place at the feast of the Dedication, while being closely tied up with the subject of shepherd and sheep (cf. vv. 26-29), can nonetheless be considered as a unity". As Ridderbos (1987/1997: 367) rightly mentions that, the Feast of Dedication is a feast of renewal or dedication of the temple. It lasted for eight days just like the feast of Tabernacles, and is "kept alive the memory of the restoration of the temple under Judas Maccabeus on Kislev 25, 165 BCE, after its destruction by the Syrians".

[2525] Dodd (1960: 354-62) considers 10:22-39 as an appendix to 9:1-10:21. But the aspect of time difference prompts us to treat the present pericope in a distinct way. In Quast's commentary, he treats chaps. 10 and 11 together. He (1991/1996: 82) says that, "The discourse of chap. 10 and the sign of chap. 11 share the principal theme of death and resurrection".

[2526] In the Jewish year, Hanukkah, the "feast of dedication" (10:22), came soon after Sukkoth, the festival of tabernacles, indicating another journey to Jerusalem. The Greek term here (ἐγκαίνια) means "renewal" and appears in the LXX for rededications; it also vaguely resembles the sound of "Hanukkah", "dedication", also used of consecration in the MT. See, Keener, 2003: 821; Brown, 1966: 402; Schnackenburg, 1980: 2: 304; Maniparampil, 2004: 292-3. Stibbe (1993: 116) says that, "The mood of the story has now changed. The sense of impending doom in 10:1-21 is now heightened by the atmospheric statement of the narrator in v. 22, χειμὼν ἦν, 'it was winter'. From the springtime of Passover (chap. 2 and chap. 6) and the autumn of Tabernacles (chap. 7) we now come to the winter of Dedication". Köstenberger (2004: 309) adds further stating that, "Unlike Tabernacles and the other two major annual feasts that were celebrated in Jerusalem, Dedication, with its festive candles, was joyously commemorated in Jewish homes as well as in the temple".

Σολομῶνος, v. 23; cf. Witherington, 1995: 190; Stibbe, 1993: 117);[2527] and *climatic/seasor* unfolds during the winter season (χειμὼν ἦν, v. 22b; see Table 99).[2528] The second slot/app mostly developed in an *architectural* and *geographical* setting: *first*, Jewish attempt to arre in the temple and his escape to another setting (v. 39); and *second*, Jesus' going away (ἀ and staying (ἔμεινεν ἐκεῖ) across the Jordan (πέραν τοῦ Ἰορδάνου, vv. 40, 42; cf. Stracha 229; Resseguie, 2005: 87-120).[2529] Thus there is a transfer of setting from the previous sl latter. The following table provides a broader picture about the details of the central dial (vv. 22-39) of the episode:

Occasion	: Festival of the Dedication
Location	: Jerusalem
Season	: Winter
Juncture	: While Jesus was walking in the temple
Spot	: In the portico of Solomon
Interlocutors	: Jesus and the Jews gathered around him

Table 99: A summary of the setting and the interlocutors of the episode

The dialogue of the central slot begins with a question from the Jews (v. 24b) and a su response from Jesus (vv. 25b-30; see Table 100).[2530] Painter (1993: 359) states th disputation (10:22-39) has direct links with the situation of chapter 5 (and 7) . . . . In both and 10 Jesus' words concerning his relation to the Father and his *works* are closely related reported attempts to kill him in chap. 5 lead well into chapters 7-10". As in the case of cha

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[2527] Neyrey (2007: 186) says that, "The 'portico of Solomon' serves as an appropriate site for a forensic pr Solomon's 'portico' or 'stoa' was a colonnade along the east side of the temple platform (Josephus, *JW.*, 5.1 15.396-401 and 20.220-1; cf. Smith, 1999: 210; Schnackenburg, 1980: 2: 304-5). In general, it served as place for groups to study, discourse, and debate (Acts 3:11; 5:12).

[2528] Strachan (1941: 228) says that, "The scene is regarded as a symbolic picture of Jewish hostility, manife in the Temple, the very centre of Jewish religion. The pressing around Him of the Jews is not mere eagern His answer to their question (v. 24), but the manifestation of their hostile intentions. It was indeed winter, a cold and implacable enmity". Cf. Haenchen, 1984: 2: 49; Lindars, 1972: 366-7; Blomberg, 2001: 161; Br 223-4; Neyrey, 2007: 186.

[2529] Neyrey (2007: 191) says that, "Since John 5, Jesus has been on trial by courts and crowds, which have him to death (5:18; 7:1, 32-36; 8:20, 37, 40, 59; 10:31, 39). All of this took place in 'Jerusalem', not specific location as a place of rejection and hostility. But when Jesus crosses the Jordan, he finds acce safety". Moloney (1998: 314) describes about the structure of the episode as follows: "*First*, vv. 22-23: Se in the Temple at the time of Dedication, wintertime; *second*, v. 24: 'The Jews' raise the question of the Mes vv. 25-30: Jesus tells them of the basis and purpose of his messianic status; *fourth*, vv. 31-39: In heated Jesus points to his works as proof of his oneness with the Father (vv. 32, 34-35, 37-38), while 'the Jews' stone him (vv. 31, 33), charge him with blasphemy (vv. 33, 36), and seek to arrest him (v. 39); and *fifth*, Jesus leaves the Temple (v. 40). Many search for Jesus, recalling that what the Baptist said about him was tr 42)". The narrator adds more details as "the place where John had been baptizing earlier" (εἰς τὸν τόπ Ἰωάννης τὸ πρῶτον βαπτίζων. Cf. Haenchen, 1984: 2: 50; Hoskyns, 1947: 394; Carson, 1991: 400-1.

[2530] Here, the Jews ask Jesus, "How long are you going to keep our life in suspense? If you are the Christ, frankly" (v. 24). There begins Jesus' response to them. See Brant, 2011: 162; Hoskyns, 1947: 386-9; B 230-1; Beasley-Murray, 1987: 173-4; Keener, 2003: 824-5.

Jewish reactions toward Jesus are described here in v. 31 and v. 39; in v. 31, they took up stones to stone at Jesus (Ἐβάστασαν πάλιν λίθους οἱ Ἰουδαῖοι ἵνα λιθάσωσιν αὐτόν, v. 31)[2531] and, in v. 39, they attempt to arrest him and he escapes (Ἐζήτουν [οὖν] αὐτὸν πάλιν πιάσαι, καὶ ἐξῆλθεν ἐκ τῆς χειρὸς αὐτῶν, v. 39).[2532]

Slots	Episode 11: John 10:22-42
Slot #1[2533] 10:22-39	*Jews*: Ἕως πότε τὴν ψυχὴν ἡμῶν αἴρεις; εἰ σὺ εἶ ὁ Χριστός, εἰπὲ ἡμῖν παρρησίᾳ *Jesus*: Εἶπον ὑμῖν καὶ οὐ πιστεύετε· τὰ ἔργα ἃ ἐγὼ ποιῶ ἐν τῷ ὀνόματι τοῦ πατρός μου ταῦτα μαρτυρεῖ περὶ ἐμοῦ· ἀλλὰ ὑμεῖς οὐ πιστεύετε, ὅτι οὐκ ἐστὲ ἐκ τῶν προβάτων τῶν ἐμῶν. τὰ πρόβατα τὰ ἐμὰ τῆς φωνῆς μου ἀκούουσιν, κἀγὼ γινώσκω αὐτὰ καὶ ἀκολουθοῦσίν μοι,κἀγὼ δίδωμι αὐτοῖς ζωὴν αἰώνιον καὶ οὐ μὴ ἀπόλωνται εἰς τὸν αἰῶνα καὶ οὐχ ἁρπάσει τις αὐτὰ ἐκ τῆς χειρός μου. ὁ πατήρ μου ὃ δέδωκέν μοι πάντων μεῖζόν ἐστιν, καὶ οὐδεὶς δύναται ἁρπάζειν ἐκ τῆς χειρὸς τοῦ πατρός. ἐγὼ καὶ ὁ πατὴρ ἕν ἐσμεν. *Jesus* (again): Πολλὰ ἔργα καλὰ ἔδειξα ὑμῖν ἐκ τοῦ πατρός· διὰ ποῖον αὐτῶν ἔργον ἐμὲ λιθάζετε; *Jews*: Περὶ καλοῦ ἔργου οὐ λιθάζομέν σε ἀλλὰ περὶ βλασφημίας, καὶ ὅτι σὺ ἄνθρωπος ὢν ποιεῖς σεαυτὸν θεόν *Jesus*: Οὐκ ἔστιν γεγραμμένον ἐν τῷ νόμῳ ὑμῶν ὅτι Ἐγὼ εἶπα, Θεοί ἐστε; εἰ ἐκείνους εἶπεν θεοὺς πρὸς οὓς ὁ λόγος τοῦ θεοῦ ἐγένετο, καὶ οὐ δύναται λυθῆναι ἡ γραφή, ὃν ὁ πατὴρ ἡγίαοεν καὶ ἀπέστειλεν εἰς τὸν κόσμον ὑμεῖς λέγετε ὅτι Βλασφημεῖς, ὅτι εἶπον, Υἱὸς τοῦ θεοῦ εἰμι; εἰ οὐ ποιῶ τὰ ἔργα τοῦ πατρός μου, μὴ πιστεύετέ μοι· εἰ δὲ ποιῶ, κἂν ἐμοὶ μὴ πιστεύητε, τοῖς ἔργοις πιστεύετε, ἵνα γνῶτε καὶ γινώσκητε ὅτι ἐν ἐμοὶ ὁ πατὴρ κἀγὼ ἐν τῷ πατρί
Slot #2[2534] 10:40-42	*Many people*: Ἰωάννης μὲν σημεῖον ἐποίησεν οὐδέν, πάντα δὲ ὅσα εἶπεν Ἰωάννης περὶ τούτου ἀληθῆ ἦν

Table 100: The dialogue text of 10:22-42

11.2.Micro-Analysis

11.2.1. Slot One (10:22-39)

The content of the first slot (10:22-39) can be understood in the following way.[2535] The Jews initiate the dialogue by way of a question and a subsequent challenge, "How long will you keep us in suspense? If you are the Messiah, tell us plainly" (Ἕως πότε τὴν ψυχὴν ἡμῶν αἴρεις; εἰ σὺ εἶ

[2531] Cf. Gaebelein, 1936: 190; Morris, 1995: 466; Lindars, 1972: 371; Barrett, 1978: 382-3; Robertson, 1932: 187.

[2532] Carson (1991: 400) opines that, "However precious such teaching might be to later believers, it was further evidence of blasphemy to those who first heard it. But their attempt to seize him was as futile as the attempt recorded in 7:30, and doubtless for the same reason: his hour had not yet come". Cf. Gaebelein, 1936: 192; Stibbe, 1993: 119-20; Morris, 1995: 470.

[2533] While the narrator's role is conspicuous at vv. 22-24a, 25a, 31-32a, 33a, 34a, and 39, characters' utterances are seen in vv. 24b, 25b-30, 32b, 33b, and 34b-38.

[2534] In this slot (vv. 40-42), the narrator takes control and reports the movements of Jesus, the gathering of people, their utterance, and finally their activity of believing.

[2535] John's literary style is supplemented by interlocutors' interactions (like the Jewish interrogation) and Jesus' prolonged answers. Carson (1991: 390) titled the section of 10:22-39 as "Christological claims and open opposition". Cf. Hoskyns, 1947: 386-93; Stibbe, 1993: 116-9; Morris, 1995: 458-70; Robertson, 1932: 183-90; Painter, 1993: 359-63.

ὁ Χριστός, εἰπὲ ἡμῖν παρρησίᾳ, v. 24b; cf. Resseguie, 2001: 35-6; O'Day, 1986b: 9-1
8).[2536] Their *suspense* (αἴρεις) about the role and identity of Jesus is expressed at the begi
the episode itself (see Table 101).[2537] Jesus' response to their question/challenge is report
25b-30 that begins with a warning against their "unbelief" (v. 25a) and proceeds in para
with various themes and ideas from the previous episode (cf. Robertson, 1932: 183-9(
2004: 138-9).[2538] His expressions about the "work" (ἔργον) are already discussed in 9: 3-
25b; cf. Dodd, 1960: 356).[2539] Similarly, the idea of "snatching the sheep out of his
discussed in the monologue section in 10:1-18 (cf. vv. 28b, 29b; cf. Quast, 1991/1996: 8
While Jesus' interlocutors are pictured as those who snatch the sheep, he presents himse
provider of eternal life (v. 28a; cf. Wallace, 1996: 400). In that way, the first answer of
mostly a reformulation from the previous dialogue-turned-monologue section (9:1-10:21)
final statement, "The Father and I are one" (v. 30; ἐγὼ καὶ ὁ πατὴρ ἕν ἐσμεν), rev
messianic identity of Jesus conspicuously (cf. Schnackenburg, 1980: 2: 308).[2542] The
reaction was taking up of stones against him (v. 31; see Table 101).[2543]

[2536] Jesus' use of παροιμία in 10:1-5, Jews' misunderstanding reported in 10:6, Jesus' further explanation
and the subsequent division in 10:19-21 ended in a request for a παρρησίᾳ-talk. Haenchen (1984: 2: 50) state
the imperative, 'tell us' (εἰπὲ) there corresponds the aorist, 'I told (you)' (εἶπον), which is similar soundin
wordplay that cannot be reproduced exactly in German (but in English: '*Tell* us plainly'—'I *told* you')".

[2537] Keener (2003: 1: 824) states that, "That his interlocutors demand that he reveal more explicitly what he
been implying about his identity (10:24) . . . ." Cf. Ridderbos, 1987/1997: 368; Schnackenburg, 198
Witherington, 1995: 190; Maniparampil, 2004: 293.

[2538] The continued expressions "you do not believe" (vv. 25a, 26a), "you do not belong to my sheep" (v.
18), and "my sheep hear my voice" (v. 27a; cf. v. 3a, 4b) point toward the antagonistic tendencies
interlocutors.

[2539] Ridderbos (1987/1997: 368; cf. Nicol, 1972: 116) says that, "Elsewhere 'works' embraces the totalit
lifework, that is, his words as well as his miracles (cf. 4:34; 17:4), and his words are called 'the work
(14:10)". The works those Jesus perform are indicated as "the works that I do in my Father's name" an
'testimony to him' (v. 25b).

[2540] While in v. 28b Jesus says "No one will snatch them out of my hand", in v. 29b he says: ". . . no one c
out of the Father's hand". The unity of the Father and the Son expressed in the passage, especially in v. 30
Father and I are one"), is an indication that comes into the minds of the readers here. Cf. Witherington, 1
Schnackenburg, 1980: 2: 307-8.

[2541] Jesus' response to them (vv. 25-30) is plainly configured and he divides the Jewish community into two
"My Sheep" and "Those who do not belong to my Sheep" (vv. 26-27). The "My Sheep" category of people
Jesus' voice, he knows them, and they follow him". Their qualifications (connected with eternal life)
portrayed in the following verses (vv. 28-29). Probably Jesus' saying, "I and the Father are one" (v. 31),
provoked the people to pick up stones to stone at him. Van der Watt (2000: 56) considers 10:25-30 as
application of aspects found in the preceding sections of chap. 10.

[2542] Keener (2003: 1: 825-6) points out that, "In this context, Jesus' unity with the Father that follows (10:3(
his divinity, though outside their Johannine context the words of 10:30 would not have needed to be const
manner". Cf. Schnackenburg, 1980: 2: 308; Ridderbos, 1987/1997: 371; Witherington, 1995: 191; Haenche
50; Hoskyns, 1947: 389-90; Blomberg, 2001: 162-3.

[2543] Stibbe (1993: 118) considers the claim of Jesus in v. 30 is "a claim for ontological equality with
Gaebelein, 1936: 190; Morris, 1995: 466; Lindars, 1972: 371; Barrett, 1978: 382-3; Beasley-Murray,
Robertson, 1932: 187.

John 10:22-39	Overview
v.22: Ἐγένετο τότε τὰ ἐγκαίνια ἐν τοῖς Ἱεροσολύμοις, χειμὼν ἦν, v.23: καὶ περιεπάτει ὁ Ἰησοῦς ἐν τῷ ἱερῷ ἐν τῇ στοᾷ τοῦ Σολομῶνος. v.24: ἐκύκλωσαν οὖν αὐτὸν οἱ Ἰουδαῖοι καὶ ἔλεγον αὐτῷ· ἕως πότε τὴν ψυχὴν ἡμῶν αἴρεις; εἰ σὺ εἶ ὁ χριστός, εἰπὲ ἡμῖν παρρησίᾳ. v.25: ἀπεκρίθη αὐτοῖς ὁ Ἰησοῦς· εἶπον ὑμῖν καὶ οὐ πιστεύετε· τὰ ἔργα ἃ ἐγὼ ποιῶ ἐν τῷ ὀνόματι τοῦ πατρός μου ταῦτα μαρτυρεῖ περὶ ἐμοῦ· v.26: ἀλλὰ ὑμεῖς οὐ πιστεύετε, ὅτι οὐκ ἐστὲ ἐκ τῶν προβάτων τῶν ἐμῶν. v.27: τὰ πρόβατα τὰ ἐμὰ τῆς φωνῆς μου ἀκούουσιν, κἀγὼ γινώσκω αὐτὰ καὶ ἀκολουθοῦσίν μοι, v.28: κἀγὼ δίδωμι αὐτοῖς ζωὴν αἰώνιον καὶ οὐ μὴ ἀπόλωνται εἰς τὸν αἰῶνα καὶ οὐχ ἁρπάσει τις αὐτὰ ἐκ τῆς χειρός μου. v.29: ὁ πατήρ μου ὃ δέδωκέν μοι πάντων μεῖζόν ἐστιν, καὶ οὐδεὶς δύναται ἁρπάζειν ἐκ τῆς χειρὸς τοῦ πατρός. v.30: ἐγὼ καὶ ὁ πατὴρ ἕν ἐσμεν. v.31: Ἐβάστασαν πάλιν λίθους οἱ Ἰουδαῖοι ἵνα λιθάσωσιν αὐτόν. v.32: ἀπεκρίθη αὐτοῖς ὁ Ἰησοῦς· πολλὰ ἔργα καλὰ ἔδειξα ὑμῖν ἐκ τοῦ πατρός· διὰ ποῖον αὐτῶν ἔργον ἐμὲ λιθάζετε; v.33: ἀπεκρίθησαν αὐτῷ οἱ Ἰουδαῖοι· περὶ καλοῦ ἔργου οὐ λιθάζομέν σε ἀλλὰ περὶ βλασφημίας, καὶ ὅτι σὺ ἄνθρωπος ὢν ποιεῖς σεαυτὸν θεόν. v.34: ἀπεκρίθη αὐτοῖς [ὁ] Ἰησοῦς· οὐκ ἔστιν γεγραμμένον ἐν τῷ νόμῳ ὑμῶν ὅτι ἐγὼ εἶπα· θεοί ἐστε; v.35: εἰ ἐκείνους εἶπεν θεοὺς πρὸς οὓς ὁ λόγος τοῦ θεοῦ ἐγένετο, καὶ οὐ δύναται λυθῆναι ἡ γραφή, v.36: ὃν ὁ πατὴρ ἡγίασεν καὶ ἀπέστειλεν εἰς τὸν κόσμον ὑμεῖς λέγετε ὅτι βλασφημεῖς, ὅτι εἶπον· υἱὸς τοῦ θεοῦ εἰμι; v.37: εἰ οὐ ποιῶ τὰ ἔργα τοῦ πατρός μου, μὴ πιστεύετέ μοι· v.38: εἰ δὲ ποιῶ, κἂν ἐμοὶ μὴ πιστεύητε, τοῖς ἔργοις πιστεύετε, ἵνα γνῶτε καὶ γινώσκητε ὅτι ἐν ἐμοὶ ὁ πατὴρ κἀγὼ ἐν τῷ πατρί. v.39: Ἐζήτουν [οὖν] αὐτὸν πάλιν πιάσαι, καὶ ἐξῆλθεν ἐκ τῆς χειρὸς αὐτῶν.	(1) The dialogue in vv. 22-38 is comprised of five utterance units (vv. 24b, 25b-30, 32b, 33b, 34b-38); out of the five utterance units, two are of the Jews (vv. 24b, 33b) and three are of Jesus (vv. 25b-30, 32b, 34b-38); (2) The slot can equally be divided into two parts on the basis of two reactions of the Jews: the stoning attempt (Ἐβάστασαν πάλιν λίθους οἱ Ἰουδαῖοι ἵνα λιθάσωσιν αὐτόν, v. 31) and the arrest attempt (Ἐζήτουν [οὖν] αὐτὸν πάλιν πιάσαι, καὶ ἐξῆλθεν ἐκ τῆς χειρὸς αὐτῶν, v. 39); (3) The narratives of the episode are: *pure narrative* (vv. 22-24a, 31, 39) and *formula narrative* (vv. 24a, 25a, 32a, 33a, 34a).

Table 101: The dialogue of 10:22-39 within the narratorial framework

The courage in the character of Jesus is once again revealed through his *unchanging position* and *stern answer* in v. 32.[2544] Jesus' statement about the good works from the Father and his counter-question concerning the reason for their attempt to stone him mark the beginning of the second half of the dialogue (v. 32).[2545] The reason for their 'stoning attempt' is expressed in v. 33 from their own mouth: *for blasphemy* (βλασφημίας), and *though only a human being, making yourself God* (ποιεῖς σεαυτὸν θεόν, v. 33; cf. Smith, 1999: 212).[2546] Jesus continues his response (vv. 34-38) by raising another question with an intertextual reference at v. 34 (also at v. 35; cf. Psalm 82:6) in order to reemphasise his messianic role (cf. Keener, 2003: 1: 828; Brant, 2011: 163).[2547]

[2544] He responded to his interlocutors irrespective of their negative and violent reaction. As a determined dialoguer, Jesus maintains his unshaken position even when the situation challenging.

[2545] Robertson (1932: 187) states that, "They [i.e., Jews] had the stones in their hands stretched back to fling at him [i.e., Jesus], a threatening attitude". Cf. Schnackenburg, 1980: 2: 309; Gaebelein, 1936: 190; Morris, 1995: 466; Lindars, 1972: 371; Beasley-Murray, 1987: 175; Keener, 2003: 827; Barrett, 1978: 383.

[2546] Haenchen (1984: 2: 50) says that, "The Jews 'of course' again misunderstand Jesus' words as blasphemy: Jesus, a man, makes himself God". Cf. Ridderbos, 1987/1997: 372; Schnackenburg, 1980: 2: 309-10; Bruce, 1983: 234; Barrett, 1978: 383-4; Morris, 1995: 466-7; Strachan, 1941: 228; Painter, 1993: 361-2.

[2547] Tasker (1960: 133; cf. Maniparampil, 2004: 293-4; Gaebelein, 1936: 192) says that, "The Pharisees, confined within a narrow legalism, still fail to see in Jesus the fulfillment of their Scriptures. It is indeed the 'winter' of their

Another question follows in v. 36, where Jesus clarifies three important things about his *first*, he has been sanctified (ἡγίασεν) by God; *second*, he has been sent (ἀπέστειλεν κόσμον) into the world by the Father; and *third*, a recollection of his previous statemen God's Son" (Υἱὸς τοῦ θεοῦ εἰμι, cf. vv. 29-30; see Schnackenburg, 1980: 2: 307-8).[2548] In 38 Jesus reveals some of the important aspects of his life in relation to his interlocutors: *firs* in him is a requirement for his interlocutors because he is 'doing the works of his Father' *second*, he will continue his work irrespective of people's unbelief (v. 38a); *third*, believi work means believing in him (v. 38); and *fourth*, only through believing in him and his v one understand the dynamic relationship between himself and the Father (v. 38; cf. Keene 1: 830).[2549] Jesus' final statement, i.e., "the Father is in me and I am in the Father" (ἐι πατὴρ κἀγὼ ἐν τῷ πατρί), leads to another violent reaction from the Jews, as they attempt him (v. 39; cf. Quast, 1991/1996: 82; see Table 101).[2550] The entire dialogue, thus, de Jesus' messianic claims in the midst of Jewish antagonistic attitudes.

The central slot (10:22-39) is made up of a range of talk-forms.[2551] The forms in the utte the Jews contain: *suspense question* (v. 24b),[2552] *challenge-statement* (v. 24b),[2553] *Messia* (v. 24b),[2554] and *reason for an action/judgmental utterance* (v. 33; see Table 102).[2555]

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discontent. In consequence, they are not only untrustworthy shepherds of God's people, but are showing ought no longer to be classed among the sheep that pay attention to his voice". Maniparampil (2004: 293-4 "Jews did not object to call the judges and kings 'gods' since they performed quasi-divine functions like This is because they were vehicles of the word of God (John 10:35). Jesus goes from the 'lesser to the gr (2004: 294) further says that, "If the people who were vehicles of the word of God were called 'gods', Jes the incarnation of the Word himself (1:1-2) has not blasphemed but instead told the truth that he is God the 20:28)". Cf. Morris, 1995: 467-8; Beasley-Murray, 1987: 175-7; Haenchen, 1984: 2: 50; Hoskyns, 1947: 39 1972: 374; Carson, 1991: 397.

[2548] Strachan (1941: 229) comments that, "Jesus is one whom the Father 'consecrated' *and sent into the w* in His own person and ministry, completely utters the whole 'Word of God'. He is the 'Logos made flesh 1:1). The unique sonship of Jesus is made known by His 'works', which include both words and deeds (v Haenchen, 1984: 2: 50; Carson, 1991: 398-9; Ridderbos, 1987/1997: 374-6; Hoskyns, 1947: 392; Bruce, Neyrey, 2007: 189-91.

[2549] Brown (1966: 412; cf. Haenchen, 1984: 2: 50) opines that, ". . . second part of the discourse at Dedic even as did the first, with a statement of the unity that exists between Father and Son (v. 38, compared with

[2550] Haenchen (1984: 2: 50) comments that, "The consequence of this new assertion is of cour misunderstanding on the part of the Jews, who once again want to arrest Jesus. How he eludes them is not Instead, we learn that Jesus departs". Cf. Schnackenburg, 1980: 2: 313; Neyrey, 2007: 189-91; Hoskyns, Lindars, 1972: 376; Robertson, 1932: 190; Carson, 1991: 400.

[2551] Brant (2004: 138-39) sees the use of 'flyting contest', 'conflict escalation', and 'exegetical traditions' i of the development of the dramatic dialogue.

[2552] The *suspense* of the Jews regarding the identity of Jesus is now come out in the form of a question (v. 2

[2553] The dialogue progresses as the Jews' *challenges* (v. 24b; cf. v. 33) prompt Jesus for his *ripostes* (vv. 25 34-38) on two occasions within the slot.

[2554] Stibbe (1993: 117-18) states that, "The elusiveness of Jesus is a dominant feature in John's characteris protagonist in chaps. 5-10. In 10:22-39 this feature re-emerges in a forceful way. The Jews in v. 24 ask Jes 'plainly'. The word here *parrēsia* which functions to emphasize both the elusiveness of Jesus' movements move about *parrēsia*, 'openly', 7:4) and the elusiveness of his language (Jesus does not always spea 'plainly', 16:29)". Cf. Hoskyns, 1947: 386-7; Beasley-Murray, 1987: 173-4; Carson, 1991: 392.

[2555] The Jews are attempting to justify their action of taking up of stones against Jesus.

utterances the forms are: *revelation of unbelief* (vv. 25a, 26),[2556] *work-centered utterance* (vv. 25b),[2557] *sheep-shepherd imagery/symbolism* (vv. 26-27; cf. Neyrey, 2009: 282-312),[2558] *mystical statements* (vv. 30, 38b),[2559] *evidential statement* (v. 32a),[2560] *irony* (v. 32),[2561] *rhetorical questions* (vv. 32b, 36),[2562] *defence/intertextuality/midrash* (vv. 34-35; cf. Brant, 2011: 163),[2563] *belief-statement* (vv. 37-38a),[2564] and *I-and-Father statements* (vv. 36-38; see Table 102).[2565] The structure of the slot is very peculiarly fashioned. The first half (vv. 24a-30) of the dialogue deals with a *question* of the Jews and Jesus' *response* to it with serious concern; the second half (vv. 33-38) deals with an *accusation* of the Jews and a *response* by Jesus in equal length and importance.[2566] The utterance of Jesus at v. 32 is placed between these two dialogue divisions. While the first half ends with a stoning initiative (v. 31),[2567] the second half ends with an attempt of arrest (v. 39; cf. Quast, 1991/1996: 80-2).[2568] While the utterances of the Jews are mostly about the identity of Jesus, his responses are predominantly about his sonship. Jesus' sayings are lengthier than the utterances of his counterparts.[2569] In both cases the conversation of Jesus ends with an important saying about his relationship with the Father (vv. 30, 38b).[2570] The dramatic nature of the episode can be comprehended only when both the actions and the dialogues are taken

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[2556] Painter (1993: 360) puts it, "It is important for the evangelist that Jesus himself should defend the Christology proclaimed in his gospel because it involves a reinterpretation of traditional messianic categories". Cf. Haenchen, 1984: 2: 49-50; Bruce, 1983: 231; Carson, 1991: 392-3; Gaebelein, 1936: 187-8.

[2557] See Morris, 1995: 462; Carson, 1991: 392-3; Mlakuzhyil, 1987: 211-2; Hoskyns, 1947: 387; Blomberg, 2001: 162; Robertson, 1932: 185; Keener, 2003: 824-5.

[2558] Lindars (1972: 368-69) considers it as a "parable" or an "allegory". See Hoskyns, 1947: 387-8; Robertson, 1932: 186; Witherington, 1995: 190; Barrett, 1978: 380-1; Carson, 1991: 393.

[2559] The unity of the Father and of the Son is firmly affirmed in these utterance-units.

[2560] Jesus' statement here attempts to draw the attention of his interlocutors to "many good works from the Father" as evidence.

[2561] *Irony* is a continuous phenomenon here (see vv. 22-23, 29-30, 31-33, 37-38, 39; cf. Duke, 1985: 74, 79, 112, 169, 186). In v. 32, the irony of the episode is more conspicuous. Duke (1985: 46, 51-2, 90, 130, 140, and 166) says that, "It is an irony of simple incongruity. Jesus presents two images: here are my good works—noble, beautiful (*kala*) works, works clearly from the Father; and there are the stones in your hands".

[2562] Jesus' question here is *rhetorical* in nature. The response of the Jews in v. 33 implicitly acknowledges Jesus' works. Similarly, his question in v. 36 is *rhetorical* as he proves it from the tradition of his interlocutors.

[2563] Painter (1993: 363) states that, "With the combination of functional and ontological sonship we find the distinctive Johannine Christology, which is the result of a reinterpretation of the tradition". See Haenchen, 1984: 2: 50; Witherington, 1995: 191; Neyrey, 2007: 189-90; Schnackenburg, 1980: 2: 310-1; Maniparampil, 2004: 293-4; Bruce, 1983: 234-5; Ridderbos, 1987/1997: 372-3; Barrett, 1978: 384-5; Carson, 1991: 397-9.

[2564] Cf. Carson, 1991: 399-400; Schnackenburg, 1980: 2: 312-3; Keener, 2003: 830; Morris, 1995: 469-70; Barrett, 1978: 386; Witherington, 1995: 191; Kanagaraj, 2005: 350-1; Painter, 1993: 363.

[2565] Painter (1993: 363) says that, "What the evangelist does is to show the implications of believing that Jesus does the works of God and to argue that recognition of Jesus as a messenger of God implies recognising him as Son of God, one with God, in whom God is present and acting". Cf. Strachan, 1941: 228-9; Bruce, 1983: 235-6.

[2566] Brown (1966: 404) comments that, "The nicely balanced arrangement of this section also points to a carefully edited scene". He (1966: 404-5) says further that, "There are two basic questions: Is Jesus the Messiah (24)? Does he make himself God (33)? Each receives an answer of approximately the same length (25-30, 34-38), an answer that ends on the theme of Jesus' unity with his Father".

[2567] Cf. Beasley-Murray, 1987: 175; Blomberg, 2001: 163; Carson, 1991: 396; Painter, 1993: 361; Bruce, 1983: 233.

[2568] Cf. Bruce, 1983: 236; Beasley-Murray, 1987: 177-8; Painter, 1993: 363; Robertson, 1932: 190.

[2569] While the Jews' two utterances are restricted within two verses (vv. 24b-33), Jesus' three utterances are presented in twelve verses (vv. 25-30, 32, 34-38).

[2570] Cf. Haenchen, 1984: 2: 50; Hoskyns, 1947: 389-90, 393; Carson, 1991: 394-5, 400; Gaebelein, 1936: 189-90.

together. There is a remarkable similarity between the *forensic inquiry and defence* in 1 and the synoptic trial tradition reported in Mark 14:53-65.[2571]

Utterance	Form	Content
Jews	Surprise/suspense question, challenging statement, Messianic query	How long will you keep us in suspense? If yc the Messiah, tell us plainly
Jesus	Revelation of unbelief, work-centered utterance, sheep-shepherd imagery/symbolism, mystical statement	I have told you, and you do not believe. The that I do in my Father's name testify to me; b do not believe, because you do not belong to sheep. My sheep hear my voice. I know them they follow me. I give them eternal life, and never perish. No one will snatch them out of hand. What my Father has given me is greate all else, and no one can snatch it out of the F hand. The Father and I are one
Jesus	Work-centered utterance, evidential statement, rhetorical question	I have shown you many good works from th For which of these are you going to stone m
Jews	Reason for an action, judgmental utterance	It is not for a good work that we are going to you, but for blasphemy, because you, though human being, are making yourself God
Jesus	Defensive statement, intertextuality/midrash, rhetorical question, work-centered utterance, belief-statement, *I-and-Father* statements, mystical utterance	Is it not written in your law, 'I said, you are those to whom the word of God came were c gods—and the scripture cannot be annulled– you say that the one whom the Father has sa and sent into the world is blaspheming becau said, 'I am God's Son?' If I am not doing th of my Father, then do not believe me. But if them, even though you do not believe me, b works, so that you may know and understan Father is in me and I am in the Father

Table 102: 'Form' and 'Content' of utterance units in John 10:22-39

The dialogue in 10:22-39 shows tenets of a *forensic* (cf. Neyrey, 2007: 186-191),[2572] *Mess* and *defensive/apologetical*[2574] dialogue (cf. Schnackenburg, 1980: 2: 304-14).[2575] Th feature of *intertextuality/midrash* is applied to it (v. 34; cf. Psalm 82:6) in order to dec

[2571] Von Wahlde (1984: 575-7; cf. Stibbe, 1993: 117) observes the same form and content in the three trial like 6:31-59, 8:13-59, and 10:22-39: *first*, The Jews demand proof of Jesus' identity (6:30; 8:25; 10:24); *se* tells them that they have already seen/heard but do not believe (6:36; 8:25; 10:25); *third*, Jesus gives the their unbelief (6:37; 8:47; 10:26); *fourth*, Jesus speaks of those who do believe (6:37; 8:47a; 10:27); *fifth*, that he does not lose any of those who are his (6:39; 8:51; 10:28b); and *sixth*, Jesus says that those who do l have eternal life (6:40; 8:35; 10:28a). Cf. Pryor, 1992: 46; Hoskyns, 1947: 386-91; Carson, 1991: 392-6.

[2572] Strachan (1941: 227-8) considers 10:19-42 as a "Discourse and Controversy" section. Cf. Dodd, Neyrey, 2007: 186-91; Bruce, 1983: 230-7; Carson, 1991: 392-400.

[2573] The overall dialogue is developing on the basis of Jewish Messianic queries and Jesus' Messianic claim

[2574] Jesus' arguments are mostly against Jewish religiosity.

[2575] It also shows tenets of a transformative, declarative, figurative and mystical, revelatory, conflict ar oriented, belief and unbelief, and A to B and B to A sequential dialogue. Cf. Beasley-Murray, 1987: 172-8; 1984: 2: 49-50; Strachan, 1941: 227-9; Neyrey, 2007: 186-91.

truthfulness of Jesus' messiahship.[2576] As in the previous episodes, Jesus' ambiguous language creates *misunderstanding* among the Jews.[2577] According to Thatcher (2006: 120; cf. Thatcher, 2011: 3349-72; Brant, 2011: 163), "John 10:34-36 is a good example of a 'neck riddle', a situation where the protagonist must answer or pose a difficult question in order to 'save his neck' with wit. Jesus shocks the Jews at the Feast of Dedication by claiming that he is one with the Father (10:22-31); they respond by collecting stones to punish his blasphemy".[2578] It is also a narratorial dialogue as both the 'telling' of the narrator and the 'showing and telling' of the interlocutors is caricatured with specificity. The dialogue maintains both *question-and-answer* (vv. 24-30) and *accusation-and-response* (vv. 33-38) format.[2579] It also has all the features of a *challenge-and-riposte* dialogue. Stibbe considers the slot as a "predominantly forensic discourse". He (1993: 117) says that, "Trial features are suggested by the use of interrogation, by the use of *martureō* (to testify) in v. 25, by the legal evidence of the miracles and by the introduction of the blasphemy charge in 10:33 and 36—a charge which features in the passion narrative (19:7)".[2580] In the dialogic slot, the overarching forensic tenet is supplemented by Jesus' messianic claims.

The slot has the following functions within the extended Johannine story. The metaphorical-monologue turned community-dialogue at 10:1-21 suddenly changes into an antithetical-dialogue between Jesus and his interlocutors in 10:22-39.[2581] Its theme is synonymous with other Johannine dialogues, conflict between the believing and the unbelieving. The dialogue further increases the tension between the protagonist and the antagonists (cf. Brant, 2011: 162-3).[2582] The main conflict of the dialogue is between the ideologies of Jesus (based on his Father's will) and of the Jews (based on their pseudo-religiosity).[2583] The Jewish reaction in the episode is severe and their violent attitude is on an increasing mode. This feature of act/action-orientation is complimentary

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[2576] See what Neyrey (2007: 189-90) says about *Midrash* on Psalm 82 in John 10:34.

[2577] The violent attitude of the Jews, soon after his long discourses at vv. 25-30 and vv. 34-38, can be understood as marks of their *misunderstanding*.

[2578] Thatcher (2006: 121) says that, "We may, then, confidently assert that John 10:34-36 is a mission riddle, meaning that its content explicitly promotes the Fourth Evangelist's Christological vision. This assertion does not exclude our recognition that the saying generates ambiguity in the same way that many sage riddles do—by playing with an apparent tension in the Hebrew Bible to manipulate ideological boundaries". He (2006: 121) says further that, "Chapter 10 opens with the 'Good Shepherd' discourse, which includes two 'I Am' sayings and connects Jesus' sacrificial death to his unique mandate to pasture God's people and bring them abundant life (10:1-18). Jesus builds on these claims to inform the Jews that they cannot enjoy the eternal benefit that he provides because "you are not my sheep" (10:22-29). The episode closes with an alter call, as Jesus invites the Jews to repent and accept that 'the Father is in me, and I am in the Father' (10:37-38)".

[2579] See more details about the dialogue in Dodd, 1960: 354-6. Cf. Haenchen, 1984: 2: 49-50; Hoskyns, 1947: 386-94; Strachan, 1941: 227-9; Keener, 2003: 821-30; Painter, 1993: 359-64; Neyrey, 2007: 186; Robertson, 1932: 184.

[2580] The presence of legal overtones links this discourse particularly with 5:19-47; 7:14-44; and 8:12-59—the three trial scenes prior to 10:22-39. See Stibbe, 1993: 117.

[2581] Cf. Haenchen, 1984: 49-50; Beasley-Murray, 1987: 172-80; Strachan, 1941: 227-9; Lindars, 1972: 366-78.

[2582] Dodd (1960: 356) observes that, ". . . in 10:26-8 we have reference to the shepherd and the sheep which is intelligible only to readers who have already been made acquainted with the discourse of 10:1-18. Nor can this reference be plausibly removed from its position in the controversial dialogue. The dialogue is clamped together throughout by the recurrence of the word ἔργον (vv. 25, 32, 33, 37, 38), and the reference to the shepherd and the sheep is organically related to the first occurrence of that word". Cf. Keener, 2003: 821-30; Bruce, 1983: 230-6; Neyrey, 2007: 186-91; Painter, 1993: 359-64; Blomberg, 2001: 161-4; Carson, 1991: 391-400; Robertson, 1932: 184-90; Hoskyns, 1947: 382-94.

[2583] Bultmann (1971: 387) says that, "The symbolical nature of the scene must be obvious; it represents the struggle of the revelation with the world".

for the dramatic flourishing of the dialogue (cf. Tan, 1993: 50-89; Parsenios, 2010: 1 Culpepper (1983: 94) is of the view that, "Jesus' claim to unity with the Father in 10:30 p another attempt to stone him (10:31) and a repetition of the charge of blasphemy (10:33) the attempt to seize him is unsuccessful (10:39), however, and he withdraws from Jerusal The continuous escape of Jesus from his enemies' hands reveals that his time has not yet c quoting from the Jewish Scriptures (v. 34-35; cf. Psalm 82:6), Jesus affirms his loyalty Judaism and shows the way the scriptures came into fulfillment in him.[2586] The violent r the Jews and Jesus' escape from their hands generates suspense in the reader and calls a toward the forthcoming dialogues and acts/actions of the play.[2587] The short epis convincing details provided by the narrator, a realistic dialogue of the interlocutors, in actions, and texture to the drama for further motivation.[2588] These features of the slot imp reading community considerably (cf. Kennedy, 1984: 3-38).

The dialogue has a forensic mode as the Jews attempt to expose the psyche of Jesus and attempts to reveal the counterfeit spirituality of his counterparts.[2589] The interlocutors (b and the Jews) engage in the dialogue from their own worldviews. The Johannine dialogue merely monotonous depictions; rather the narrator employs diverse methods in order to f his dialogic-narratives (cf. Brant, 2004: 138-9).[2590] Some of the conspicuous aspects of th dialogic-narrative are: *first*, it affirms Jesus' divinity and his close relationship with the F *second*, Jews' utterances are mostly antithetical and also from their religiosity, w instrumental for Jesus' Messianic and revelatory utterances; *third*, the active voice utteran of Jesus show his authority, divinity, and his intention to transform the fake cultur interlocutors; *fourth*, the dialogues grow predominantly in the declarative mode; and Jewish attitude toward Jesus is growing more and more violent (cf. Schnackenburg, 1980 14; Smith, 1999: 210-4).[2592] All these details are embedded within the slot as linguistic ph (cf. Traugott and Pratt, 1980: 1-35). Here John's dialogue coheres in several ways w episodes of the larger story (cf. Fairclough, 1992: 77). At the pragmatic level, a para

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[2584] The Jews consider Jesus in the same category of the adulterous woman because both of them were adulterous, one socially and the other religiously. A series of stoning initiatives and arrest attempts and Jes come to play and make the story more vibrant. The Jews demonstrate their intolerant and impatient attitu other views and concepts, and fundamentalist attitude toward their own Law.

[2585] See Bultmann, 1971: 387; Hoskyns, 1947: 382-94; Neyrey, 2007: 186-91; Lindars, 1972: 366-78.

[2586] For more details about Jesus' defensive use of the Midrash, refer Neyrey, 2007: 190. Cf. Bultmann, Strachan, 1941: 227-9; Painter, 1993: 359-64; Bruce, 1983: 230-6; Keener, 2003: 821-30; Blomberg, 20 Robertson, 1932: 184-90; Carson, 1991: 391-400.

[2587] Neyrey (2007: 190) puts it, "In their [i.e., Jews'] eyes, he [i.e., Jesus] still blasphemes and so is guilty ar death". Cf. Hoskyns, 1947: 382-94; Haenchen, 1984: 49-50; Carson, 1991: 391-400.

[2588] Schnackenburg (1980: 2: 313) says that, "Faith such as the Johannine Jesus demands also has a con intended (ἵνα) to lead to an abiding knowledge, inner certainty. The sole essential content of faith-l however, is Jesus' oneness with the Father (see the ὅτι–clause), who appoints him the eschatological re Bultmann, 1971: 385-91; Beasley-Murray, 1987: 172-80; Strachan, 1941: 227-9; Lindars, 1972: 366-78.

[2589] See Barrett, 1978: 378-86; Bultmann, 1971: 385-91; Morris, 1995: 458-70; Neyrey, 2007: 186-91; Stra 227-9; Carson, 1991: 391-400; Robertson, 1932: 184-90; Gaebelein, 1936: 186-92.

[2590] For more details about the dramatic and dialogic progression, refer to Smith, 1999: 210-4. Cf. Hoskyns, 94; Bultmann, 1971: 385-91; Barrett, 1978: 378-86; Morris, 1995: 458-70; Beasley-Murray, 1987: 172-8 1972: 366-78; Blomberg, 2001: 161-4.

[2591] I.e., the dialogue here is mostly Christ-centered in nature.

[2592] Refer to Neyrey (2007: 186-191) for further details. Cf. Haenchen, 1984: 49-50; Robertson, 19 Gaebelein, 1936: 186-92; Hoskyns, 1947: 382-94; Beasley-Murray, 1987: 172-80; Blomberg, 2001: 161-4.

reader has to make strenuous attempts to take hold of the narrator's views and implement them into her/his day-to-day affairs (cf. Eco, 1979: 3-43; Bal, 1985/1997: 3-15). A reader who is in constant dialogue with the Johannine narrator will be convinced to follow a journey of faith 'here' and 'now'.

11.2.2. Slot Two (10:40-42)

At this point, John presents the dramatic exit of Jesus from Jerusalem and his entry into the region of Perea (cf. Brant, 2011: 164). The *content* of the slot is based on the popular opinion about Jesus, "John performed no sign, but everything that John said about this man was true" (Ἰωάννης μὲν σημεῖον ἐποίησεν οὐδέν, πάντα δὲ ὅσα εἶπεν Ἰωάννης περὶ τούτου ἀληθῆ ἦν, v. 41b).[2593] The saying "John performed no sign" has to be understood over against the narratorial statement "Jesus performed many signs" (v. 41b; cf. 21:25).[2594] Moreover, John's testimony about Jesus (see 1:19-36; cf. 3:25-30; 5:33-35) is confirmed through the successive ministry of Jesus.[2595] The expressions "many came to him" (v. 41a) and "many believed in him" (v. 42) are to be read in relation to the popular point of view that is expressed in v. 41b (see Table 103). The (implicit) dialogue here connotes an important fact that John's witness came true in Jesus.

John 10:40-42	Overview
v.40: Καὶ ἀπῆλθεν πάλιν πέραν τοῦ Ἰορδάνου εἰς τὸν τόπον ὅπου ἦν Ἰωάννης τὸ πρῶτον βαπτίζων καὶ ἔμεινεν ἐκεῖ. v.41: καὶ πολλοὶ ἦλθον πρὸς αὐτὸν καὶ ἔλεγον ὅτι Ἰωάννης μὲν σημεῖον ἐποίησεν οὐδέν, πάντα δὲ ὅσα εἶπεν Ἰωάννης περὶ τούτου ἀληθῆ ἦν. v.42: καὶ πολλοὶ ἐπίστευσαν εἰς αὐτὸν ἐκεῖ.	(1) The narrator reports in vv. 40-42 only one utterance unit in the direct speech form (v. 41b). But, the reader can infer the *implicit* dialogic nature of the pericope as the narrative unfolds: (a) ". . . and he remained there" (v. 40b); (b) "Many came to him, and they were saying" (v. 41a); and (c) "And many believed in him there" (v. 42). The narrator's abbreviating tendency is conspicuous here; (2) The narratives of the slot are: *pure narrative* (vv. 40-41a, 42) and *formula narrative* (v. 41a).

Table 103: The dialogue of 10:40-42 within the narratorial framework

The *form* of the seams of the dialogue can be understood as follows. The dialogue at vv. 24-39 leads the reader to a narrative that ends with a *community statement* (vv. 40-42). Smith (1999: 214) considers this section as an *interlude*. The reference to the Transjordan in 1:28 and 10:40 forms a larger *inclusion* within the BS (cf. Robertson, 1932: 190-1).[2596] The episode as a whole develops

[2593] The common Jewish dialogue among themselves is brought out here to state an important factor. Barrett (1978: 379) says, "At the close of the incident (which is also the close of the great central section of debates, chaps. 7-10) Jesus withdraws to the place where John used to baptize". The purpose of this topographical note, according to Barrett, is twofold: *first*, Jesus is represented as retiring to a place of safety, whence, at the right moment and his own free will (11:7), he will return to Jerusalem in order to give life to the world by his death; and *second*, he is once more brought into relation with the Baptist, and an opportunity is thereby given for reconsidering the Baptist's witness.

[2594] Painter (1993: 364) says that, ". . . signs have their place in the process of the development of faith and the construction of the Johannine Christology". Cf. Bultmann, 1971: 394; Keener, 2003: 831; Gaebelein, 1936: 193.

[2595] Strachan (1941: 229) states that, "Here we have the testimony of the success of Jesus' mission at the very spot where the Baptist inaugurated his". Cf. Hoskyns, 1947: 394; Keener, 2003: 830-1.

[2596] There are two moments of 'closure' in vv. 40-42: v. 22 to 40 and 1:28 to 10:40-42. Jesus' divinity is now affirmed by the people in their words, "John performed no sign, but everything that John said about this man was true".

from an *antithetical dialogue* in vv. 24-39 to a *positive statement* in v. 41 (cf. Painte 364).[2597] The *recollection statement* of the people (v. 41) develops from the negative of Jol positive of Jesus (cf. Keener, 2003: 1: 831). In another sense, the statement in v. 41 considered as a fulfillment of the earlier witness statements of John (cf. Robertson, 193 There comes the role of the *prophesy-to-fulfillment formula* (see Table 104). The conflict again vivid: while one group shows their unbelief and rejection of Jesus (cf. vv. 24-39), group shows their belief (v. 42; cf. Schnackenburg, 1980: 2: 315).[2598] The narrator's at present Jesus from the point of view of his interlocutors is intentional. The expression remained there"[2599] cannot simply be understood as a passive stay of Jesus in the region; bu as an active stay of sign performances and dialogues. Similarly, the narratorial statem many believed in him there" (v. 42; cf. Stibbe, 1993: 119) can be understood as a result sign performances and dialogue in the Transjordan area (cf. Brant, 2011: 164).[260] expressions invite the attention of the reader toward an *implicit dialogue* and the *na abbreviation* strategy of the narrator in vv. 40-42 (see Table 104).

Utterance	Form	Content
Those (many) came to Jesus	Contrasting statement, from negative to positive, recollection statement, fulfillment statement	John performed no sign, but everything that said about this man was true
(Response of the people)	(Implicit dialogic seams)	(Belief in Jesus)

Table 104: 'Form' and 'Content' of utterance units in John 10:40-42

The pericope *functions* in the following way. The piece of writing at vv. 40-42 is brought a strategic intension by the narrator.[2601] The Johannine passages dealing with John the B now progressively shorter: 1:19-36; 3:22-30; 5:33-35; 10:41.[2602] At the beginning, the e narrated the ministries of Jesus and John the Baptist simultaneously (1:19-36). unexpected narration about John the Baptist at 3:22-36 and Jesus' reference to him in 5:3

Köstenberger (2004: 316) says that, "The unit 10:37-39 brings *closure* to the entire chapter, even the s started with 9:1. In the more immediate context, the phrase 'works of the Father' in 10:37 harks back to phrase in 10:32 . . . . Jews' unbelief would be justified if he did not back up his claims with action". From 7 Jesus is always in the temple and its premises; but now he comes out and goes away to the Transjordan area.

[2597] Stibbe (1993: 119; cf. Morris, 1995: 371-2) observes that, "Throughout John's story so far, it has bee setting in which hostility, ignorance and unbelief have been the norm. In the city of Jerusalem, Jesus has against the backcloth of institutional religion which has become wholly opposed to him. In the rural Galilee, Judea, Samaria and Perea (10:40-42), however, the climate has been much more sympathetic". Ke 830) says that, "The final verses of the section wrap it up, again emphasising the division among the pe 9:16) . . . . Some wished to seize Jesus (10:39); others believed him because of his works and the Baptis (10:41-42), as Jesus had requested (10:38)".

[2598] Keener (2003: 830) states that, "Some wished to seize Jesus (10:39); others believed him because of his the Baptist's witness (10:41-42), as Jesus had requested (10:38)".

[2599] Neyrey (2007: 191; cf. Morris, 1995: 471) says, ". . . he 'remained' there, another indication of a pla friendly relationships". Painter (1993: 364) states that, "In this place Jesus stayed (ἔμεινεν), and many came

[2600] Neyrey (2007: 191) considers it as a *Geography of Safety*. Cf. Haenchen, 1984: 50; Robertson, 1932: 19

[2601] Mlakuzhyil (1987: 208) says that, ". . . a short scene (Jesus goes away across the Jordan and stays tl those who believe in him: 10:40-42) which functions as a sort of conclusion to John 5-10".

[2602] Cf. Brown, 1966: 415; Haenchen, 1984: 50; Carson, 1991: 400-1; Stibbe, 1993: 119-20; Lindars, 1972:

is the first instance where John the Baptist is once again in the discussion.[2603] This clearly marks the greater importance of John the Baptist in Jesus' ministry. Another reason for introducing John yet another time is to further affirm the superiority and divinity of Jesus. A study about the pericope makes us aware that the statement in v. 41 cannot be treated as an isolated statement; rather, it forms part of an extended dialogue. The community that is connected to the talk-unit in v. 41, the context of the talk,[2604] implicit narratorial notes, and the general Johannine trend of recapitulation of narratives and dialogues lead the reader toward such a viewpoint. The implied reader of the story is once again led to perceiving the greatness and the truth of Jesus' being the agent of God.

11.3.Meso-Analysis

The episode at 10:22-42 has the following dialogic elements. The first and central slot (10:22-39) is dialogue-driven and it has dialogic tenets like *forensic inquiry*,[2605] *defence statements*, *Messianic motifs*, and *apologetical aspects* (cf. Smith, 1999: 210-4). It also has sequential features like *question-and-answer*, *accusation-and-response*, and *challenge-and-riposte* (cf. Strachan, 1941: 228; Painter, 1993: 359-63).[2606] The second slot, as it develops as a narrative-driven pericope (vv. 40-42), has *community-oriented talk* and *implied dialogic elements* (cf. Stibbe, 1993: 119-20; Painter, 1993: 364).[2607] While the dialogue of the first slot develops predominantly as an *antithetical* one,[2608] the second slot shows *synonymous* dialogic features. The major (vv. 22-39) and minor (vv. 40-42) slots together reveal the following things: *first*, the forensic and violence-oriented utterances and activities of the Jews over against Jesus (cf. Brant, 2011: 162-3); *second*, Jesus' Messianic claims and his relationship with the Father (cf. Neyrey, 2007: 186-91);[2609] and

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[2603] Painter (1993: 364) opines that, "The role of John as witness is reiterated and, in denying that he performed any signs, the evangelist cleverly draws attention to the signs of Jesus and the many who believed because of him, suggesting that 10:40-42 was the original transition to the Passion story". Cf. Beasley-Murray, 1987: 178; Bultmann, 1971: 393-4; Gaebelein, 1936: 193; Carson, 1991: 400-1; Bruce, 1983: 236-7.

[2604] Jesus' stay with them and their believing nature make the readers think about the possibilities of signs and dialogues in the Transjordan area.

[2605] Neyrey (2007: 186) considers the entire section chap. 10:22-39 as a "Forensic Process and the Anatomy". Cf. Ridderbos, 1987/1997: 367-77; Maniparampil, 2004: 292-4; Morris, 1995: 458-72; Hoskyns, 1947: 389-93; Painter, 1993: 359-66; Lindars, 1972: 366-78; Carson, 1991: 392-400; Robertson, 1932: 183-91.

[2606] Keener (2003: 1: 825) points out that, "Jesus returns to the image of sheep (10:1-16) in 10:26-27, continuing a dispute from the recent festival of Tabernacles about the true people of God". Cf. Schnackenburg, 1980: 2: 304-13; Maniparampil, 2004: 292-4; Ridderbos, 1987/1997: 367-77; Blomberg, 2001: 161-4; Witherington, 1995: 190-5.

[2607] Keener (2003: 1: 831) further comments that, "Although the crowds must have known some of John's testimony about Jesus (5:33), most of John's denials and confessions in 1:19-36 and 3:27-36 were only to his inquirers or to the disciples; nevertheless, these texts probably functionally supply the reader with what the author wishes to emphasize as the substance of the Baptist's testimony". Cf. Witherington, 1995: 190-5; Haenchen, 1984: 50; Ridderbos, 1987/1997: 378-9.

[2608] Witherington (1995: 190) is of the view that, "The sequel to the good shepherd discourse, in vv. 22-41, is the encounter and dialogue between Jesus and 'the Jews' in Solomon's Portico in the Temple, in which the true sheep are contrasted with the Jews who are not Jesus' sheep".

[2609] Painter (1993: 361) says that, "In the language of the emissary, applied to Jesus, and the affirmation that the Father is greater, we find evidence of subordination. But in the Father/Son relation and the language of unity (and equality, 5:18) there is evidence of an ontological equality".

third, people's realisation and confirmation of Jesus' claims at the Trans-Jordan area. episode delineates the vibrancy of the characters by way of their following actions (cf. C 1978: 107-38):

v. 23	καὶ περιεπάτει ὁ Ἰησοῦς ἐν τῷ ἱερῷ ἐν τῇ στοᾷ τοῦ Σολομῶνος
v. 24	ἐκύκλωσαν οὖν αὐτὸν οἱ Ἰουδαῖοι
v. 31	Ἐβάστασαν πάλιν λίθους οἱ Ἰουδαῖοι ἵνα λιθάσωσιν αὐτόν
v. 39a	Ἐζήτουν [οὖν] αὐτὸν πάλιν πιάσαι
v. 39b	καὶ ἐξῆλθεν ἐκ τῆς χειρὸς αὐτῶν
v. 40a	Καὶ ἀπῆλθεν πάλιν πέραν τοῦ Ἰορδάνου
v. 42	καὶ πολλοὶ ἐπίστευσαν εἰς αὐτὸν ἐκεῖ

The complimentary feature of the dialogues and the actions dynamically hold the episode as a single whole.[2611] According to Tenney (1948: 167), "By the way of contrast, Jesus c questioners unbelievers. 'Yet believe not' appears three times in this context (vv. 25, 26, This trend of the episode prepares the way for a *believing-unbelieving conflict* that is char of the Johannine dialogues (cf. Brant, 2011: 162-3).[2613] The essence of this enigmatic thus, features an *antithetical-to-synonymous* mode.[2614] Moreover, the section at 10:22-4 simply be treated as an isolated episode; rather it works in a sequential way.

The Jewish disbelief (vv. 25, 26, 38) is once again unveiled and that factor remains as o surprising elements of the dialogue. Jesus again talks about his works (v. 25; cf. 9:3-4) an his integral relationship with the Father.[2615] Mysterious utterances like "The Father and I

[2610] Quast (1991/1996: 82) says that, "Outside Judea, more people come to believe in him [i.e., Jesus] (10:4 Bruce, 1983: 230-7; Blomberg, 2001: 161-4; Robertson, 1932: 183-91; Stibbe, 1993: 116-20; Keener, 200 Gaebelein, 1936: 186-93.

[2611] Barrett (1978: 378) remarks, "Although the material which begins in chap. 7 (when Jesus goes up to t Tabernacles) is plainly a unit as regards thought, John places the conclusion at the Feast of Dedication (v. 22

[2612] Stibbe (1993: 118) states, "In 10:22-39 the perversity of their [i.e., Jews] intense hostility is underlin their lack of faith and their lack of knowledge. Their unbelief is stressed at vv. 25, 26, 27 and 38 (x2) throu *pisteuō*. Their ignorance is stressed at vv. 27 and 38 (x2) through the verb *ginōskō*". Cf. Haenchen, 1984: 1995: 458-72; Bruce, 1983: 230-7; Keener, 2003: 821-31; Gaebelein, 1936: 186-93; Carson, 1991: 392.

[2613] See the continuous references about belief in Culpepper, 1983: 89, 90, 91, 92, 97, 98, 109, 130, 137, 13 167, 190, 233, and 234.

[2614] While in vv. 22-38 the dialogue is developing in an antithetical mode, in vv. 39-42 it develops in a s fashion. Dodd (1960: 356) says that, "We should then have in 9:1-10:21 a sequence of narrative, di monologue, dialogue passing into monologue at 10:1 with the emphatic words Ἀμὴν ἀμὴν λέγω ὑμῖν". D 356) continues saying that, "Similarly in chap. 3 the brief narrative of the visit of Nicodemus introduced which at 3:11 passed into monologue with the same emphatic words, Ἀμὴν ἀμὴν λέγω σοι. The same for marks the passage from dialogue to monologue in 5:19, though here it is provided with a transitio Ἀπεκρίνατο οὖν ὁ Ἰησοῦς καὶ ἔλεγεν αὐτοῖς. With the same emphatic words, Ἀμὴν ἀμὴν λέγω ὑμῖν, ar with no transitional formula, a discourse follows upon an introductory dialogue in 12:24".

[2615] Neyrey (2007: 191) comments, "In 5:19-29, Jesus defended his 'equality with God' by articulating tha him full creative and eschatological powers. John 10 articulates certain aspects of this eschatological powe Schnackenburg, 1980: 2: 305-6; Ridderbos, 1987/1997: 368-9; Gaebelein, 1936: 186-93; Bultmann, 19 Beasley-Murray, 1987: 174.

(ἐγὼ καὶ ὁ πατὴρ ἕν ἐσμεν, v. 30) and "Father is in me and I am in the Father" (ἐν ἐμοὶ ὁ πατὴρ κἀγὼ ἐν τῷ πατρί, v. 38b) state the essence of Jesus' dialogue with his interlocutors (cf. Quast, 1991/1996: 81-2; Painter, 1993: 359-63).[2616] He speaks figuratively not only concerning who believe and follow him and their eternal security but also of the unbelieving and their insecurity (cf. vv. 24-38; cf. vv. 39-42). The foundational aspect of Jesus' oneness with the Father rhetorically invites the reader toward belief in the union of Jesus and the Father (cf. Neyrey, 2007: 186-91). Johannine aspects like "God so loved the world" (3:16) and Jesus' "laying down of his life for the sheep" (10:11) are persuasively intertwining the reading community into the Father-Son union (cf. Neyrey, 2009: 282-312; see Diagram 43). This mystical aspect is deciphered here by way of the metaphorical-and-dialogical language (cf. Traugott and Pratt, 1980: 1-35).

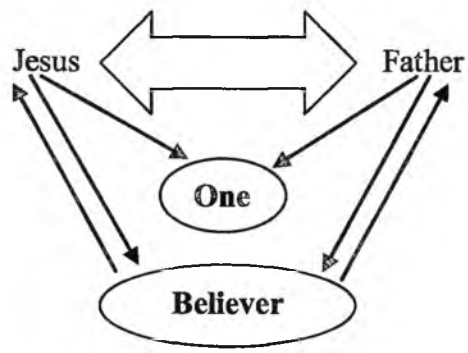

Diagram 43: Oneness aspect of Father, Jesus, and the Believer

As the Jews take the initiative for a forensic inquiry (v. 24b; cf. v. 33), the overarching trend of the dialogue is judicial. But at the same time Jesus' Messianic claims are at the kernel of the dialogue (cf. Keener, 2003: 1: 824-30). While the dialogue is forensic and violence-centric, it functions around Messianic aspects within the episode (cf. Smith, 1999: 210-4).[2617] Dodd (1960: 355) considers it as "a controversial dialogue between Jesus and 'the Jews' upon the theme of his messianic claims; and as before there is a threat to stone him (v. 31) and an unsuccessful attempt to put him under arrest (v. 39)".[2618] In the episode (vv. 22-42), the narrator's role is conspicuous in

[2616] For more details about these comments of Jesus, refer to Keener, 2003: 1: 825-30. See Hoskyns, 1947: 389-93; Ridderbos, 1987/1997: 371-7; Robertson, 1932: 183-91; Lindars, 1972: 370-6; Schnackenburg, 1980: 2: 308-13; Bultmann, 1971: 385-94; Haenchen, 1984: 50.

[2617] The episode generally functions around two basic questions: *first*, whether Jesus is truly "Messiah" (10:24)?; and *second*, whether he is "God"/"equal to God" (10:30, 33, 34)? Cf. Neyrey, 1988: 65; Schnackenburg, 1980: 2: 304-13; Keener, 2003: 821-31; Beasley-Murray, 1987: 173-80; Witherington, 1995: 190-5; Neyrey, 2007: 186-91.

[2618] Beasley-Murray (1987: 178) talks about the dual perspective of the gospel as follows: "Jesus in Jerusalem, in dialogue with Jewish leaders, whose hostility bursts into threatened violence, and the Evangelist with his churches, opposed by leaders of the synagogue because of the claims made on behalf of Jesus". Culpepper (1983: 94) makes it clearer, "The section closes with Jesus' declaration that he will lay down his life and take it up again. No one will take it from him. Since this assertion comes at the end of five chapters of escalating hostility, it adds intrigue while limiting the power of the opposition".

vv. 22-24a, 31, and 39-42 (cf. Tolmie, 1999: 13-25).[2619] The narrator uses quoting formul 24a, 25a, 32a, 33a, 34a, and 41a.[2620] As his usual tendency, he covers the utterance ur narratorial wrappings (cf. Lothe, 2000: 3-10).[2621] In order to make the narrative reader-frie narrator uses narratorial techniques like suspense, tension-building, implicit natu abbreviation tendencies profoundly within the episode (cf. Stibbe, 1993: 118-9; Classen, 44; see Table 105).[2622] The dramatic/dialogic aspects of the narrative invite the reade involved in a conversation with the narrator of the story (cf. Eco, 1979: 3-40; Court, 86).[2623]

Slot No.	Genre Tenets	Overarching Tenet/
Slot # 1 10:22-39	***Content***: Jesus' Messianic claims in the midst of Jewish antagonistic attitudes // ***Form***: *Forensic*, *question-and-answer*, *accusation-and-response*, *challenge-and-riposte* // ***Function***: It has convincing details provided by the narrator, a realistic dialogue of the interlocutors, interesting actions, and texture to the play for further motivation. These features impress the reading community. Through these, a reader will be further convinced to follow a journey of faith 'here' and 'now'	The forensic trend (i. through , *question-a answer*, *accusation-c response*, *challenge- riposte*) of the dialog discloses the Messia claims of Jesus
Slot # 2 10:40-42	***Content***: John the Baptist's witness came true in Jesus // ***Form***: *Interludinal*, *positive utterance*, *implicit dialogue*, *prophesy to fulfillment* // ***Function***: The implied reader of the story is once again convinced of the greatness and the truthfulness of Jesus' being as the agent of God	The *implicit/interlud prophesy-to-fulfillme* dialogue confirm tha the Baptist's witness true in Jesus

Table 105: The summary of the dialogue of the eleventh episode

[2619] In vv. 39-42, the only exception is the reported statement of the 'many (people) came to him'. Cf. Hosk 384-94; Neyrey, 2007: 186-91; Bultmann, 1971: 385-94; Carson, 1991: 391-401; Gaebelein, 1936: 186- 1993: 116-20.

[2620] The quoting formulas used in the episode are: *first*, "So the Jews gathered around him and said to hi 24a); *second*, "Jesus answered . . ." (v. 25a); *third*, "Jesus replied . . ." (v. 32a); *fourth*, "The Jews answer 33a); *fifth*, "Jesus answered . . ." (v. 34a); and *sixth*, "Many came to him, and they were saying . . ." (v Haenchen, 1984: 49-50; Painter, 1993: 359-66; Strachan, 1941: 227-9; Beasley-Murray, 1987: 172-80.

[2621] See Blomberg, 2001: 161-4; Stibbe, 1993: 116-20; Gaebelein, 1936: 186-93; Robertson, 1932: 183 1983: 229-37; Bultmann, 1971: 385-94; Strachan, 1941: 227-9.

[2622] Brant (2011: 163) says that, "Jesus' argument, rather than persuading, provokes the resumption hostility. 'Therefore they were seeking again to seize him, and he slipped from their hands' (10:39)". 1991: 391-401; Robertson, 1932: 183-91; Bultmann, 1971: 385-94; Painter, 1993: 359-66; Hoskyns, 19 Beasley-Murray, 1987: 172-80; Blomberg, 2001: 161-4.

[2623] Also see Parsenios, 2010: 10-2.

Episode Twelve

A Glory-focused Revelatory Dialogue (11:1-53)

12.1. The Setting and the Dialogue Text

The narrative of Lazarus, Mary and Martha in 11:1-54 is dynamic as the characters move from one setting to the other (cf. Tolmie, 1999: 105-13; Brant, 2011: 172-3).[2624] The event as a whole happens between the Feast of Dedication (10:22) and the Feast of Passover (11:55).[2625] Neyrey (2007: 192; cf. Daise, 2007: 19-24; Jones, 1982) states that, "We are between feasts, after Dedication (10:22) and before Passover (11:55)". Stibbe (1993: 121) on the other hand direct the reader toward the specific context and the mood of the people. Stibbe (cf. Keener, 2003: 2: 835) states that, "Notice the sense of contrast between the first and the seventh sign. The first, in Cana, was conducted in the setting of a rural wedding. There the mood was festive. Now, in the last sign, there is a marked contrast. The context is the aftermath of Lazarus' death. Here the mood is funeral". The setting of the narrative is at first Lazarus' own home in Judea (11:1-2; cf. Neyrey, 2007: 192-3; Brant, 2011: 170-1). The scene moves from Lazarus' home to the place where Jesus and his disciples are (vv. 3-6).[2626] The scene returns back to Lazarus' home, where *the Jews console Martha and Mary about their brother* and where *Martha hears about the coming of Jesus* (vv. 19-20). The locale of the narrative further moves to the fourth scene delineated differently as follows: first, *outside the village* (v. 30a); second, *at the place where Martha had met Jesus*[2627] (v. 30b); third, *the place where Mary saw Jesus* (v. 32a); and fourth, *the place where Jesus was*[2628] (v. 32a; cf. Zimmermann, 2008: 75-101). The final setting of the narrative is the graveyard (vv. 38-44). The episode moves beyond the graveyard as the Sanhedrin dialogue (vv. 47-50) and the

[2624] Powell (1990: 69; cf. Chatman, 1978: 138-45) says that, "Settings represent that aspect of narrative that provides context for the actions of the characters . . . . Since even a bare stage counts as a set, however, it is impossible to imagine a play without any setting at all".

[2625] Stibbe (1993: 122) observes that, "The emplotment of narrative events involves placing them in a temporal sequence. In the case of the Lazarus episode, the first part of the story involves a period of about four days (11:1-16). The second and third parts of the story involve a period of minutes. There is thus a noticeable imbalance between the first part of the narrative, and the second and third parts. This imbalance, interestingly, is true of the Gospel as a whole".

[2626] Seemingly the other side of Jordan, vv. 40-42.

[2627] The expression τῷ τόπῳ ὅπου ὑπήντησεν αὐτῷ ἡ Μάρθα is used in the text.

[2628] The expression used in Greek is ὅπου ἦν Ἰησοῦς.

succeeding flee of Jesus to Ephraim (v. 54) are part of the extended episode (cf. Ressegui 87-120; Tolmie, 1999: 105-13).[2629]

The different settings of the episode can be described as follows: *first*, a *geographi architectural setting*:[2630] Bethany, the village of Lazarus, Mary, and Martha, a place tw away from Jerusalem (vv. 1-4, 19-20; cf. Brodie, 1993: 385; Von Wahlde, 2010: 485);[2631] a *geographical setting*: where Jesus received the message of the sisters, the place where h two more days (vv. 5-6; cf. Kelly and Moloney, 2003: 238-9; Keener, 2003: 2; 838-9);[2632] *geographical setting*:[2633] the unidentified location where Martha and Mary met Jesus (vv. *fourth*, a *geographical setting*:[2634] a scene in which Jesus, Mary, Martha, disciples, and t are moving from 'where Jesus was' to the tomb (vv. 33-37); *fifth*, an *architectural/gı setting*:[2635] the tomb (a cave) with *props* like stones (vv. 38-44; cf. Resseguie, 2005: 105-: an *architectural/official setting*:[2636] the scene of the council (vv. 47-53); and *se geographical/topographical setting*: Ephraim in the region near the wilderness (v. 54; c 1992: 47-9; Chatman, 1978: 138-45).[2637] Stibbe (1993: 124; cf. Brodie, 1993: 383-6) c that, "at the beginning of the plot, Jesus is outside of Judea. The challenge in vv. 1-16 is to to Judea (vv. 8, 16)".[2638] This challenge of Jesus resulted in various dramatic movem different dialogic interactions.

The dialogue is outlined in seven slots (vv. 1-6, 7-16, 17-27, 28-29, 30-37, 38-44, 53[54]).[2639] According to Painter (1993: 368; cf. Salier, 2004: 129-41), "The story, tol narrator who sets the scene and provides continuity, proceeds by means of a number of c

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[2629] In a strict sense, the Sanhedrin dialogue (vv. 45-53), the secret flee to Ephraim (v. 54), and the *conc introduction* or *transition* (vv. 55-57) are not really the parts of the Lazarus story. They are to be considered developments or appendixes attached to the story.

[2630] According to the theories suggested by Resseguie (2005: 87, 100-5) the place 'Bethany' can be cons *geographical setting* and the 'house set up' of Lazarus, Mary and Martha can be an *architectural setting*.

[2631] Refer Broer (2001: 83-90) for more details about "Knowledge of Palestine in the Fourth Gospel?" (1928: 244; cf. Kelly and Moloney, 2003: 239-41; Helms, 1988: 97-9) opines that, "Bethany, now called (from El-Azir, the Arabic for Lazarus), lies on the south-east slope of Olivet, about two miles from Jerusal and must be distinguished from the place of the name mentioned at 1:28. John marks this distinction by cal village of Mary and her sister Martha'".

[2632] Though there is no specific mention about the name of the place, it is clearly in view of a geographical l Chatman, 1978: 138-45; Resseguie, 2005: 87; Powell, 199: 69-83; Tolmie, 1999: 105-13).

[2633] Another unidentified place (cf. Powell, 199: 69-83; Tolmie, 1999: 105-13; Resseguie, 2005: 87-120).

[2634] The moving characters travel through some *geographical/topographical* regions (cf. Resseguie, 2005: 8

[2635] Resseguie (2005: 87, 100; cf. Powell, 199: 69-83) says that, "Architectural settings are human-mad such as a house, synagogue, temple, pool, tomb, garden, courtyard, sheepfold, praetorium, door, or housetop

[2636] Here, the official proceedings of the Sanhedrin are in view.

[2637] Sloyan (1988: 146; cf. Brant, 2011: 170-1) says that, "The *dénouement* of the chapter is brief and its familiar. Jesus withdraws not for safety but for solitude; even more, to keep to the schedule appointed by hi 54; cf. 6:15; 10:40)".

[2638] In the middle of the plot, Jesus is outside Bethany. At the end of the plot, Jesus is outside the tomb. I narrator tells us that 'Jesus . . . came to the tomb'. By v. 38, the two objects of the focalisation (Jesus and th now fully 'in focus' (cf. Stibbe, 1993: 124).

[2639] For a more detailed analysis of the story, refer to Zink, 1996: 125-40; Hartenstein, 2007: 214-7; Kr Voigt, 1991: 174-87; Burke, 2003; Neyrey, 2007: 191-207.

(and a few monologues) in which Jesus remains the central figure". But he (1993: 368; cf. Dodd, 1960: 363-8) continues further by saying that there are at least eleven dialogue units within chapter eleven: *first*, Jesus and the messenger(s) from the sisters (vv. 3-4); *second*, Jesus and his disciples (vv. 7-16); *third*, Jesus and Martha (vv. 20-27); *fourth*, Martha and Mary (v. 28); *fifth*, Mary and Jesus (v. 32); *sixth*, Jesus and the Jews (vv. 34-37, 39); *seventh*, Martha and Jesus (vv. 39-40); *eighth*, Jesus and the Father (vv. 41-42); *ninth*, Jesus and Lazarus (v. 43); *tenth*, the Sanhedrin debate (vv. 47-50; cf. Dodd, 1968: 58-68); and *eleventh*, discussion amongst "the many" in Jerusalem (v. 56). Painter's division is on the basis of the *character-change* that takes place in the process of story development.[2640] But the division of the dialogues, we employ here, is based on the *scene-change*[2641] (see Table 106). Thus we count seven dialogic slots and their explanations in the micro-analysis section. Moloney (1998: 325; cf. Gench, 2007: 83-91; Brant, 2011: 170-9) says that, "The narrative begins (vv. 1-6) and ends (vv. 45-54) with Jesus away from Bethany and Jerusalem. The words of Jesus in v. 4 and the comments of Caiaphas and the narrator in vv. 49-52 frame the story of a resurrection that will lead to death".[2642] In the episode, the setting of the story develops through ironic situations, dramatic tensions, and dialogic conflicts and resolutions.[2643]

Slots	**Episode 12: John 11:1-53** (See the notes on each slots)[2644]
Slot # 1[2645] 11:1-6	*Mary and Martha's (indirect) message to Jesus*: Κύριε, ἴδε ὃν φιλεῖς ἀσθενεῖ *Jesus' response*: Αὕτη ἡ ἀσθένεια οὐκ ἔστιν πρὸς θάνατον ἀλλ' ὑπὲρ τῆς δόξης τοῦ θεοῦ, ἵνα δοξασθῇ ὁ υἱὸς τοῦ θεοῦ δι' αὐτῆς
Slot # 2[2646] 11:7-16	*Jesus* (to his disciples): Ἄγωμεν εἰς τὴν Ἰουδαίαν πάλιν *Disciples*: Ῥαββί, νῦν ἐζήτουν σε λιθάσαι οἱ Ἰουδαῖοι, καὶ πάλιν ὑπάγεις ἐκεῖ; *Jesus*: Οὐχὶ δώδεκα ὧραί εἰσιν τῆς ἡμέρας; ἐάν τις περιπατῇ ἐν τῇ ἡμέρᾳ, οὐ προσκόπτει, ὅτι τὸ φῶς τοῦ κόσμου τούτου βλέπει· ἐὰν δέ τις περιπατῇ ἐν τῇ νυκτί, προσκόπτει, ὅτι τὸ

[2640] *Character-change* is a dramatic process in which one character enters the scene while the existing one exits or remains. Chatman (1978: 138-41; cf. Powell, 1990: 69; Tolmie, 1999: 105-13) says the demarcation between settings and characters (both of which he calls 'existents') is not a simple line but a continuum.

[2641] *Scene-change* is the change from one scene to the other. In John chap. 11, character-change often happens within the scene itself. Brodie (1993: 384; cf. Moloney, 1998: 324-5; Keener, 2003: 835-50; Bruce, 1983: 239-52; Perkins, 1978: 123-30; Barrett, 1978: 387-408) distinguishes the entire episode into six parts: *first*, Lazarus and his sisters—a scene of sickness and love (vv.1-6); *second*, the disciples; Lazarus dies; Jesus in danger (vv. 7-16); *third*, Martha comes to meet Jesus (vv. 17-27); *fourth*, Mary and Jews come to Jesus; Jesus cries (vv. 28-37); *fifth*, the calling forth of Lazarus (vv. 38-44); and *sixth*, the decision to kill Jesus (vv. 45-53).

[2642] Dodd (1963: 228) opines that, "the *pericope* of the Rising of Lazarus is unique in this gospel for the way in which it combines narrative and discourse in an inseparable whole". Dodd (1963: 228) further states that, formally, it is a continuous narrative, the longest in the gospel apart from the passion narrative. As such, it is vivid and dramatic, with much detail which serves to heighten the interest and evoke the reader's imagination. The lively interchange of dialogue, which is characteristic of this writer's manner, runs all through. As elsewhere, individual characters are introduced as interlocutors—Thomas and the sisters Mary and Martha—as well as 'the disciples' collectively; and 'the Jews' appear as a chorus to comment on the action.

[2643] For further details about the setting of John 11, refer to Kim, 2011: 55-60.

[2644] Between the dialogues, narrator provides necessary information to allow the episode to flow. Thus the dialogue and the narratives are intertwined (cf. Brant, 2011: 171; Smith, 1999: 216-32).

[2645] The dialogue of the first slot functions mostly at the *extended-level*, except the message of the sisters at v. 3 and Jesus' glorification statement at v. 4.

[2646] An interweaving of dialogues at the *units* and *extended* levels is obvious in this slot. The narrator's role as the one who controls the characters within the story is noticeable.

	φῶς οὐκ ἔστιν ἐν αὐτῷ *Jesus* (again to the disciples): Λάζαρος ὁ φίλος ἡμῶν κεκοίμηται· ἀλλὰ πορεύομαι ἵν ἐξυπνίσω αὐτόν *Disciples*: Κύριε, εἰ κεκοίμηται σωθήσεται *Jesus*: Λάζαρος ἀπέθανεν,καὶ χαίρω δι' ὑμᾶς ἵνα πιστεύσητε, ὅτι οὐκ ἤμην ἐκεῖ· ἀλ ἄγωμεν πρὸς αὐτόν *Thomas* (indirectly; to fellow-disciples): Ἄγωμεν καὶ ἡμεῖς ἵνα ἀποθάνωμεν μετ' αὐ
Slot # 3[2647] 11:17-27	*Martha* (to Jesus): Κύριε, εἰ ἦς ὧδε οὐκ ἂν ἀπέθανεν ὁ ἀδελφός μου· [ἀλλὰ] καὶ νῦν ὅτι ὅσα ἂν αἰτήσῃ τὸν θεὸν δώσει σοι ὁ θεός *Jesus*: Ἀναστήσεται ὁ ἀδελφός σου *Martha*: Οἶδα ὅτι ἀναστήσεται ἐν τῇ ἀναστάσει ἐν τῇ ἐσχάτῃ ἡμέρᾳ *Jesus*: Ἐγώ εἰμι ἡ ἀνάστασις καὶ ἡ ζωή· ὁ πιστεύων εἰς ἐμὲ κἂν ἀποθάνῃ ζήσεται, ὁ ζῶν καὶ πιστεύων εἰς ἐμὲ οὐ μὴ ἀποθάνῃ εἰς τὸν αἰῶνα· πιστεύεις τοῦτο; *Martha*: Ναὶ κύριε, ἐγὼ πεπίστευκα ὅτι σὺ εἶ ὁ Χριστὸς ὁ υἱὸς τοῦ θεοῦ ὁ εἰς τὸν ἐρχόμενος
Slot # 4[2648] 11:28-29	*Martha* (to Mary): Ὁ διδάσκαλος πάρεστιν καὶ φωνεῖ σε
Slot # 5[2649] 11:30-37	*Mary* (to Jesus): Κύριε, εἰ ἦς ὧδε οὐκ ἄν μου ἀπέθανεν ὁ ἀδελφός *Jesus*: Ποῦ τεθείκατε αὐτόν; *Crowd*: Κύριε, ἔρχου καὶ ἴδε *Jews*: Ἴδε πῶς ἐφίλει αὐτόν *Some of them*: Οὐκ ἐδύνατο οὗτος ὁ ἀνοίξας τοὺς ὀφθαλμοὺς τοῦ τυφλοῦ ποιῆσαι ἵν τος μὴ ἀποθάνῃ;
Slot # 6[2650] 11:38-44	*Jesus*: Ἄρατε τὸν λίθον *Martha*: Κύριε, ἤδη ὄζει, τεταρταῖος γάρ ἐστιν *Jesus*: Οὐκ εἶπόν σοι ὅτι ἐὰν πιστεύσῃς ὄψῃ τὴν δόξαν τοῦ θεοῦ; *Jesus* (in prayer): Πάτερ, εὐχαριστῶ σοι ὅτι ἤκουσάς μου. ἐγὼ δὲ ᾔδειν ὅτι πάντοτέ ἀκούεις, ἀλλὰ διὰ τὸν ὄχλον τὸν περιεστῶτα εἶπον, ἵνα πιστεύσωσιν ὅτι σύ με ἀπέ *Jesus* (to Lazarus): Λάζαρε, δεῦρο ἔξω *Jesus* (to people): Λύσατε αὐτὸν καὶ ἄφετε αὐτὸν ὑπάγειν
Slot # 7[2651] 11:45-53	*Chief priests and Pharisees*: Τί ποιοῦμεν ὅτι οὗτος ὁ ἄνθρωπος πολλὰ ποιεῖ σημεῖα ἀφῶμεν αὐτὸν οὕτως, πάντες πιστεύσουσιν εἰς αὐτόν, καὶ ἐλεύσονται οἱ Ῥωμαῖοι ἀροῦσιν ἡμῶν καὶ τὸν τόπον καὶ τὸ ἔθνος *Caiaphas*: Ὑμεῖς οὐκ οἴδατε οὐδέν,οὐδὲ λογίζεσθε ὅτι συμφέρει ὑμῖν ἵνα εἷς ἄνθρ ἀποθάνῃ ὑπὲρ τοῦ λαοῦ καὶ μὴ ὅλον τὸ ἔθνος ἀπόληται

Table 106: The dialogue text of 11:1-53

[2647] The narrator's role is complete in the first half (vv. 17-20) and the internal dialogue is at focus in vv. 21
[2648] Though the 'mouth-to-ear' statement seems like a monologue, it generates a dialogic effect within the n
[2649] The dialogue of the story is tri-layered: Mary to Jesus, Jesus and the Jews, and Jews among them narrator puts a lot of information of his own at the beginning (vv. 30-32a) and after the first layer of dialogu
[2650] The narrator's presence is felt conspicuously in vv. 38, 41a, 43, and 44a.
[2651] The narrator is once again taking control of the discussions. The dialogue at vv. 47b-48 and 49b-50 is p part of John's report. The narrator uses the dialogic piece in order to present the discussions more forcefully

12.2.Micro-Analysis

12.2.1. Slot One (11:1-6)

The dialogue of the first slot (vv. 1-6)[2652] can be considered as an indirect communication as the *sender* and the *receiver* are not meeting face to face. But the narrator adopts direct speech forms of the *sender* and the *receiver* and sustains them within the text (vv. 3a, 4).[2653] Neyrey (2007: 193; cf. Sloyan, 1988: 141-2) states, "the narrative begins with communication of information . . . . Martha and Mary inform Jesus about Lazarus, presumably through a messenger (11:3)".[2654] Though the formulaic Greek word λέγουσαι[2655] is used (v. 3a) to describe the utterance unit of Martha and Mary, the content and form of it are used to convey a *message* (cf. Painter, 1993: 367-73).[2656] In v. 4, Jesus' wordings are expressed by the help of a narratorial verb εἶπεν.

John 11:1-6	**Overview**
v.1: Ἦν δέ τις ἀσθενῶν, Λάζαρος ἀπὸ Βηθανίας, ἐκ τῆς κώμης Μαρίας καὶ Μάρθας τῆς ἀδελφῆς αὐτῆς. v.2: ἦν δὲ Μαριὰμ ἡ ἀλείψασα τὸν κύριον μύρῳ καὶ ἐκμάξασα τοὺς πόδας αὐτοῦ ταῖς θριξὶν αὐτῆς, ἧς ὁ ἀδελφὸς Λάζαρος ἠσθένει. v.3: ἀπέστειλαν οὖν αἱ ἀδελφαὶ πρὸς αὐτὸν λέγουσαι· **κύριε, ἴδε ὃν φιλεῖς ἀσθενεῖ.** v.4: ἀκούσας δὲ ὁ Ἰησοῦς εἶπεν· **αὕτη ἡ ἀσθένεια οὐκ ἔστιν πρὸς θάνατον ἀλλ' ὑπὲρ τῆς δόξης τοῦ θεοῦ, ἵνα δοξασθῇ ὁ υἱὸς τοῦ θεοῦ δι' αὐτῆς.** v.5: ἠγάπα δὲ ὁ Ἰησοῦς τὴν Μάρθαν καὶ τὴν ἀδελφὴν αὐτῆς καὶ τὸν Λάζαρον. v.6: ὡς οὖν ἤκουσεν ὅτι ἀσθενεῖ, τότε μὲν ἔμεινεν ἐν ᾧ ἦν τόπῳ δύο ἡμέρας,	(1) The dialogue in vv. 1-6 is comprised of two utterance units (vv. 3b, 4b); out of the two utterance units, one is of the sisters (v. 3b) and the other is of Jesus (v. 4b); (2) The slot does not contain a direct dialogue between the sisters and Jesus; rather it has a dialogue through the mediation of a messenger (v. 3a); (3) The narratives of the episode are: *pure narrative* (vv. 1-2, 5-6) and *formula narrative* (vv. 3a, 4a).

Table 107: The dialogue of 11:1-6 within the narratorial framework

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[2652] Sloyan (1988: 141) opines that, "The story begins with an identification of the three Bethany family members through reference to the *next* chapter (v. 2; cf. 12:3). This argues for displacement, or else familiarity on the part of John's hearers with a synoptic story like that of the anointing at Bethany (cf. Matthew 26:6-13 = Mark 14:3-9 = Luke 7:36-50)". (Cf. Boice, 1977: 175-89; Keener, 2003: 2: 838-9; Moloney, 1998: 325-6).

[2653] Stibbe (1993: 122) says that, ". . . we can see that the Sender figures in the story are the two sisters Mary and Martha, who literally *send* for Jesus. He is the Receiver, and the Object of the narrative 'commission' given to him is to bring health and life to their brother Lazarus".

[2654] Later (see Neyrey, 2007: 193; cf. Boice, 1977: 175-82; Conway, 1999: 135-50; Sproston North, 2001: 118-9), someone in Bethany tells Martha that Jesus has arrived (11:20), and Martha herself informs Mary of the same (11:28). "Gossip" networks naturally flourished in the ancient world as a typical way of conveying information. Already, we have seen in John how individuals brought messages to others (Andrew to Peter, Philip to Nathanael, 1:35-49; and the Samaritan woman to her village, 4:28-30; see also 20:17-18).

[2655] λέγουσαι is a derivation of λέγω, which means "say", "speak", "tell", "call", "assert", "declare", "command", or "order". The reader may have to understand that the message/information was conveyed through a "messenger". The passage does not give room for an argument of a written correspondence; but intimation of an oral message can be at view. Cf. Lindars, 1992: 113-29; Ridderbos, 1987/1997: 386-8.

[2656] A written or spoken piece of information that someone send to others or leave for others when one cannot speak to them directly.

The scripture above (vv. 3a-4; see Table 107) shows the way two utterance units form a c in the absence of a face-to-face charactorial interaction. The message of the sisters provok for his *glory-focused prophetical saying*[2657] by means of a *double entendre* (v. 4).[2658] His r in v. 4 is without referring of a name; but as an answer to the message he received from th (cf. Strachan, 1941: 229-33; Lindars, 1992: 183). The usage ἀλλ' between the first clau Αὕτη ἡ ἀσθένεια οὐκ ἔστιν πρὸς θάνατον) and the second clause (v. 4; i.e., ὑπὲρ τῆς δ θεοῦ) of his utterance forms a *paradox* (cf. Bennema, 2009: 157-63). The table below (108 the way the content of this indirect dialogue is conveyed by means of speech forms and devices.[2659]

The content of the indirect dialogue is twofold: *first*, ἀσθενεῖ of the loved one (v. 3; ὃν φι and Jesus' foresight of Lazarus' escape from the death (cf. Smith, 1999: 218); and *sec* revelation of God's glory/glory of the Son of God (cf. McGregor, 1928: 244-6; Culpeppe 140-2).[2661] While the family members consider ἡ ἀσθένεια and the resultant death of La their primary concern, Jesus the protagonist views τῆς δόξης τοῦ θεοῦ as the prima factor to be revealed (cf. Strachan, 1941: 229-33; Kelly and Moloney, 2003: 238-9).[2662] Jesus' e on the τῆς δόξης τοῦ θεοῦ (glory of God) and δοξασθῇ ὁ υἱὸς τοῦ θεοῦ (glorification of th God) decide the prophetic aspect of his utterance (cf. Duke, 1985: 119).[2663] Lazarus' i intimated to Jesus and he waits for a chance to reveal God's glory (cf. Painter, 1993: Smith, 1999: 219).[2664]

[2657] Jesus' saying in v. 4 is not something about a historical fact/event or a present reality. His saying readers toward a future-activity (cf. Brodie, 1993: 385; Sproston North, 2001: 41-57; Von Wahlde, 2010: 4 91, 495-6; Kelly and Moloney, 2003: 238-9; Ridderbos, 1987/1997: 386-8).

[2658] Keener (2003: 2: 839) suggests that, "To the informed, repeated reader of this gospel, the promise glorification through Lazarus' death constitutes a double entendre: Jesus is glorified because Lazarus' ra directly to Jesus' arrest and passion, by which he is 'glorified' (12:23-24)".

[2659] Neyrey (2007: 193; cf. Giblin, 1980: 197-211) sees the continuous pattern of "suggestion, negative positive action" sequence here.

[2660] Keener (2003: 2: 839; cf. Witherington, 1995: 200) says that, "The message of Mary and Martha . . . is request (11:3), as in 2:3; in both cases, Jesus fails to act immediately (2:4; 11:6). If Martha presses her req mention of 'whatever' Jesus 'asks' (11:22), she echoes Jesus' mother in 2:5". See Sproston North, 20 Barrett, 1978: 390; Moloney, 1998: 325-6.

[2661] Coloe (2007: 83) states that, "How is it possible for death to occur within a community promised eterna household of Bethany—Martha, Mary, and Lazarus—dramatically portrays this question and the Johannine

[2662] Dodd (1960: 363) opines that, ". . . these dialogues could not stand by themselves. They need the situati to be intelligible, and they not only discuss high themes of Johannine theology, but also promote and explai of the narrative". Cf. Burke, 2003: 65; Von Wahlde, 2010: 486; Boice, 1977: 183-9; Conway, 1999: 135-5 North, 2001: 134-6; Schnackenburg, 1980: 2: 318-23.

[2663] Bultmann (1971: 397) states that correspondingly the explanatory ἵνα δοξασθῇ is meant to affirm tha will also glorify Jesus who, in that he seeks the δόξα of the Father (7:18), at the same time acquires hi (8:54), for the δόξα of the Father and the Son form a unity (also see 12:28 and 13:1-5). Carson (1991: 406 God's self-disclosure takes place pre-eminently in his Son (cf. 1:14-18; also see Beasley-Murray, Köstenberger, 2004: 327; Brown, 1986: 431; Larsson, 2001; Ridderbos, 1987/1997: 386-8).

[2664] In the story, Jesus' glory is synonymous with God's glory. Jesus' reveals his own glory; but, in effec glory of his Father (cf. Carson, 1991: 406; Moloney, 1998: 325; Brodie, 1993: 385).

Utterance	Form	Content
Martha & Mary	λέγουσαι, message/information	the loved one, Lazarus, is ill
Jesus	entire utterance is a paradox, forms a prophetical utterance, uses double entendre	Lazarus' illness will not lead to death, it is for God's glory directly/glory of the Son of God indirectly

Table 108: 'Form' and 'Content' of utterance units in John 11:1-6

Inter-connectedness of the characters and their indirect communication are at view here.[2665] This indirect dialogue has a form like interlocutors' *information* followed by protagonist's *glory statement* (cf. Brant, 2011: 172). Moloney (1998: 322) puts it, "The story of the resurrection of Lazarus unfolds under the rubric of 11:4".[2666] John introduces an unusual literary communication and subsequent response over an issue at the outset of the extended dialogic episode.

The message of Martha and Mary in v. 3b is in a precise form, but contains various elements:[2667] *first*, the addressing κύριε deciphers the *relational aspects*, the connection between those who address and the addressee. The message, Κύριε, ἴδε ὃν φιλεῖς ἀσθενεῖ, communicates well about Jesus' relationship with the family (cf. Von Wahlde, 2010: 485; McPolin, 1979: 115-28); *second*, ἴδε[2668] is used as an intentional attempt of the sisters in order to catch the attention of Jesus; *third*, ὃν is a typical expression as the sisters present Lazarus in relation to Jesus, not in relation to themselves; *fourth*, φιλεῖς is again a connecting link as it reveals the relationship between Jesus and Lazarus (cf. Brant, 2011: 172); and *fifth*, ἀσθενεῖ is used to tell about the current condition of Lazarus and the necessity for the involvement of Jesus (cf. Keener, 2003: 2: 838-40). Jesus visualises τῆς δόξης τοῦ θεοῦ behind the curtain of ἡ ἀσθένεια (cf. McGregor, 1928: 244-6; Maniparampil, 2004: 295).[2669] The following scriptural delineation helps us to understand the content of Jesus more clearly.

> Αὕτη ***ἡ ἀσθένεια*** οὐκ ἔστιν πρὸς θάνατον (v. 4a)
> ἀλλ' ὑπὲρ ***τῆς δόξης τοῦ θεοῦ*** (v. 4b)
> ἵνα ***δοξασθῇ ὁ υἱὸς τοῦ θεοῦ*** δι' αὐτῆς (v. 4c)

[2665] Cf. Köstenberger, 2004: 325-6; Brown, 1986: 422-3; Moloney, 1998: 322; Von Wahlde, 2010: 489-90.

[2666] Moloney (1998: 324; cf. Brown, 1986: 430) notices that, "The account as we have it no doubt developed in the pre-Johannine storytelling tradition, but in its present location and literary shape 'the miracle has been made to serve the purposes of Johannine theology'". Brown (1986: 427) comments that, "There is no doubt that the material of chaps. 11-12 comes from Johannine circles, for it abounds in typically Johannine features".

[2667] For more details about the narrative art and act in the FG, refer to Tovey, 1997: 35-6. Cf. Boice, 1977: 183-9; Conway, 1999: 135-50; Keener, 2003: 838-9; Witherington, 1995: 200-2; Schnackenburg, 1980: 2: 318.

[2668] In both NRSV and NIV, this expression does not represent the meaning "look", "listen", or "watch". While NRSV translates "Lord, he whom you love is ill", NIV translates "Lord, the one you love is sick".

[2669] Keener (2003: 2: 839) says that, "The purpose of Lazarus' sickness was not 'for death' (πρὸς θάνατον, 11:4; applied figuratively in 1 John 5:16 for spiritual death). Instead, the purpose of the sickness is to provide opportunity for God to manifest his glory (11:4; cf. 11:40), as in 9:3; John's teaching that suffering can provide the opportunity for divine intervention foreshadows the significance of Jesus' own death and resurrection".

Though, there is no open-dialogue at view, the communicative quality of the message is di in essence. Jesus' response in v. 4 looks like an implicit statement as there is no mention a hearers. Von Wahlde (2010: 486) states that, "This is one of several verses that show th glorifies God glorifies Jesus also".[2670] The ἡ ἀσθένεια and death of Lazarus are means glorification of God (directly) and Jesus (indirectly; cf. Moloney, 2005: 220-1).[2671] The f thus, inaugurates the aspect of revelation by means of various micro-forms of utterances a contents.

At the functional level, the indirect dialogue proposes revelatory aspects (cf. Tan, 1993: The λέγουσαι of the sisters about the "illness of the loved one" (v. 3b) provokes Jesus central utterance (v. 4).[2672] The central utterance of Jesus is *illocutionary*,[2673] which also f as a *commissive*[2674] one (v. 4). Jesus promises that the glory of God will be manifested thr illness, and, at the same time, he takes an obligation to bring that utterance into its fulfillı Jesus' utterance is *performative*[2676] in the following way: *first*, the clause αὕτη ἡ ἀσθέι ἔστιν πρὸς θάνατον is one of the choicest *turn-taking*[2677] initiative and a promise by Jesus the clause ἀλλ' ὑπὲρ τῆς δόξης τοῦ θεοῦ introduces both a reversal[2678] and the aftermath; a the final clause ἵνα δοξασθῇ ὁ υἱὸς τοῦ θεοῦ δι' αὐτῆς is the proposed result.[2679] Talbe 171) says that, "The first response of Jesus (vv. 4-6) consists of a word and an act. Jesus s

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[2670] "From another perspective", Von Wahlde (2010: 486) states that, "because the miracle leads to the con of Jesus, it will lead to the second glorification (in the Passion)".

[2671] For more details about the Father (God) and the Son (Jesus) relations, refer to Meyer, 1996: 255-73.

[2672] At the beginning of the episode, the protagonist points out two things: *first*, the illness is for God's *second*, God's glory is the glory of the Son of God (v. 4; cf. Culpepper, 1983: 140-2; Pryor, 1992: 48).

[2673] *Illocutionary act* is a term in linguistics concerning the 'performative' and 'constative' (i.e., relating to utterance that asserts or states something that can be judged as true or false) utterances. *Constative* utte contrasted with *performative* utterances. It is an utterance that is 'performative' just in case it is issued in th the "doing of an action" (cf. Austin, 1975: 5).

[2674] *Commissive* utterances are clause categories of offer, warning, threat, swear, volunteering, and promise.

[2675] According to Austin's original exposition in *How to Do Things With Words*, an illocutionary act is an the performance of which I must make it clear to some other person that the act is performed, and (2) the p of which involves the production of what Austin calls 'conventional consequences' as, e.g., rights, comm obligations (Austin, 1975: 116-7, 121, 139). In order to successfully perform a promise I must make c audience that the act I am performing is a promise, and in the performance of the act I will be und obligation to do the promised thing: so promising is an illocutionary act in the present sense. See, Alston, 2(1969.

[2676] A *performative* utterance cannot be said to be either true or false, as a constative utterance might be 1975: 5).

[2677] Participants in a discourse/dialogue are constrained to provide their utterances in allocated turns, en mechanisms to obtain turns, talk one at a time, and minimise gaps and overlaps. In the story, though Marth speak through the mediation of a messenger, the sequential and turn-taking aspects are effectively w dynamic way.

[2678] The use of the expression ἀλλ' introduces a reversal of happening in progress. See the function of th Bruce, 1983: 239-53; Brodie, 1993: 383-405; Umoh, 2000; Sproston North, 2001; Von Wahlde, 2010: 484-

[2679] Moloney (2005: 219-20) says, "Jesus sets the theological and christological agenda for the events 'This illness is not unto death; it is for the glory of God, so that the Son of God may be glorified by means c

ultimate outcome of the illness ('not unto death') and its function ('for the glory of God')".[2680] The first slot proposes that the revelation of God's glory/glory of the Son of God is about to unravel in the immediate future (v. 4).[2681] For Jesus, Lazarus' illness is the means for revealing the glory.[2682] In the episode, the narrator catches the attention of the reader by way of Jesus' very first utterance of the first slot (v. 4) and leads her/him forward through suspense until the last moment (cf. Booth, 1961: 149-65; Funk, 1988: 28-58). The reader of the dialogue is motivated to know the way God's/Son of God's glory would be manifested through Lazarus' illness (cf. Lincoln, 2000: 15; Lategan, 2009: 457-84).[2683] Moreover, questions abound in the reader about the way God's glory and the glory of the Son of God is related and the way the narrator answers those important questions (cf. Eco, 1979: 3-43).[2684]

12.2.2. Slot Two (11:7-16)

Jesus' presentation of a matter before the disciples, firstly in a general sense (vv. 7-10) and subsequently in a particular sense (vv. 11-16),[2685] and disciples' responses to them are corresponded through a direct dialogue in vv. 7-16.[2686] The content of the dialogue (vv. 7-16) is primarily about Jesus' journey plans for Lazarus' resurrection (cf. Pryor, 1992: 48; Strachan, 1941: 233-4). Brodie (1993: 390) states that, "The two ideas—of speaking and journeying—are closely interwoven. The journey is towards Judea and toward Lazarus. The speaking is with the

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[2680] Talbert (1992: 171-2) further says that, "He [Jesus] then waits two days longer in the place where he is. He does this in spite of the fact that he loved Lazarus and his sisters. Here one encounters yet again the Johannine motif that Jesus' behavior is determined wholly by God's leading (5:19) and not by human pressures, especially by those closest to him like his mother (2:3-4) or brothers (7:8-9) or beloved friends (11:5). The first response shows both the illness and Jesus' behavior to be under divine control".

[2681] McGregor (1928: 246) says that, ". . . though the delay certainly serves to heighten the miracle, this is not its primary motive; nor is it to test the faith of the sisters, but rather that Jesus himself may be sure of the Father's will". Cf. Boice, 1977: 183-9; Larsson, 2001; Sproston North, 2001: 134-6; Barrett, 1978: 387-90; Keener, 2003: 839.

[2682] Esler and Piper (2006: 75-103) consider Lazarus, Martha and Mary as prototypes of those whom Jesus loves. Ball (1996: 102) is of the view that, "This whole episode is set up as a revelation of God's glory in Jesus".

[2683] Tovey (1997: 192) says that, "John 11 which may be analysed as follows: 11:1-6 = abstract and orientation; 11:7-42 = complicating action; 11:43-44 = resolution; 11:45-53 = evaluative commentary (and 11:47-53 = coda); 11:54 = coda for this incident". Cf. Sproston North, 2001: 134; Barrett, 1978: 387; Perkins, 1978: 123; Keener, 2003: 839; McPolin, 1979: 115-28.

[2684] The narrator is successful in creating a dramatic suspense even at the outset of the episode (cf. Elam, 1980: 135-91; Hitchcock, 1923/1993: 15-24). Mlakuzhyil (1987: 215) says that, "The literary unity of 11:1-54 is supported by its *dramatic unity and development*. When Jesus hears the news of his friend's sickness, he remains in the place (11:1-6) but after Lazarus' death he decides to go to Bethany at the risk of his own life (11:7-16). Then comes the moving scenes of the meeting of Martha and Mary with Jesus (11:17-37), which build up dramatic tension and expectation in the reader".

[2685] As Tovey (1997: 192) puts it, here begins the extended section called "complicating action" (vv. 7-42).

[2686] The dialogue comprises of four sayings of Jesus (vv. 7b, 9-10, 11, and 14-15) and three sayings of the disciples (vv. 8, 12, and 16b). Seven utterance units of the slot shape seven *micro-forms* and they together carry the content of the dialogic slot. Lindars (1992: 191) is of the view that, "the nucleus of the Lazarus story in very much the same form as we have it now, but without the dialogues between Jesus and the disciples (11:4-16) and Martha (11:20-27)". But a careful reading of the extended story makes the reader think that the entire episode is sequentially arranged and also it is emerged from the same literary mind. See Windisch, 1993: 34-8; Moloney, 1998: 326-7.

disciples".[2687] Jesus' expressions about the urgency to go to Judea (vv. 7b, 9-10, 11, 14-1
during the day (vv. 9-10), journey for awakening (vv. 11, 14-15), intentional absence for
of disciples' belief (vv. 14b-15; cf. v. 4), and final invitation to go (v. 15b) are mark
revelatory intentions (cf. McGregor, 1928: 246-7; see Table 109).[2688]

John 11:7-16	**Overview**
v.7: ἔπειτα μετὰ τοῦτο λέγει τοῖς μαθηταῖς· ἄγωμεν εἰς τὴν Ἰουδαίαν πάλιν. v.8: λέγουσιν αὐτῷ οἱ μαθηταί· ῥαββί, νῦν ἐζήτουν σε λιθάσαι οἱ Ἰουδαῖοι, καὶ πάλιν ὑπάγεις ἐκεῖ; v.9: ἀπεκρίθη Ἰησοῦς· οὐχὶ δώδεκα ὧραί εἰσιν τῆς ἡμέρας; ἐάν τις περιπατῇ ἐν τῇ ἡμέρᾳ, οὐ προσκόπτει, ὅτι τὸ φῶς τοῦ κόσμου τούτου βλέπει· v.10: ἐὰν δέ τις περιπατῇ ἐν τῇ νυκτί, προσκόπτει, ὅτι τὸ φῶς οὐκ ἔστιν ἐν αὐτῷ. v.11: Ταῦτα εἶπεν, καὶ μετὰ τοῦτο λέγει αὐτοῖς· Λάζαρος ὁ φίλος ἡμῶν κεκοίμηται· ἀλλὰ πορεύομαι ἵνα ἐξυπνίσω αὐτόν. v.12: εἶπαν οὖν οἱ μαθηταὶ αὐτῷ· κύριε, εἰ κεκοίμηται σωθήσεται. v.13: εἰρήκει δὲ ὁ Ἰησοῦς περὶ τοῦ θανάτου αὐτοῦ, ἐκεῖνοι δὲ ἔδοξαν ὅτι περὶ τῆς κοιμήσεως τοῦ ὕπνου λέγει. v.14: τότε οὖν εἶπεν αὐτοῖς ὁ Ἰησοῦς παρρησίᾳ· Λάζαρος ἀπέθανεν, v.15: καὶ χαίρω δι' ὑμᾶς ἵνα πιστεύσητε, ὅτι οὐκ ἤμην ἐκεῖ· ἀλλὰ ἄγωμεν πρὸς αὐτόν. v.16: εἶπεν οὖν Θωμᾶς ὁ λεγόμενος Δίδυμος τοῖς συμμαθηταῖς· ἄγωμεν καὶ ἡμεῖς ἵνα ἀποθάνωμεν μετ' αὐτοῦ.	(1) The dialogue in v is comprised of seven utterance units (vv. 7 9b-10, 11b, 12b, 14b- 16b); out of the sever utterance units, four Jesus (vv. 7b, 9b-10, 14b-15), two are of t disciples (vv. 8b, 12b one is of Thomas (v. (2) The narratives of episode are: *pure na* (vv. 13, 16a) and *for narrative* (vv. 7a, 8a, 12a, 14a, 16a).

Table 109: The dialogue of 11:7-16 within the narratorial framework

The disciples' surprised question in v. 8 shows their unwillingness to go to Judea again d
fear of the Jews.[2689] They attempt to discourage Jesus from the journey (v. 8). Jesus metap
speaks to them that the time is up for him to go and perform (cf. Brant, 2004: 97). As th
the world, he provokes his disciples to work during the limited daytime (vv. 9-10).[2690] Jes
a distinction between those who walk during the day (τις περιπατῇ ἐν τῇ ἡμέρᾳ) and t
walk at night (τις περιπατῇ ἐν τῇ νυκτί). His question to them at the beginning (v. 9a

[2687] Moloney (1998: 327; cf. Keener, 2003: 840-2) also states that, "Jesus told the disciples he was going wake Lazarus from the sleep of death (vv. 11, 14), in the hope that they might come to faith (v. 15)".

[2688] Pryor (1992: 48) is of the view that, "The raising of Lazarus, the last of the great public signs of Jesu may at first be thought to be an anticipation of Jesus' own resurrection. 'Tomb', 'stone', 'take away' (r stone), 'grave sheet' are all common to both accounts".

[2689] The interrogation, 'Ραββί, νῦν ἐζήτουν σε λιθάσαι οἱ Ἰουδαῖοι, καὶ πάλιν ὑπάγεις ἐκεῖ;, is an ex recollection (cf. 10:31) and it anchors the story within the macro-level dialogue of the gospel. Anchoring tactic used by the author of the gospel. While the narrative at v. 2 connects with the story at 12:1-8, th statement at v. 8 connects it with the incident in 10:31. The story, thus, maintains both forward and backw tendencies (cf. Malina and Rohrbaugh, 1998: 196; Neyrey, 2007: 194). For Painter (1993: 369) a more lik is that the anointing was taken to be a widely known event to which reference could be made even before narrated (cf. Matthew 26:13; Mark 14: 3-9). Stibbe (1993: 122) considers the first two slots together as the plot of the larger story in chap. 11.

[2690] Strachan (1941: 233) says that, "The full day of twenty-four hours was reckoned from sunset to duration of the hours of light would vary according to the season, actually from 14 hours 12 minutes to minutes. Notwithstanding, the actual time of daylight was always regarded as twelve hours, varying in le height of summer the hour would be about twenty minutes longer than in the depth of winter. The proverbia *Are there not twelve hours in the day?*, means that the length of a day or an hour is in God's hand".

dualistic "day" (τῇ ἡμέρα) and "night" (τῇ νυκτι) categorisation[2691] are aimed at both the physical journey toward Judea and the spiritual journey of the believing (cf. McPolin, 1979: 115-28; see Table 109).[2692]

The content of the dialogue is conveyed by means of several micro-literary forms and devices. The dialogue has an *inclusio-imperative*[2693] format as it begins with an imperative utterance (v. 7b)[2694] and ends with another imperative utterance (v. 16b; see Table 109).[2695] The usage of "αγωμεν (v. 7b) at the beginning[2696] is a *declarative*[2697] expression in order to invite the disciples for the journey. The protagonist sets an itinerary plan for himself. Jesus' second saying is a *response* or an *answer* (vv. 9-10)[2698] to the question of the disciples (v. 8b). His response is comprised of a *rhetorical question*[2699] at the beginning (v. 9a) and a *metaphorical/proverbial saying*[2700] at the end (vv. 9b-10; cf. Strachan, 1941: 233). While the expression ἐὰν δέ[2701] (v. 10a) contradicts the previous statement with the latter, the metaphorical saying maintains all the features of an

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[2691] Beasley-Murray (1987: 188) considers it as a *simile*. He says (cf. Carson, 1991: 408-9), one can walk in the day without stumbling, because one is aware of the light of this world (the sun) shining on one's path. For Malina and Rohrbaugh (1998: 196), the polar oppositions are part of the *antilanguage* of John. Neyrey (2007: 194) states that the entire Lazarus narrative functions as a catechetical experience of both "beloved" disciples (Martha and then Mary) and inner-circle disciples (Thomas and others). The second slot, Neyrey observes, follows a *statement-misunderstanding-clarification* pattern. Von Wahlde (2010: 499; cf. Frey, Van der Watt, and Zimmermann, 2006) states that, "This imagery of 'light' and 'darkness', the 'world's light' (the sun), and the 'night' are all born of the dualism characteristic . . . they continue the overarching symbolic structure of light/darkness".

[2692] Keener (2003: 2; 840; cf. Brown, 1966: 1: 423) reports that, ". . . the scribes of the Qumran community claimed that the children of righteousness, ruled by the hand of the Prince of Lights, walk in the ways of darkness (1QS 3.20-21). Another early Jewish writer could warn that passions blind one's soul, so that one moves in the day as if it were night (*T.Jud.* 18:6). Jesus' metaphor in 11:10, that the light is not 'in him', refers to spiritual light, but may play on an image borrowed from some ancient views of science, that light resided in the eye". Cf. Brodie, 1993: 391; Moloney, 1998: 326-7; Sproston North, 2001: 138-41; Barrett, 1978: 391-4; Conway, 1999: 137-9.

[2693] Coloe (2007: 84) notes that, ". . . discourse, vv. 7-16, shaped by the inclusio 'Let us go', v. 7; 'Let us also go', v. 16". Cf. Bruce, 1983: 240-2; Brodie, 1993: 385; Von Wahlde, 2010: 486-7, 491-93, 495-9.

[2694] The expression, "Αγωμεν εἰς τὴν Ἰουδαίαν πάλιν, is translated as, "Let us go to Judea again" (cf. Brodie, 1993: 391-2; Strachan, 1941: 233-4; McGregor, 1928: 246-7; Bennema, 2009: 157-63).

[2695] The expression, "Αγωμεν καὶ ἡμεῖς ἵνα ἀποθάνωμεν μετ' αὐτοῦ, is translated as, "Let us also go that we may die with him". Bultmann (1971: 400) says that, "Αγωμεν takes up once more from v. 7, evokes the response of Thomas (v. 16), and that makes the first motif sound out again: the way they are taking is to lead to death. Thomas' statement, Bultmann continues, which incidentally is directed not to Jesus but to his companions, is not a warning but signifies a resignation to the fate that threatens alike the disciples and Jesus. Cf. Köstenberger, 2004: 332-3; Moloney, 1998: 326-7; McGregor, 1928: 246-7; Keener, 2003: 2: 840- 2.

[2696] The second slot begins with Jesus' saying by the expression λέγει (v. 7; cf. Bruce, 1983: 240-1; Brodie, 1993: 385; Strachan, 1941: 233-4; McGregor, 1928: 246-7).

[2697] Here it is an oral statement giving "information" about Jesus' plan. At the same time it includes a connotation of "invitation" to the disciples. In essence, it is an imperative statement.

[2698] Jesus' second response is addressed with the verb ἀπεκρίθη (vv. 9-10), which means "responded" or "answered".

[2699] The question here maintains *rhetorical nature* as it is asked for efficacy and in itself the answer is embedded. In essence, it is a *counter-question.*

[2700] Dodd (1963: 228) considers it as a *symbolical saying.* The *dualistic aspects* like "day and night" and "light and darkness" are one of the important features of the saying.

[2701] NRSV translates the expression simply as 'but'; but NIV follows a plain translation. The expression can also be translated as "but if".

antithetical parallelism.[2702] Jesus' third saying (v. 11) is a *double entendre statem* McGregor, 1928: 246-7). The expression ταῦτα εἶπεν, καὶ μετὰ τοῦτο λέγει αὐτοῖς (v. builds a sequence between the previous saying (vv. 9-10) and the latter one (v. 11). In v. 1 turns disciples' attention toward a specific issue for the urgency of their journey. Jesus' u about Lazarus' "fallen asleep" (κεκοίμηται) and his going (πορεύομαι) to "awaken" (ἐξυπνί (v. 11) generate misunderstanding among the disciples (vv. 11-12).[2704] He uses *double ente* 11) and the disciples are in a position of *misunderstanding* (v. 12; cf. Neyrey, 2007: 194; 1988: 142).[2705] Finally, he clears their misunderstanding by talking about the death of La plain language (vv. 14-15; παρρησίᾳ,[2706] cf. Keener, 2003: 2: 840-1; Nicol, 1972: 51).[270 way, the slot sustains all the features of a *statement-misunderstanding-clarification* dialogu

Utterance	Form	Content
Jesus	an invitation, call for preparation, an itinerary plan	Journey to Judea again
Disciples	a warning, a question of astonishment, an attempt to stop Jesus' plan	disciples do not like Jesus go to Jude because Jews are attempting to kill J
Jesus	begins with a rhetorical question, proceeds with a metaphor/dualism/ symbolical utterance	time is up for Jesus to go and perfor as the light of the world invites disci attention for action
Jesus	double entendre, firm decision to travel	Lazarus is asleep, Jesus is going to a him
Disciples	misunderstanding, attempt to reverse Jesus' journey plan	Lazarus is sleeping; he will be alrigh
Jesus	plain statement, information, purpose statement, invitation	Lazarus is dead, Jesus is not there so disciples may believe, urgency to go
Thomas	statement of oldness, further misunderstanding	going to Judea means going for dyin

Table 110: 'Form' and 'Content' of utterance units in John 11:7-16

[2702] For more details about Johannine usage of "antithetical parallelism", refer to Brown, 1986: CXXXII. the saying has dualistic tendencies in its substance.
[2703] It translates in NRSV, "after saying this, he told them".
[2704] Tovey (1997: 217) says that, ". . . examples of anticipations in the gospel may be found at John 2:22, w death is anticipated; John 6:70, 71, anticipating the betrayal by Judas; John 7:33, 34, where Jesus foresl departure; and John 11:11, 23 where the raising of Lazarus is directly referred to prior to the event".
[2705] Culpepper (1983: 140; cf. Neyrey, 2007: 194; McGregor, 1928: 246-7) says that, "Their misunderstan their failure to relinquish or modify the traditional futuristic eschatology".
[2706] The term has a wide variety of meanings, like: openness, frankness, boldness, confidence, assurance, a Beasley-Murray (1987: 188; cf. Neyrey, 2007: 194) defines that, "a typical 'Johannine misundersta ambiguous statement of truth is misunderstood by the hearers, which leads to a clarification that open revelation" (Cf. Moloney, 1998: 327; Sproston North, 2001: 138-41; McGregor, 1928: 246-7).
[2707] Stibbe (1993: 125) observes that, "In chaps. 5-10, it is always the Jews who are the victims of Johanni is they who come off the worst when the narrator uses the literary device of the misunderstanding. I however, it is the disciples who manifest misunderstanding. They are portrayed as people who are understand even the most transparent of metaphors".

As a response to Jesus' four sayings, the disciples use the following categories: *first*, their λέγουσιν in v. 8 is with due respect,[2708] but the form is a *warning question* with evidences from *memory* (10:31; cf. Painter, 1993: 367); *second*, their εἶπεν in v. 12 is *another respectful saying*,[2709] but a *misunderstanding statement* in essence; and *third*, the εἶπεν of Thomas (v. 16b) is an *assertion of boldness* (cf. Culpepper, 1983: 140-2; Neyrey, 2007: 194; McGregor, 1928: 247), but merged into misunderstanding.[2710] Thomas' imperative utterance in v. 16 determines the climax of the second slot (see Table 110).[2711]

The diagram[2712] below (see 44) depicts the mechanism of utterance units and the dramatic flow of thought within the slot (cf. Windisch, 1993: 34-8; Hitchcock, 1923/1993: 15-24). Jesus uses different forms of speeches, like *invitation* (v. 7), *rhetorical question* (v. 9a), *metaphor* (vv. 9b-10), *double entendre* (v. 11; cf. Witherington, 1995: 202),[2713] and *plain statement* (vv. 14-15),[2714] in order to convey the content of his message as well as to engage his interlocutors (cf. Painter, 1993: 371). In turn, his interlocutors are in *astonishment* (v. 8), *misunderstanding* (vv. 8, 12, 16; cf. Brant, 2011: 172-3), and in *conflict* with the views of Jesus (vv. 8, 12, 16).[2715] The entire slot moves forward as an *irony*; Jesus invites his interlocutors to be partakers in the life-giving mission and belief ("so that you [they] may believe"; v. 15b), and his interlocutors consider the invitation as one to death ("let us go that we may die with him"; v.16b; cf. Duke, 1985: 59-60, 90-1, 145,

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[2708] They address Jesus with a respectful title Ῥαββί.

[2709] The use of Κύριε is an expression of their respect.

[2710] Thomas' boldness is proved here. Keener (2003: 2: 842) views that, "In v. 16 Thomas ironically understands Jesus correctly: for Jesus to raise Lazarus will cost him his life, and Thomas and the other disciples should (though will not) follow him to the cross". Keener (2003: 2: 842) further says that, "Thomas is thus more courageous than Jesus' brothers (cf. the second person imperative in 7:3), who did not believe in Jesus (7:5). This is surely a positive illustration . . . . Thomas, like some heroic characters in other works, is determined to follow . . . . But Thomas' determination proves ironic in this gospel and for any readers familiar with the gospel tradition: despite Thomas' apparent willingness to suffer death for the sake of Jesus, Jesus will die alone". But, Brant (2011: 174) considers Thomas' saying as a "piece of sarcasm . . . a propensity for pessimism". See Sproston North, 2001: 138-41.

[2711] Three times (11:16; 20:24; 21:2) John tells his readers that the nickname Thomas means "twin" (cf. Malina and Rohrbaugh, 1998: 197; Bruce, 1983: 242; Brodie, 1993: 392; Von Wahlde, 2010: 486-7; Stibbe, 1993: 125). The narrator explains the misunderstanding nature of the disciples (v. 13) and provides a note about the name of Thomas (v. 16a). For more details about Thomas' utterance in v. 16, refer to Charlesworth, 1995: 55-6, 92, 125, 190-1, 234, 243, 247-8, 248n82, 252n96, 253, 263, 273, 289, 314, 316-18, 404. For Charlesworth, the portrayal of Thomas in the FG is much more positive than most exegetes have allowed (cf. Smith, 1999: 221).

[2712] The letters indicate names of characters within the narrative: Jesus (J), Disciples (D), and Thomas (T).

[2713] Brant (2011: 173) says that, "Jesus uses sleeping and walking as a common metaphor for death and resurrection (see Isa 26:19; Dan 12:2; 1 Cor 15: 6, 20), but the disciples take his words literally . . . (11:12)".

[2714] Witherington (1995: 202) says that, "Jesus must speak plainly to the disciples and explain that Lazarus is in fact dead (v. 14), and from the point of view of the disciples this is a good thing, for they are about witness an event which, if properly understood, could strengthen their faith and act as a parable of what would yet happen to their Master".

[2715] Strachan (1941: 229) considers vv. 7-16 as follows: "The disciples attempt to dissuade Jesus from going to Bethany on account of the danger to His life".

181).[2716] The entire dialogue-slot has a systematical *tri-tier structure* that follows a *beg*
middle-ending format as in Diagram 44 (see vv. 7-10, 11-15, 16).[2717]

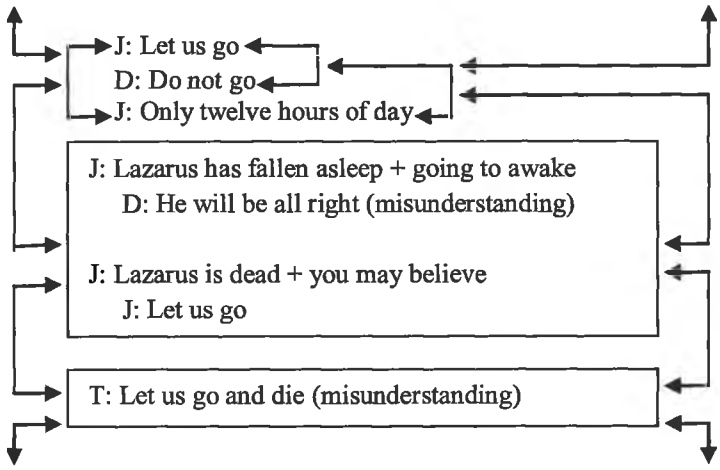

Diagram 44: The dialogic development of the second slot

At the *beginning*, there is a going-and-not going confrontation (vv. 7-10) betw
interlocutors; in the *middle*, it is Jesus' double entendre, disciples' misunderstanding, ar
plain statements (vv. 11-15); and at the *end*, there is an open-ended misunderstanding
Although, *micro-forms* like *declaration*, *response/answer*, *metaphor*, *double*
misunderstanding, *plain-statement*, *warning*, *memory*, and *bold utterance* are all par
dialogue, the general trend of the slot is *argumentative/defensive*[2718] in practice and *antiti*
essence. The disciples accept Jesus as Ῥαββί (v. 8) and Κύριε (v. 12), but the dialog
antithetical one. The content and form overlap and contribute to one another when we lool
genre of the dialogue here. Jesus reveals his revelatory plans as the events unfold and
moves forward for action.

The function of the dialogue can be outlined as follows. Brodie (1993: 389-90) observes t
of the most important features of this conversation is not its content but simply its occurr
Its dramatic occurrence is actualised through verbal exchange of the interlocutors. Son

[2716] Moloney (2005: 222) says that, "As Jesus delayed, Lazarus had died in his absence. But this is what Je
so that the disciples might come to faith (ἵνα πιστεύσητε). The issue of belief emerges as a further driving f
the rhetoric of the narrative".
[2717] Cf. Keener, 2003: 840-2; Barrett, 1978: 391-4; Conway, 1999: 137-9.
[2718] Also it includes "question-and-answer" and "question-and-counter-question" methodologies (See vv. 8-
[2719] Brodie (1993: 385) opines that, "Within vv. 1-16 Jesus seems at first (vv. 1-6) to be like the distant God
apart, he views death as something which gives glory to God, and his words do not involve hir
conversation". Brodie (1993: 385) says further that, "Yet his love is increasingly revealed (vv. 3, 5), and in
scene (vv. 7-16) he begins to set out, and he enters into a conversation which is not only real but which bec
and more open, less parabolic". Bultmann (1971: 398) states that, "If vv. 1-5 have described the situ
outward and inward aspects, the dialogue of Jesus with his disciples makes plain the importance of t
entailed in Jesus' resolve to help his friend". Dodd (1963: 231) states that, "dialogue is essential to the pro
action". Cf. Von Wahlde, 2010: 490; Keener, 2003: 840-2; Sproston North, 2001: 138-41; Brodie, 1993: 38

utterances of Jesus, like Ἄγωμεν εἰς τὴν Ἰουδαίαν πάλιν (v. 7b), ἐάν τις περιπατῇ ἐν τῇ ἡμέρᾳ, οὐ προσκόπτει (v. 9b), πορεύομαι ἵνα ἐξυπνίσω αὐτόν (v. 11b), and ἄγωμεν πρὸς αὐτόν (v. 15b), are attempts to orient his interlocutors (and the reader) toward the fulfillment of the promise-utterance in v. 4.[2720] The continued talk of Jesus (from vv. 9-11) with a gap between the two utterances (vv. 10 and 11) exemplifies the failure of *turn-taking* by his interlocutors. The disciples' utterances, like πάλιν ὑπάγεις ἐκεῖ; (v. 8b), σωθήσεται (v. 12b), and ἀποθάνωμεν μετ' αὐτοῦ (v. 16b), are antithetical to the forward-looking movements of Jesus.[2721] Jesus reveals his plans and purposes through engaging in a dialogue with the disciples and they move from one misunderstanding to the other (vv. 12, 16).[2722] The disciples' misunderstanding and unbelieving versus Jesus' invitation for journey and subsequent belief, his movements, and the conflicting reactions shape the antithetical nature of the dialogue (cf. Neyrey, 2007: 194; McGregor, 1928: 246-7). The dialogue reveals Jesus' determinative and brave role, his authority to take decisions, disciples' fear and pessimism, and their obligation to follow him. While the reader is able to understand what the narrator communicates with them, the interlocutors of the narrative are in constant misunderstanding (cf. Windisch, 1993: 34-8).[2723] Sproston North (2001: 139) opines that, "Placed here it (i.e., the dialogue; vv. 9-10; cf. 8:12; 12:35, 46) functions to encourage those who continue Jesus' ministry in the world to remain true to their calling in times of peril".[2724] Now the reader of the dialogue is ready to travel with Jesus in order to know the way God's glory will be revealed (cf. Mlakuzhyil, 1987: 215; Booth, 1961: 149-65). At the same time, they are challenged by Jesus' utterance about the urgency of praxis within the available span of time (cf. Tan, 1993: 50-89; Eco, 1979: 3-43).

12.2.3. Slot Three (11:17-27)

The setting moves away from the distant location of the previous slots (vv. 1-16) to the premises of Lazarus' tomb (v. 17),[2725] and an active dialogue unfolds between Jesus and Martha (vv. 21-

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[2720] Dodd (1960: 363) is of the view that, "Most significant, apart from the saying of Jesus in v. 4, which governs the whole, are the two relatively self-contained dialogues contained in 11:7-16 and 11:21-27 respectively, both of which deal with important theological themes".

[2721] Kelly and Moloney (2003: 240) opine that, "While they [the disciples] understand him [Jesus] to be going to Jerusalem to certain death, he sees himself as going to the Father to become the giver of light and life".

[2722] Sloyan (1988: 142) comments that, "Jesus utters a cryptic word about sleep and death (vv. 11-15) which is not unlike the usage in the story of Jairus' daughter (Mark 5:9 and par.). The synoptics quite apart, it is the sort of juxtaposition of literal and symbolic that John delights in". For more discussions concerning John and the synoptics, refer to Dunn, 1996: 301-13. See also Keener, 2003: 840-2; Sproston North, 2001: 138-41.

[2723] Brodie (1993: 390) says that, ". . . there is a certain sense in which, while talking of journeying to Judea and Lazarus, the ones he is really journeying towards are the disciples, trying to reach them, trying to impart to them to face the dark. Lazarus is like the lens through which that reality is communicated". Cf. Sproston North, 2001: 140; Brodie, 1993: 389-92; Barrett, 1978: 390-4; Von Wahlde, 2010: 492; Conway, 1999: 137-9.

[2724] Cf. Barrett, 1978: 391-2; Moloney, 1998: 326-7; Conway, 1999: 137-9.

[2725] Sloyan (1988: 142) says that, "The colloquy between Jesus and Martha (vv. 21-27) may take place at the edge of the village in the vicinity of the tomb (cf. v. 31)".

27).[2726] The dialogue proper of the third slot begins (v. 21) and ends (v. 27) with the utter Martha to Jesus. Jesus' two utterances (vv. 23 and 25-26) are placed over against Martha utterances (vv. 21-22, 24, and 27; cf. Keener, 2003: 2: 842-4; see Table 111).

John 11:17-27	**Overview**
v.17: Ἐλθὼν οὖν ὁ Ἰησοῦς εὗρεν αὐτὸν τέσσαρας ἤδη ἡμέρας ἔχοντα ἐν τῷ μνημείῳ. v.18: ἦν δὲ ἡ Βηθανία ἐγγὺς τῶν Ἱεροσολύμων ὡς ἀπὸ σταδίων δεκαπέντε. v.19: πολλοὶ δὲ ἐκ τῶν Ἰουδαίων ἐληλύθεισαν πρὸς τὴν Μάρθαν καὶ Μαριὰμ ἵνα παραμυθήσωνται αὐτὰς περὶ τοῦ ἀδελφοῦ. v.20: ἡ οὖν Μάρθα ὡς ἤκουσεν ὅτι Ἰησοῦς ἔρχεται ὑπήντησεν αὐτῷ· Μαριὰμ δὲ ἐν τῷ οἴκῳ ἐκαθέζετο. v.21: εἶπεν οὖν ἡ Μάρθα πρὸς τὸν Ἰησοῦν· **κύριε, εἰ ἦς ὧδε οὐκ ἂν ἀπέθανεν ὁ ἀδελφός μου·** v.22: **[ἀλλὰ] καὶ νῦν οἶδα ὅτι ὅσα ἂν αἰτήσῃ τὸν θεὸν δώσει σοι ὁ θεός.** v.23: λέγει αὐτῇ ὁ Ἰησοῦς· **ἀναστήσεται ὁ ἀδελφός σου.** v.24: λέγει αὐτῷ ἡ Μάρθα· **οἶδα ὅτι ἀναστήσεται ἐν τῇ ἀναστάσει ἐν τῇ ἐσχάτῃ ἡμέρᾳ.** v.25: εἶπεν αὐτῇ ὁ Ἰησοῦς· **ἐγώ εἰμι ἡ ἀνάστασις καὶ ἡ ζωή· ὁ πιστεύων εἰς ἐμὲ κἂν ἀποθάνῃ ζήσεται,** v.26: **καὶ πᾶς ὁ ζῶν καὶ πιστεύων εἰς ἐμὲ οὐ μὴ ἀποθάνῃ εἰς τὸν αἰῶνα. πιστεύεις τοῦτο;** v.27: λέγει αὐτῷ· **ναὶ κύριε, ἐγὼ πεπίστευκα ὅτι σὺ εἶ ὁ χριστὸς ὁ υἱὸς τοῦ θεοῦ ὁ εἰς τὸν κόσμον ἐρχόμενος.**	(1) The dialogue 17-27 is compris five utterance un 21b-22, 23b, 24b 26, 27b); out of t utterance units, t of Martha (vv. 2 24b, 27b) and tw Jesus (vv. 23b, 2 (2) The narrative slot are: *pure na* (vv. 17-20) and *narrative* (vv. 2 24a, 25a, 27a).

Table 111: The dialogue of 11:17-27 within the narratorial framework

Martha's first utterance, Κύριε, εἰ ἦς ὧδε οὐκ ἂν ἀπέθανεν ὁ ἀδελφός μου,[2727] can be cc as her family's belief as it is repeated by both Martha and Mary (v. 21; cf. 32b).[2728] H reveal her confidence in Jesus (vv. 21-22) that if he had been present Lazarus would not h (v. 21; cf. Keener, 2003: 2: 843). She also discloses her knowledge about Jesus that "God him whatever he asks" (v. 22). Her *confidence in/knowledge about* Jesus is highlighted b her own utterance in vv. 21-22 (cf. Strachan, 1941: 234).[2729] As a response, Jesus assure resurrection of Lazarus (v. 23). Martha's repeated use of οἶδα (vv. 22, 24) shows her a and knowledge concerning the religious ideologies of her time (cf. Kelly and Molone 240).[2730] She affirms her faith (based on her οἶδα) in the future apocalyptic resurrection (McGregor, 1928: 248; Stibbe, 1993: 125). As a response to her οἶδα, Jesus declares th saying of the dialogue (vv. 25-26; see Diagram 45). His yet another "I am" saying is ir

[2726] For more details about the development of the dialogue, refer to McGregor, 1928: 248-9. Also see Spro 2001: 141-4; Barrett, 1978: 394-7; Conway, 1999: 139-43; Brodie, 1993: 392-4; Moloney, 1998: 327-9; B 226-40; Burke, 2003: 66-80; Keener, 2003: 842-5.

[2727] Translated as "Lord, if you had been here, my brother would not have died". Carson (1991: 411 Wahlde, 2010: 496) states that, "Martha's opening, i.e., *Lord*, is probably to be taken as in v. 3. Her fir Jesus are not a rebuke . . . . Rather, they are words of grief and of faith".

[2728] Stibbe (1993: 125) says that, "In v. 21 she [Martha] confesses an implicit faith in Jesus as healer by telli her brother would not have died if he had been present (v. 21)". Cf. Painter, 1993: 371; Von Wahlde, 2010:

[2729] Stibbe (1993: 125; cf. Smith, 1999: 221-23) continues saying that, "She then confesses her faith someone more than just a healer of the sick by saying, 'I know that even now God will give you whatever y 22). She goes on to assert, 'I know he will rise again in the resurrection at the last day' (v. 24)".

[2730] McGregor (1928: 248) says that, "The hope of reunion at the last day is but poor consolation t conventional comfort such as she had already had from many condolers". Cf. Barrett, 1978: 394-7; Brodie, 4; Moloney, 1998: 327-9; Boice, 1977: 226-40; Burke, 2003: 66-80; Keener, 2003: 842-5.

(Ἐγώ εἰμι ἡ ἀνάστασις καὶ ἡ ζωη, cf. Coloe, 2007: 88-9; Painter, 1993: 373),[2731] followed by his own explanation about the connection between "believing" (πιστεύων) and "living" (ζῶν, cf. Dodd, 1960: 365; Coloe, 2007: 89-91; see Diagram 45).[2732]

Diagram 45: The 'I AM Saying' of Jesus

Within the general framework of the dialogue described above, there is a specific framework that is controlled by three important words and their dynamic interactions: first, *death* (ἀπέθανεν; ἀποθάνῃ; vv. 21, 25b); second, *resurrection* (Ἀναστήσεται, ἀναστήσεται, ἀναστάσει, ἀνάστασις; vv. 23, 24 [two times], 25a); and third, *belief* (πιστεύων; πιστεύων; πιστεύεις; πεπίστευκα; vv. 25b, 26a, 26b, 27a).[2733] The repetitive use of these expressions brings to the notice of the reader clarity of thought of the narrator. The sequence of *death-resurrection-belief* is at the kernel of the dialogue (cf. Kim, 2011: 60-2). Martha's confession at the end of the slot states her belief that Jesus is the Lord, the Messiah, the Son of God, and the one coming into the world (v. 27; cf. Dodd, 1960: 364-5; Stibbe, 1993: 125).[2734] The content of the dialogue, thus, is within the framework of revelation (cf. Painter, 2011: 5-6; Smith, 1999: 221-3). Moloney (1998: 329; cf. Talbert, 1992: 173; Moloney, 2005: 223)[2735] states that, "Jesus' self-revelation (cf. vv. 25-26) will continue so that the promise of v. 4 will be fulfilled".[2736]

[2731] It can be considered as the substance statement, which abbreviates the entire story. Carson (1991: 412) suggests that Jesus has repeatedly mentioned resurrection on the last day (5:21, 25-29; 6:39-40). In this he has been in line with mainstream Judaism. But these references have also insisted that he alone, under the express sanction of the Father, would raise the dead on the last day (cf. Painter, 1993: 371; Köstenberger, 2004: 335-6; Bruce, 1983: 244; Conway, 1999: 139-43). Von Wahlde (2010: 487; cf. Ball, 1996: 101-4; Williams, 2001: 343-52; Talbert, 1992: 173; Wallace, 1996: 327, 359, 621; Kim, 2011: 61) remarks that, "This is one of the author's elliptical statements. Jesus is not literally 'the resurrection'. Rather, it should be construed as something like: 'I am (the source of eternal life that comes to fulfillment in) the Resurrection'".

[2732] Jesus' statement Ἀναστήσεται ὁ ἀδελφός σου (v. 23) was taken in its ideological sense by Martha as her answer is from her traditional knowledge (v. 24). For more details about the themes of "believing" and "living", refer to Painter, 2011: 27-42, 71-82.

[2733] See the interconnection of the terminologies "death", "resurrection", and "belief", McGregor, 1928: 248-9. Cf. Sproston North, 2001: 141-4; Barrett, 1978: 394-7; Conway, 1999: 139-43; Brodie, 1993: 392-4; Moloney, 1998: 327-9; Boice, 1977: 226-40; Burke, 2003: 66-80; Keener, 2003: 842-5.

[2734] The expression, Ναὶ κύριε, ἐγὼ πεπίστευκα ὅτι σὺ εἶ ὁ Χριστὸς ὁ υἱὸς τοῦ θεοῦ ὁ εἰς τὸν κόσμον ἐρχόμενος, can be translated as "Yes, Lord, I believe that you are the Messiah, the Son of God, the one coming into the world". Neyrey (2007: 196; cf. Maniparampil, 2004: 297) states that, "Her [Martha's] speech is an expression of unique information reserved for elites in the group. Martha thus joins the circle of other special disciples who have immediate revelations of insider information given to them by Jesus: Nathanael (1:47-50), the Samaritan woman (4:25-26), the man born blind (9:35-38), the 'woman' and the beloved disciple (19:26-27), Mary Magdalene (20:16-18), the disciples (20:19-23), and finally Thomas (20:26-28)".

[2735] Ball (1996: 103) says, "Without the claim to be the Resurrection and the Life, the raising of Lazarus would be no more than a spectacular miracle (cf. 4:46-54)". Cf. Boice, 1977: 226-40; Burke, 2003: 66-80; Keener, 2003: 842.

[2736] Windisch (1993: 35) says that, "Martha comes to Jesus, and the beautiful conversation develops, which climaxes both in Jesus' testimony concerning the resurrection power that is in him and in every believer, and in the woman's confession of faith".

The characters of the dialogue use different forms of speech in order to convey the content message to the interlocutors. The *entry in* (vv. 21-22) and *exit from* (v. 27) talk units of frames a *dialogic-inclusion* (with the addressing κύριε in vv. 21 and 27); but Jesus' uttera at the core of the slot (vv. 23, 25-26; cf. Painter, 1993: 373; Smith, 1999: 221-3).[2737] Marth εἶπεν (vv. 21-22) begins with a *confidence statement*[2738] and ends with an *I know* (οἶδα) st (cf. Kelly and Moloney, 2003: 240). While her λέγει in v. 24 is yet another *οἶδα statem* λέγει in v. 27 shows tenets of *acceptance* and *confession* (cf. Maniparampil, 2004: Martha's discussion develops through *confident and οἶδα statements* (vv. 21-22; cf. M 2005: 223), *apocalyptic statement and misunderstanding* (v. 24; cf. Duke, 1985: 145-6), a *affirmation and confession* (v. 27; cf. Keener, 2003: 2: 844; Strachan, 1941: 234-6; see Tab

Utterance	Form	Content
Martha	confident statement, optimism, οἶδα statement	if Jesus was present Lazarus would n died, knowledge that God will give J whatever he asks
Jesus	prophetic utterance	Lazarus will rise again
Martha	apocalyptic statement, misunderstanding, οἶδα statement	Martha's knowledge about the resurr of Lazarus on the last day
Jesus	revelatory statement, I am saying, question, invitation to belief	Jesus is the "I am", resurrection, and those who believe in Jesus will neve
Martha	belief affirmation, confession, acceptance	Mary comes to believe that Jesus is t Messiah, the Son of God, one comin the world

Table 112: 'Form' and 'Content' of utterance units in John 11:17-27

Jesus' λέγει in v. 23, Ἀναστήσεται ὁ ἀδελφός σου,[2740] is a *prophetic* statement that lead (v. 24) into *misunderstanding*.[2741] Jesus' central εἶπεν at vv. 25-26 runs through *statement*[2742] (v. 25a; cf. Williams, 2001: 343-52), a *faith-emphatic pronouncement* (v. and ends with an *interrogation* (v. 26b).[2743] Jesus, here, uses *double entendre* statement, r utterance, and *invitation to belief statements* (cf. Painter, 2011: 5-6; see Table 112). The

[2737] For more details about the usage of κύριε, refer to Coloe, 2007: 92-4.
[2738] Or a "repetitive family-declaration" (cf. v. 32b; cf. Bruce, 1983: 245-6; Brodie, 1993: 392-3; Von Wal 487, 493-9; McGregor, 1928: 248-9; Kelly and Moloney, 2003: 239-41; Strachan, 1941: 234-6). Coloe (200 that, "vv. 21-32, shaped by the *inclusio*, 'Lord, if you had been here my brother would not have died'".
[2739] Or a "faith-affirmation" (cf. Bruce, 1983: 245-6; Brodie, 1993: 392-3; Sproston North, 2001: 106-13).
[2740] Translated as "Your brother will rise again". Carson (1991: 412) sees that v. 23 is a masterpiece ambiguity. At one level Jesus' words *Your brother will rise again* could be taken as no more than a devou attempt to provide Martha with solace by drawing her attention to the resurrection at the end (cf. Painter, Köstenberger, 2004: 334-5; Von Wahlde, 2010: 494).
[2741] Beasley-Murray (1987: 190; cf. Bultmann, 1971: 402) states that, "Here is another ambiguous saying can relate to the recall of Lazarus to life about to take place, or to his resurrection in the end time. For the e will have included both, but for Martha it meant the latter only".
[2742] Dodd (1960: 365) states that, "The emphasis is upon ἀνάστασις, and, accordingly, the discourse v considering is integrally associated with a dramatic scene of resurrection". Cf. Ball, 1996: 101-3; Bruce, Brodie, 1993: 393-4; McGregor, 1928: 248-9; Smith, 1999: 221-3.
[2743] The interrogation here is with a tone of *invitation to belief*.

develops the dialogue by way of an *irony*: while resurrection is present and seen in Jesus, Martha is looking forward for the resurrection on the last day (cf. Culpepper, 1996: 193-207; Muecke, 1970). Whereas the dialogue between Jesus and the disciples is a confrontational/antithetical one, the dialogue between Jesus and Martha centers on the revelatory message, that "Jesus is I am, the resurrection and the life" (vv. 25-26; cf. Williams, 2001: 343-52; Strachan, 1941: 235).

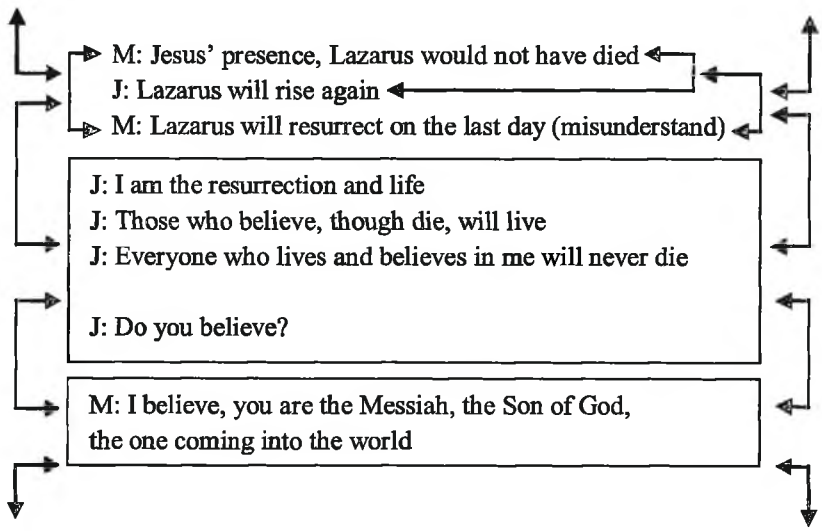

Diagram 46: The dialogic development of the third slot

As in the case of the previous slot, the narrator uses a *tri-tier* (i.e., *beginning-middle-ending*; vv. 21-24, 25-26, 27; see Diagram 46)[2744] dialogic format here. While the utterances of Martha in vv. 21-22 and 24 and of Jesus in v. 23 form the beginning, the middle and ending are formed by the utterances of Jesus (vv. 25-26) and Martha (v. 27) subsequently. The larger form of the dialogue can be determined from the development of arguments as indicated here: *first*, Martha begins with a confidence statement, Jesus uses a double entendre, and Martha misunderstands (vv. 21-24); *second*, Jesus reveals that he is the resurrection and life, and invites Martha into the belief (vv. 25-26); and *third*, Martha proclaims that Jesus is the Messiah (v. 27; cf. Strachan, 1941: 235; Painter, 1993: 373).[2745] The above analysis shows that the aspect of revelation is placed at the center of the dialogue in 11:21-27 (cf. Painter, 2011: 5-6; Brant, 2011: 174-5). As in the case of the previous slot, here too the narrator employs the *statement-misunderstanding-clarification formula* as the central feature for the accretion of the dialogue (cf. Neyrey, 2007: 195-6; Duke, 1985: 145-6). Thus the narrator of the story actualises the aspect of self-revelation through charactorial argumentation (cf. McPolin, 1979: 115-28).

At the functional level, the dialogue between Jesus and Martha is contributive toward the larger framework of the episode. The narrator places this dialogue at the center of the episode with calculation and intent. The revelation of Jesus' identity as the resurrection and life (vv. 25-26) is

[2744] In the diagram, Martha is indicated with the letter "M" and Jesus is indicated with the letter "J".

[2745] Sloyan (1988: 143) says, "She [Martha] says she believes it because he is 'the Christ, the Son of God, he who is coming into the world' (v. 27). There has been no faith statement so nearly complete, by a Johannine standard, up to this point in the gospel". Cf. Sproston North, 2001: 141-44; Barrett, 1978: 394-97; Conway, 1999: 139-43; Brodie, 1993: 392-94; Moloney, 1998: 327-29; Boice, 1977: 226-40; Burke, 2003: 66-80; Keener, 2003: 842-45.

the high point of the episode. Von Wahlde (2010: 494)[2746] states that, "The literary seam identified by the shift in worldview and by the introduction of the more profound e between Jesus and Martha". Martha thinks about the resurrection in the Jewish apocalyptic 24) and Jesus reveals his identity as "the resurrection and life" (vv. 25-26; cf. Painter, 19 Ball, 1996: 101-4). Jesus uses the self-revelatory language at its peak in vv. 25-26 (cf. 1992: 173-4).[2747] As the central pronouncement of the episode, vv. 25-26 unfolds the Jo formula: *first*, 'believing' is synonymous to 'living'; and *second*, 'not believing' is 'dy Brant, 2011: 174-5).[2748] In that way, John's theology is integrally attuned to his thinking p realised eschatology (cf. Neyrey, 2007: 196). Jesus' utterances, like 'αναστήσεται ὁ ἀδελ (v. 23), ἐγώ εἰμι ἡ ἀνάστασις καὶ ἡ ζωή (v. 25a) and ὁ πιστεύων εἰς ἐμὲ κἂν ἀποθάνη (v. 25b), yet another time reveal the *illocutionary* aspect. In v. 27, the revelation develops declaration of the protagonist (vv. 25-26) to the confession of his interlocutor (v. 27; c 2011: 174-5).[2749] By the end of the slot, the narrator actualises a shift of focus from the Lazarus to the identity of Jesus (vv. 25-27). The worldviews of Jesus and Martha are di not only at the textual level but also between the narrator and the reader. Now the read dialogue can place her/himself into the position of Martha and realize the *here* and *now* a believing and living.

The Martha-and-Jesus dialogue (vv. 21-27) brings together some of the prominent them resurrection, life, and belief) and christological titles (like Messiah, Son of God, and one into the world) of the gospel (cf. Brant, 2011: 174-5). Martha attempts to interpret from knowledge (v. 24), but Jesus reveals that he is the authentic interpreter (vv. 25-26). He pr the knowledge of his interlocutor is not perfect (vv. 25-26; cf. v. 24). The narrator portra unchanging perspectives and character over against his interlocutor's changing perspect character. Jesus corrects the misunderstanding of Martha and brings her into a confessio cf. Keener, 2003: 2: 844). Conway (1999: 141; cf. Brant, 2004: 146, 171, 186, 209)[2750] op ". . . the fact that the titles that Martha uses for Jesus appear elsewhere in the Gospel (cf. 10:46; 20:31) suggests that she had indeed understood the essential point, the identity of J The reader is gripped into the text by way of charactorial utterances within it. On the one

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[2746] Cf. Moloney, 1998: 327-8; Barrett, 1978: 394-7; Keener, 2003: 842-5.

[2747] McGregor (1928: 248-49) says that, ". . . Jesus replies that 'the resurrection' and the 'life' which it gua not future but present, not doctrines but facts, not events in time but states conditional upon a *personal rel* See Moloney, 1998: 328; Keener, 2003: 843-4; Brodie, 1993: 392-4.

[2748] Keener (2003: 843) states that, "The brief dialogue between Jesus and Martha that ensues (11:21-27) for John's audience the symbolic import of the narrative: Christology realizes eschatology, so that J resurrection life in the present era". Cf. Neyrey, 2007: 195; Bruce, 1983: 243-4; Von Wahlde, 2010: 494.

[2749] Keener (2003: 844) states that, "Martha's confession (11:27) is as firm as Peter's (6:69); the confessio however, is not Peter's (6:69), but the Baptist's (3:28), Andrew's (1:41), the Samaritan woman's (4:25, 29) healed man's (9:22, 35-38), and now Martha's (11:27)".

[2750] Cf. Sproston North, 2001: 143-4; Barrett, 1978: 396-7; Brodie, 1993: 392-4; Moloney, 1998: 328.

[2751] Sproston North (2001: 143) finds that, ". . . John draws on his community's confessional material Martha as the ideal of Johannine faith". Cf. Brodie, 1993: 392; Bultmann, 1971: 404; Moloney, 1998: 3 1978: 396.

reader of the narrative is invited to the belief that the text requires (v. 26b; cf. Eco, 1979: 3-43); on the other hand, the narrative moves forward to show proof as it progresses through the following slots. In this way dialogue between Jesus and Martha contributes for the narratorial progression. The first three slots bring to light three important things through Jesus' utterances: *first*, Lazarus' death is for God's glorification (v. 4); *second*, Jesus the light of the world is one who acts during the daytime (vv. 9-10); and *third*, Jesus reveals his identity as the "I am", the resurrection and life (cf. Williams, 2001: 343-52; Ball, 1996: 101-4).[2752] Jesus reveals his identity irrespective of his interlocutors' misunderstanding. This revelatory linkage is important to understand the overall function of the episode.[2753]

12.2.4. Slot Four (11:28-29)

Though Mary was introduced in the first slot (vv. 1-3, 5), her absence was noticed until the narrator talked about her in the third slot (vv. 19-20). Martha says to Mary privately that Ὁ διδάσκαλος πάρεστιν καὶ φωνεῖ σε (v. 28b) and Mary suddenly reacts as she ἠγέρθη ταχὺ καὶ ἤρχετο πρὸς αὐτόν (v. 29; cf. Strachan, 1941: 236; McGregor, 1928: 249).[2754] Thus Martha's private-talk and Mary's sudden reaction decide the content of the fourth slot (see Table 113).[2755]

John 11:28-29	Overview
v.28: Καὶ τοῦτο εἰποῦσα ἀπῆλθεν καὶ ἐφώνησεν Μαριὰμ τὴν ἀδελφὴν αὐτῆς λάθρᾳ εἰποῦσα· ὁ διδάσκαλος πάρεστιν καὶ φωνεῖ σε. v.29: ἐκείνη δὲ ὡς ἤκουσεν ἠγέρθη ταχὺ καὶ ἤρχετο πρὸς αὐτόν.	(1) The slot here is movement oriented. It has only one utterance (v. 28b) that is placed between two important movements: Martha's movement from Jesus to Mary (v. 28a); and (2) Mary's movement to Jesus (v. 29). This shows the implicit nature of the dialogue; (2) The narratives of the episode are: *pure narrative* (vv. 28a, 29) and *formula narrative* (vv. 28a).

Table 113: The dialogue of 11:28-29 within the narratorial framework

Acceptance of Jesus as Ὁ διδάσκαλος in the family set up of Martha and Mary is disclosed (v. 28b; cf. Bultmann, 1971: 405; Painter, 1993: 370).[2756] Boice (1977: 234) says that, "At this point—although it is not recorded—Jesus must then have said to Martha, 'Go, call Mary. Ask her

[2752] Pryor (1992: 48) says that, "We met the claim in the beginning of Jesus' controversies with the Jews, in chap. 5. In fact the same combination of terms/ideas, life and resurrection, are to be found in 5:21 and 11:25 . . . . Lazarus is raised to life only to die again, but the action is a sign of the deathless life which faith in and a true confession of Jesus brings".

[2753] For more details, refer to McGregor, 1928: 244-57. Cf. Bruce, 1983: 239-245; Brodie, 1993: 383-94; Burke, 2003; Von Wahlde, 2010: 488-502; Stibbe, 1993: 125-6; Moloney, 2005: 225-6.

[2754] Bultmann (1971: 405) says that, "Passing over everything that is not really necessary, it is related that Martha makes her sister go to Jesus (v. 28). That she does it secretly cannot be due to the Jews in their enmity lying in wait for Jesus; on the contrary they appear largely as a neuter ὄχλος (v. 42), on whom the act of Jesus has varying results (v. 45)". Cf. Brodie, 1993: 394; Perkins, 1978: 125-6; Moloney, 1998: 329; Keener, 2003: 845-6; Von Wahlde, 2010: 499-502, 507; Barrett, 1978: 397; Sproston North, 2001: 145-6; Conway, 1999: 143-4.

[2755] For more details about Martha and Mary, refer to Sloyan, 1988: 142-4.

[2756] Carson (1991: 414; cf. Moloney, 1998: 329; Köstenberger, 2004: 336-7) comments that, "The Teacher is a natural way of referring to Jesus for any disciple in the pre-resurrection period".

to come to me'".[2757] Boice's explanation helps the reader to think about the progre communication from one level to the other (see Diagram 47).

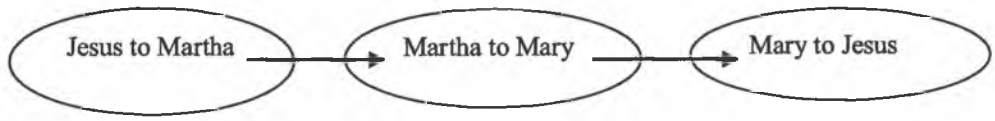

Diagram 47: The implicit dialogic development of the fourth slot

The text describes about Martha's "went back" (ἀπῆλθεν) to Mary (v. 28a), intimation c message to her (v. 28b),[2758] and Mary's sudden response to the information and her "wen 29; see Diagram 47). The call-statement (v. 28b) is, thus, stated between the "went l Martha (v. 28a) and "went up" of Mary (v. 29).[2759] Thus the narrator communicates th progresses the narrative, and leads the reader toward the next slot.

Though Jesus is absent in the fourth slot, the information of Martha about his arrival/ca 28b) and the reactions of Mary toward him (vv. 29-32) have connecting links (cf. Molone 226).[2760] In another sense, Jesus' talk with Martha is intimated to the next level in this Strachan, 1941: 236; Brant, 2011: 175).[2761] It has a form of an information (Jesus' talk to I intimated to Mary; v. 28b), a sudden reaction (Mary's quick journey to Jesus; v. 29), an response (Mary's talk to Jesus; v. 32b). This development implicitly forms a tri-tier format (see Diagram 47).

Utterance	Form	Content
Martha	private talk, information	Jesus has arrived and he is calling M

Table 114: 'Form' and 'Content' of utterance units in John 11:28-29

Martha's message here is conveyed as λάθρα (i.e., 'privately'), which means a communic mouth to ear' (cf. Keener, 2003: 2: 845-6; see Table 114).[2762] It focuses (vv. 28-29)[2763] o

[2757] Schnackenburg (1980: 2: 333) suggests that, "Everything superfluous, Martha's parting from J instruction from Jesus to tell her sister, is omitted".
[2758] Bennema (2009: 147-8; cf. Neyrey, 2007: 197; Keener, 2003: 2: 845; Stibbe, 1993: 125-6) says that action resembles that of the Samaritan woman, who went back to her fellow-villagers to testify about Jesus, Andrew and Philip, who went and testified to Peter and Nathanael. Martha thus serves as an exemplary dis belief-response and her testimony to Jesus".
[2759] Malina and Rohrbaugh (1998: 199; cf. Keener, 2003: 2: 845; Stibbe, 1993: 125-6) say that, "Martha acl her belief, indicating she is a member of the core group, and goes to fetch her older sister. The rea abbreviation of the slot is seemingly the absence of Jesus".
[2760] For more details about the usage of the demonstrative ἐκείνη, refer to Wallace, 1996: 329.
[2761] Bennema (2009: 149; cf. Neyrey, 2007: 197) says that Martha "successfully testifies to her sister (11:2 Brodie, 1993: 394; Keener, 2003: 845-6; Von Wahlde, 2010: 499-502, 507; Conway, 1999: 143-4; Mol 329; Perkins, 1978: 125-6; Sproston North, 2001: 145-6; Barrett, 1978: 397.
[2762] It is a kind of "gossip" as Neyrey (2007: 193-9) suggests.

of Jesus. The single saying is a private talk (v. 28; λάθρᾳ εἰποῦσα) between Martha and Mary; but it draws significance as it is placed soon after a dialogue between Jesus and Martha (cf. Boice, 1977: 234; Moloney, 2005: 225-6). In vv. 28-29, the expressions like εἰποῦσα[2764] and ἐφώνησεν better explain the specific nature of the saying.[2765] Its single utterance of information (v. 28b) from Martha provokes Mary for an action (v. 29) and a subsequent verbal interaction with Jesus (v. 32b). The fourth slot is an implicit dialogue of Martha to Mary (v. 28b) in the form of information; but it develops dialogical effect within and beyond the single utterance unit.

This slot functions dynamically within the episode. Martha privately informs Mary about the arrival of Jesus and his call for her (v. 28b).[2766] The διδάσκαλος was absent and away; but, now, he is present and φωνεῖ (cf. Moloney, 2005: 225-6). By placing this little slot at the centre of the episode, the narrator achieves a turn taking initiative from the vocal level interactions in the previous slots to the praxis level in the latter half of the episode.[2767] The single utterance of the slot (v. 28b) helps the narrator to progress his narrative toward its climax. Here utterance and action go one after another.[2768] Martha's private statement is not only responsive from the part of Mary but also persuasive for the reader in order to be attuned within the narrative framework (cf. Ridderbos, 1987/1997: 400). Mary's dramatic movement from the home, entry into the central spot, and her utterance (vv. 29-32) add a renewed flavor to the episode and those further lead to the mission of resurrection and life (cf. Parsenios, 2010: 10-2; Elam, 1980: 135-91).[2769] Though the private talk of Martha is implicit in presentation (v. 28b), the quick response of Mary (v. 29) and her subsequent verbal interaction with Jesus (v. 32b) generate an explicit impact (cf. Smith, 1999:

[2763] Bennema (2009: 145; cf. Neyrey, 2007: 197) says that, "Martha's addressing Jesus as 'Teacher' (11:28) and 'Lord' (11:21) reflects the teacher-disciple relationship mentioned in 13:13, showing that she probably considers herself a disciple of Jesus. The phrase that Jesus loves Martha (11:5) may also indicate that she is his disciple (cf. 13:34; 15:9)". Cf. Von Wahlde, 2010: 507; Moloney, 1998: 329; Conway, 1999: 143-4; Sproston North, 2001: 145-6; Brodie, 1993: 394-5; Keener, 2003: 845-6; Perkins, 1978: 125-6; Barrett, 1978: 397.

[2764] The expression is repeated in v. 28.

[2765] Or a "calling", a "saying", or a "private-talk" (λάθρα). Neyrey (Neyrey, 2007: 193) considers it as a "gossip".

[2766] Moloney (2005: 225-6) says that, "Uses of διδάσκαλος, and the transliterated Hebrew-Aramaic Ραββί, earlier in the narrative always reflect an expression of belief conditioned by religious and cultural circumstances (see 1:38, 49; 3:2; 4:31; 6:25; 9:2; 11:8)". Cf. Barrett, 1978: 397; Perkins, 1978: 125-6; Conway, 1999: 143-4; Moloney, 1998: 329; Sproston North, 2001: 145-6.

[2767] Ridderbos (1987/1997: 400) titles vv. 28-44 as "The Raising". It shows the narratorial shift from vv. 1-27 to vv. 28-44. Schnackenburg (1980: 2: 333) says that, "It is part of the evangelist's skill as a narrator to break off a conversation at its climax and change the scene (cf. 4:26 with 4:27; 8:58-59)". Cf. Perkins, 1978: 125-6; Conway, 1999: 143-4; Moloney, 1998: 329; Brodie, 1993: 394-5; Barrett, 1978: 397; Von Wahlde, 2010: 499-502, 507; Sproston North, 2001: 145-6.

[2768] Smith (1999: 224) says that, "Martha goes back to the house, where the Jews are still offering consolation (vv. 19, 31) and the sisters in effect exchange roles (v. 28)". Cf. Brodie, 1993: 394; Barrett, 1978: 397; Perkins, 1978: 125-6; Conway, 1999: 143-4; Moloney, 1998: 329; Sproston North, 2001: 145-6; Keener, 2003: 845-6.

[2769] Windisch (1993: 35) says that, "Martha comes and whispers to her sister, 'The Master is here and is calling you'. Mary gets up quickly and goes out (vv. 28-29). The Jews leave the house and follow her; they can be heard saying, 'She is going to the grave, to weep there'". Cf. Keener, 2003: 845-7; Von Wahlde, 2010: 499-502, 507; Conway, 1999: 143-4; Sproston North, 2001: 145-6; Perkins, 1978: 125-6; Moloney, 1998: 329; Barrett, 1978: 397.

224).[2770] This slot is an important example for the way John's unusual dialogue-driven d developments, narrative progression, and turn-taking trends (cf. Brant, 2011: 175). While slots are in progress from the beginning and develop toward the climax, narrator's use of makes better sense for the reader.

12.2.5. Slot Five (11:30-37)

The content of the fifth dialogic slot is made up of five utterance units; one of Mary (v. Culpepper, 1983: 140-2),[2771] one of Jesus (v. 34a),[2772] and three from the gathering (es Jews; vv. 34b, 36, 37).[2773] The narrative begins with the typical Johannine usage οὔπω δὲ Mary's ἠγέρθη ταχὺ καὶ ἤρχετο πρὸς αὐτόν (vv. 29, 31a) and Jews' ἠκολούθησαν αὐτῇ (v. parts of the "rushing" scene (cf. Strachan, 1941: 236-8; Moloney, 2005: 225-30).[2774] The point of the rushing scene is the house of the Bethany trio and the finishing point is "t where Martha had met him (Jesus)" (v. 30; τῷ τόπῳ ὅπου ὑπήντησεν αὐτῷ ἡ Μά Windisch, 1993: 36; Schnackenburg, 1980: 2: 334).[2775] The final destination of the slot is t (vv. 34-44). After introducing the changing setting (v. 30-32a),[2776] the narrator present layered speech units (vv. 32b, 33-35, 36-37; see Table 115).[2777] As usual, the utterance-un slot are interspersed into the narratives.

John 11:30-37	Overview
v.30: οὔπω δὲ ἐληλύθει ὁ Ἰησοῦς εἰς τὴν κώμην, ἀλλ' ἦν ἔτι ἐν τῷ τόπῳ ὅπου ὑπήντησεν αὐτῷ ἡ Μάρθα. v.31: οἱ οὖν Ἰουδαῖοι οἱ ὄντες μετ' αὐτῆς ἐν τῇ οἰκίᾳ καὶ παραμυθούμενοι αὐτήν, ἰδόντες τὴν Μαριὰμ ὅτι ταχέως ἀνέστη καὶ	(1) The dialogue in vv. 30-37 is cor of five utterance units (vv. 32b, 34a 36b, 37b); out of the five utterance one is of Mary (v. 32b), one is of Je

[2770] Stibbe (1993: 125-6) says that, "At v. 28, Martha goes back and calls Mary. In performing these a moves from confessor to witness". See Carson, 1991: 415; Brodie, 1993: 394-5; Von Wahlde, 2010: 507.
[2771] Bultmann (1971: 405) comments that, "The decisive verse is v. 32, in which Mary utters the same words had also spoken, while Martha's second statement (v. 22) is lacking in Mary's mouth". Cf. Barrett, 1978 Keener, 2003: 846; Brodie, 1993: 395-6; Moloney, 1998: 330; Sproston North, 2001: 146-54; Conway, 1 McPolin, 1979: 115-28.
[2772] McGregor (1928: 250-1) observes that, ". . . the only occasion in the gospel on which Jesus asks for infc . ." Cf. Brodie, 1993: 395-6; Sproston North, 2001: 146-54; Barrett, 1978: 398-401; Conway, 1999: 146-9.
[2773] Keener (2003: 2: 846) observes: *first*, their invitation to "Come and see" (11:34) is an invitation to mourning; *second*, those who have come to mourn with Mary recognise that Jesus cared deeply for Lazarus 11:5); and *third*, that John contrasts some 'others' (11:37) with those who praised his love (11:38) sugge latter group, while perhaps recognising his love, doubted his power to have changed the situation. Cf. Spros 2001: 146-4; Brodie, 1993: 395-6; Moloney, 1998: 331; Conway, 1999: 146-9; Barrett, 1978: 398-401.
[2774] Means, Mary's "getting up quickly and going to Jesus" and the Jews' "following her" (cf. Conway, 1 For more details about the usage οὖν, refer to Brant, 2004: 38-9.
[2775] Bennema (2009: 151) says that, "Mary's falling at Jesus' feet and her implicit complaint (11:32), accor weeping (11:33), probably indicate that she is still grieving, preoccupied with the loss of her brother".
[2776] Cf. Conway, 1999: 146-9; Barrett, 1978: 398-401; Sproston North, 2001: 146-54; Brodie, 1993: 395-6.
[2777] Neyrey (2007: 198-9; cf. Bennema, 2009: 152) says that, "Jesus' emotions in 11:33 are confusing for tv They are said to be occasioned by Mary's weeping; and the Greek word translated as 'disturbed' primaril 'insist on something' or to be angry at. This suggests that Jesus shows an aggressive reaction to a grievin Cf. Sproston North, 2001: 146-54; Moloney, 1998: 330-1; Keener, 2003: 846-8; Conway, 1999: 146-9; Br 395-6; Barrett, 1978: 398-401.

ἐξῆλθεν, ἠκολούθησαν αὐτῇ δόξαντες ὅτι ὑπάγει εἰς τὸ μνημεῖον ἵνα κλαύσῃ ἐκεῖ. v.32: Ἡ οὖν Μαριὰμ ὡς ἦλθεν ὅπου ἦν Ἰησοῦς ἰδοῦσα αὐτὸν ἔπεσεν αὐτοῦ πρὸς τοὺς πόδας λέγουσα αὐτῷ· κύριε, εἰ ἦς ὧδε οὐκ ἄν μου ἀπέθανεν ὁ ἀδελφός. v.33: Ἰησοῦς οὖν ὡς εἶδεν αὐτὴν κλαίουσαν καὶ τοὺς συνελθόντας αὐτῇ Ἰουδαίους κλαίοντας, ἐνεβριμήσατο τῷ πνεύματι καὶ ἐτάραξεν ἑαυτὸν v.34: καὶ εἶπεν· ποῦ τεθείκατε αὐτόν; λέγουσιν αὐτῷ· κύριε, ἔρχου καὶ ἴδε. v.35: ἐδάκρυσεν ὁ Ἰησοῦς. v.36: ἔλεγον οὖν οἱ Ἰουδαῖοι· ἴδε πῶς ἐφίλει αὐτόν. v.37: τινὲς δὲ ἐξ αὐτῶν εἶπαν· οὐκ ἐδύνατο οὗτος ὁ ἀνοίξας τοὺς ὀφθαλμοὺς τοῦ τυφλοῦ ποιῆσαι ἵνα καὶ οὗτος μὴ ἀποθάνῃ;	34a), one is an unidentified voice (v. 34b, either of the sisters or of the Jews), one is of the Jews (v. 36b), and one is of 'some of them' (v. 37b); (2) The dialogue here develops in two stages: (a) between Jesus and Mary, and the connected movements (vv. 32-35); and (b) among the Jews (vv. 36-37); (3) The narratives of the episode are: *pure narrative* (vv. 30-32a, 33, 35) and *formula narrative* (vv. 32a, 34a, 34b, 36a, 37a).

Table 115: The dialogue of 11:30-37 within the narratorial framework

Mary's confident statement was about Jesus' absence; he would not have left them (v. 32b; Κύριε, εἰ ἦς ὧδε οὐκ ἄν μου ἀπέθανεν ὁ ἀδελφός, cf. Culpepper, 1983: 140-2; Brant, 2011: 175-6).[2778] Jesus searches for the tomb (v. 34a) and the people lead him toward the final destination by saying, Κύριε, ἔρχου καὶ ἴδε (v. 34b; cf. Schnackenburg, 1980: 2: 336).[2779] The question of Jesus (i.e., Ποῦ τεθείκατε αὐτόν;, v. 34a) motivated the people for leading him from "the place where Martha had met him" to the tomb (cf. Ridderbos, 1987/1997: 401). The Jews express their astonishment at the development of events by saying, Ἴδε πῶς ἐφίλει αὐτόν (cf. Gench, 2007: 88-9; Moloney, 2005: 225-30).[2780] But some others are inquisitive and sceptical (see v. 37, Οὐκ ἐδύνατο οὗτος ὁ ἀνοίξας τοὺς ὀφθαλμοὺς τοῦ τυφλοῦ ποιῆσαι ἵνα καὶ οὗτος μὴ ἀποθάνῃ;).[2781] The development of the utterance units add flavor to the dramatic, emotional and movement-oriented lead within the narrative (cf. Lindars, 1992: 184; Smith, 1999: 223-5; see Table 115).[2782] Thus the content of the

[2778] Neyrey (2007: 199; Brant, 2011: 175-6) opines that, ". . . there are three interpretations of Jesus' emotions: that of the author, known only by clever insiders; that of the crowd, who see it as testimony to his relationship with 'beloved' Lazarus; and that of cynical critics, who consider it a shame. The literal or surface meaning of words and events is never accurate in the Johannine world". Wallace (1996: 663) comments that, "In the *second class condition* the condition is assumed to be *not* true (contrary to fact). The speaker then states in the apodosis what would have been true had the protasis been true (e.g., εἰ + *past tense* in the *indicative* mood in John 5:46; 11:32)".

[2779] Bultmann (1971: 407) says that, "Jesus now allows himself to be led to the grave (v. 34). The statement that he wept (v. 35)—where the weeping must be understood as a sign of agitation in the sense of v. 33—has hardly any other purpose than to provoke the utterance of the Jews (vv. 36-37)".

[2780] Wallace (1996: 548) states that, "The imperfect is frequently used to indicate a *regularly* recurring activity in past time (habitual) *or* a *state* that continued for some time (general)". See the usage ἐφίλει in v. 36. Smith (1999: 225) puts it, "When the Jews say about Jesus' weeping, 'See how he loved (*phileō*) him', they utter a profound truth . . . . What Jesus is about to do is not only a manifestation of his God-given and godlike authority and power (5:19), but also is a manifestation of his love, which is the love of God (3:16; 14:21)".

[2781] Pryor (1992: 47) sees contact of this passage with preceding narratives in the gospel: v. 37 makes specific reference to the healing of the blind man. Cf. Brodie, 1993: 395-6; Moloney, 1998: 329-31; Sproston North, 2001: 146-54; Barrett, 1978: 398-401; Keener, 2003: 2: 846-8; Conway, 1999: 146-9.

[2782] In the fifth slot, the sequence is from Mary to Jesus, Jesus to People, People to Jesus, and People among themselves. At this level, four representative characters are involved in the speech, Mary as a family representative, Jesus as an emissary of God from above, People who directed Jesus as an unidentified group serving at the tomb, and those who involve in a 'dialogue within the dialogue' as a skeptical group from Judaism. The speech of Mary (vv.

dialogue can be determined on the basis of Mary's confidence in Jesus (v. 32b), Jesus' u from a "greatly disturbed" mental position (vv. 33-35), and the Jewish σχίσμα and their ar (vv. 36-37).

In the slot, Jesus uses an *inquiry* (v. 34a) and his interlocutors employ *confident statement* (*invitation* (v. 34b), *exclamation* (v. 36), and an *analeptic (skeptic) question* coupled *mockery* (v. 37; cf. Witherington, 1995: 204) in order to advance the mode of t Schnackenburg, 1980: 2: 334-7).[2783] Mary's running from home (along with the Jews) to Je *repetitive confident utterance* (v. 32b; cf. 21) and weeping,[2784] people's cry along with he internal movements, *inquiry* and weeping, and people's *dialogue* among themselves are he the reader to understand the seams of speech-units and the dramatic developmen interconnected manner (cf. Bennema, 2009: 151-6; Mlakuzhyil, 1987: 215-6).[2785] The change of interlocutors and the unattached developments make the speech-units different structure from the second and the third slots; at the beginning the talk starts as an *implicit* between Jesus and Mary; at the middle it keeps a *question-and-answer* mode between Je his interlocutors (cf. Majercik, 1992: 2: 187), and at the end a *dialogue within the dialogu* the Jews (cf. Moloney, 2005: 225-30; Brant, 2011: 175-6).[2786] The tri-tier *beginning-middl* format of the conversation is kept as follows: *first*, Mary's *repetitive*, confident, and misun utterance creates a movement among her interlocutors (v. 32b); *second*, Jesus is mo internally and externally, and orally exchanges with the gathering (v. 34); and *third*, the cr is moved by Jesus' presence and sentiments and that further creates a platform for dialogue within the dialogue" (v. 36-37).[2787] These three parts are held together by the narratives.

32b) is marked with a *confident statement* (v. 32b), People with an *invitation* (v. 34b), and Jews with *excla question* (vv. 36-37). The only utterance of Jesus (v. 34a) is a *question* and its tone moves from promise to i It is again remarkable that Jesus' question falls into the *illocutionary* level.

[2783] All these speech forms show the narrator's interest in representative voices of the characters. Cf. Ba 398-401; Conway, 1999: 143-9; Sproston North, 2001: 146-54; Von Wahlde, 2010: 504-6; Brodie, 395-6.

[2784] Strachan (1941: 238) suggests that, ". . . we have a remarkable instance of the way in which the Stoic apatheia, which the Evangelist antagonises, has yet influenced his conception of the emotion of Jesus".

[2785] Keener (2003: 2: 845; cf. Moloney, 2005: 225-30) says that, "Mary expresses her faith no less forc Martha and in almost identical language (11:32; cf. 11:21). Although Martha is mentioned first in 11:19 first in 11:20, Mary is mentioned first in the opening reference to the two sisters (11:1), as if she is better kn community (cf. also her role in Luke 10:39, 42)".

[2786] The implicit dialogic nature of the talk units is a common phenomenon within the Johannine fram Brodie, 395-6; Sproston North, 2001: 146-54; Von Wahlde, 2010: 504-6; Conway, 1999: 143-9.

[2787] Witherington (1995: 203-4) says that, ". . . when the Jews are moved to say of Jesus, 'See how he l when Jesus himself begins to weep, there is a certain irony in their words, for while they were right that Lazarus, they were wrong to interpret his tears as an expression of that fact". Cf. Keener, 2003: 845-8; Ba 398-401; Sproston North, 2001: 146-54; Conway, 1999: 143-9; Von Wahlde, 2010: 504-6; Brodie, 395-6.

Utterance	Form	Content
Mary	confident statement	if Jesus was present Lazarus would not have died
Jesus	inquiry	the place where Lazarus' body was laid
Jews	Invitation	Jesus was led to the place where Lazarus' body was laid
Jews	exclamation	Jesus' love for Lazarus
Jews (some)	an analeptic question, a mockery	the man who opened the eyes of the blind man is supposed to keep Lazarus from dying

Table 116: 'Form' and 'Content' of utterance units in John 11:30-37

Mary's utterance at the first level does not move into an explicit dialogue; but it leads to emotional moments and to another level of interaction. Though it is her only utterance within the episode, it is nothing more than a reduplication of what Martha dialogued with Jesus in the third slot (v. 21).[2788] Johannine rhetoric of repetition is marked herewith in order to reveal the *family-confession*.[2789] The gesture of the two sisters during the time of their utterances differs: while Martha εἶπεν her knowledge (v. 21), Mary "knelt at the feet and said to him (Jesus)" (ἔπεσεν αὐτοῦ πρὸς τοὺς πόδας λέγουσα) and started to weep (v. 32b; cf. Schnackenburg, 1980: 2: 334).[2790] At the middle level, the question of Jesus (v. 34a) is an emotionally-centered one. Jesus' internal movements prompted him to inquire about the place of Lazarus' tomb.[2791] The response of the gathering in v. 34b is an *invitation* to the spot. The scene is a tragic one as the reader saw Mary weeps, the Jews who came with her weep, and the protagonist himself is greatly disturbed, deeply moved, and finally weeps (cf. Witherington, 1995: 203-4; Mlakuzhyil, 1987: 215).[2792] The "mini-dialogue within the dialogue" (vv. 36-37) reveals a division (σχίσμα) of opinion about Jesus among the gathering (vv. 36-37), firstly as an *evaluation* (v. 36) and then as a *memory-centered mockery/question* (v. 37; cf. 9:1-41; cf. Painter, 1993: 371-2).[2793] On the basis of all the above

[2788] Cf. Carson, 1991: 415; Moloney, 1998: 340; Köstenberger, 2004: 337; Brown, 1986: 435; Keener, 2003: 2: 845.

[2789] It is verbatim with Martha's statement at v. 21. Malina and Rohrbaugh (1998: 200) opine that, "It is likely that Jesus displays indignation and chagrin because Mary has publicly challenged him by questioning whether his actions have been those of a true friend". Cf. Neyrey, 2007: 198; Beasley-Murray, 1987: 192-3; Bultmann, 1971: 405; Brant, 2011: 175-6. For more details about the *family scenes* and dialogues of John 11, refer to Burke, 2003: 80-2. Burke (2003: 80) says that, "Nowhere else in the gospels do we get domestic vignettes of Jesus' life except in Luke 10: 38-42, and John 11:1-5, 17-44 and 12:1-8".

[2790] Windisch (1993: 37) says that, "From the point of view of style, the story is a dramatically formed *family novella*: three siblings—two sisters, the brother terminally ill; they send for the family friend, the miracle doctor; he comes too late". See Moloney, 1998: 330; Tasker, 1995: 140; Von Wahlde, 2010: 510.

[2791] It means, "Where have you laid him?". Cf. Von Wahlde, 2010: 503. Witherington (1995: 204) says that, "Verse 37 is also important because it indicates that the evangelist believes that Jesus' raising of Lazarus is an even more stupendous miracle than giving sight to the blind". Cf. Sproston North, 2001: 146-54; Moloney, 1998: 330-1.

[2792] Carson (1991: 415; cf. Burke, 2003: 64-5) states, "Jewish funeral custom dictated that even a poor family was expected to hire at least two flute players and a professional wailing woman (Mishna *Ketuboth* 4:4), and this family was anything but poor (cf. 12: 1-5). In addition to the tears of Mary and her grieving friends, therefore, doubtless there was quite a bit of professional grief. When Jesus saw all this, 'he was outraged in spirit and troubled'".

[2793] The narrator uses different verbs like λέγουσα (v. 32b), εἶπεν (v. 34a), λέγουσιν (v. 34b), ἔλεγον (v. 36), and εἶπαν (v. 37). See Brodie, 1993: 395. Neyrey (2007: 198) observes: The divided reaction in 11: 36-37 provides mixed information: some prove critical, others friendly. Yet all we know of them at this point is a misunderstanding.

factors, the fifth slot (vv. 30-37) can well be described as a slot of agony, utteranc movements (cf. Gench, 2007: 88-9).[2794] At the utterance level, several categories of forms overlap (see Table 116).

At the functional level, the reader can notice the way dramatic movements and utteran complement each other within the slot (cf. Windisch, 1993: 36-40; Elam, 1980: 135-91). I sense, there is no explicit dialogue in the fifth slot; but mostly implicit dialogic seams in advance the narratorial (cf. Booth, 1961: 149-65).[2795] The reader of the narrative can her/himself with Jesus as he accommodates human sentiments. Jesus reveals his humar way of being moved and concerned, weeping, and searching for the tomb (cf. Bultman 405-7; Moloney, 2005: 225-30).[2796] The speech-units develop in a chain-format at three le 32b, 34, 36-37), emotional as the characters express their internal feelings (vv. 33, 35), mo oriented as they shift from one locale to another (vv. 29, 32a, 34), and suspensing as the building is introduced through a 'dialogue within the dialogue' (v. 36; cf. Strachan, 194 Culpepper, 1983: 140-2).[2797] The narratorial comments are helpful in interweaving the thr together. Though the factor of argument is comparatively less in the three levels, the uttera having dialogic impact as they influence, provoke, create emotional punch, teach, and l the interlocutors and the reader into forward looking movements (cf. Keener, 2003: 2 Gench, 2007: 88-9).[2798] The reader of the episode can recognize the shift of empha dialogue in the first half of the episode to movement oriented utterances in the second Eco, 1979: 3-40; Green, 2003: 11-36). In the first half, it was argumentation betv protagonist and his interlocutors received attention;[2799] but in the second half, the uttera used in order to strengthen the movements of the characters and to advance the narrative (cf. Schnackenburg, 1980: 2: 334-7). While the first three slots are revealing a good n christological themes and aspects, in the fourth and fifth, the reader may not identify such concrete revelatory aspects. John incorporates these literary speech-units in order to charactorial movements and to build tension within the narrative (cf. Van Aarde, 2009: 38

[2794] Stibbe (1993: 122) considers vv. 30-37 as the last slot of the 'middle plot' of the story.

[2795] The first talk unit is *implicit* (v. 32b); the second and third has a *question-and-answer* format, but does n argument (v. 34); and the third shows a division within the community, but does not show a trend of argum 37; Moloney, 2005: 225-30; Brant, 2011: 175-6).

[2796] Gench (2007: 88) opines that, "These references are unusual in a gospel that places far more emphasi divinity than his humanity. Nowhere else in John is such depth of feeling attributed to Jesus". Cf. Spros 2001: 146-54; Smith, 1999: 223-5; Conway, 1999: 143-9; Von Wahlde, 2010: 504-6; Brodie, 395-6.

[2797] Maniparampil (2004: 298) talks about Jesus' weeping as follows: "It is more than a psychological rea confronts the reality of death. Jesus has to undergo it to gain victory over it . . . . The tomb of Lazarus is not place of the resuscitation of Lazarus, but precisely because of this sign, Jesus has to be lifted on the cross". 1993: 395-6; Sproston North, 2001: 146-54; Von Wahlde, 2010: 504-6; Conway, 1999: 143-9.

[2798] Stibbe (1993: 126) observes, "In portraying Mary's reactions in such an intense and natural way, t shows a concern to depict characters not only as types of faith response but in the most realistic manner pos

[2799] Windisch (1993: 40) says that, "The . . . form of narrative we listed as being specifically Johan connection between narrative and testimony- and dispute-discourse".

12.2.6. Slot Six (11:38-44)

The narrative begins by telling about "greatly disturbed"[2800] Jesus and his forward looking movement (cf. Lindars, 1992: 183-98; Wallace, 1996: 631). Jesus' two commandments (vv. 39a and 44b) mark the beginning and end of the slot (cf. McGregor, 1928: 251-3).[2801] There are six talk-units here; five of Jesus (vv. 39a, 40, 41b-42, 43, 44b) and one of Martha (v. 39b; cf. Dodd, 1960: 365). The talk-units within the slot develop through four stages: *first*, between Jesus and Martha (vv. 39-40);[2802] *second*, Jesus' prayer addressed to his Father (vv. 41b-42; cf. Sproston North, 2001: 114-8);[2803] *third*, Jesus' cry with a loud voice to Lazarus (v. 43b); and *fourth*, Jesus' command to the people to unbind Lazarus (v. 44b; cf. Nicol, 1972: 37-9).[2804]

John 11:38-44	**Overview**
v.38: Ἰησοῦς οὖν πάλιν ἐμβριμώμενος ἐν ἑαυτῷ ἔρχεται εἰς τὸ μνημεῖον· ἦν δὲ σπήλαιον καὶ λίθος ἐπέκειτο ἐπ' αὐτῷ. v.39: λέγει ὁ Ἰησοῦς· ἄρατε τὸν λίθον. λέγει αὐτῷ ἡ ἀδελφὴ τοῦ τετελευτηκότος Μάρθα· κύριε, ἤδη ὄζει, τεταρταῖος γάρ ἐστιν. v.40: λέγει αὐτῇ ὁ Ἰησοῦς· οὐκ εἶπόν σοι ὅτι ἐὰν πιστεύσῃς ὄψῃ τὴν δόξαν τοῦ θεοῦ;	(1) The dialogue in vv. 38-44 is comprised of six utterance units (vv. 39a, 39b, 40b, 41b-42, 43b, 44b); out of the six utterance units, five are of Jesus (vv. 39a, 40b, 41b-42, 43b, 44b) and one is of Martha (v. 39b);
v.41: ἦραν οὖν τὸν λίθον. ὁ δὲ Ἰησοῦς ἦρεν τοὺς ὀφθαλμοὺς ἄνω καὶ εἶπεν· πάτερ, εὐχαριστῶ σοι ὅτι ἤκουσάς μου. v.42: ἐγὼ δὲ ἤδειν ὅτι πάντοτέ μου ἀκούεις, ἀλλὰ διὰ τὸν ὄχλον τὸν περιεστῶτα εἶπον, ἵνα πιστεύσωσιν ὅτι σύ με ἀπέστειλας.	(2) The narrator concentrates mostly on the utterances of Jesus as s/he reports five of his speech units;
v.43: καὶ ταῦτα εἰπὼν φωνῇ μεγάλῃ ἐκραύγασεν· Λάζαρε, δεῦρο ἔξω. v.44: ἐξῆλθεν ὁ τεθνηκὼς δεδεμένος τοὺς πόδας καὶ τὰς χεῖρας κειρίαις καὶ ἡ ὄψις αὐτοῦ σουδαρίῳ περιεδέδετο. λέγει αὐτοῖς ὁ Ἰησοῦς· λύσατε αὐτὸν καὶ ἄφετε αὐτὸν ὑπάγειν.	(3) The narratives of the episode are: *pure narrative* (vv. 38, 41a, 44a) and *formula narrative* (vv. 39a, 39b, 40a, 41a, 43a, 44b).

Table 117: The dialogue of 11:38-44 within the narratorial framework

At the first stage, Jesus dialogues with Martha a second time.[2805] As a response to Jesus' order (v. 39a; Ἄρατε τὸν λίθον), Martha appears another time with her evidentialist argument (v. 39b; Κύριε, ἤδη ὄζει, τεταρταῖος γάρ ἐστιν, cf. Strachan, 1941: 239-42; Coloe, 2007: 85).[2806] Though Martha declared her belief in Jesus earlier, as the Messiah, the Son of God, and the one coming

[2800] The expression here is ἐμβριμώμενος ἐν ἑαυτῷ, which means 'being moved within himself'. Bultmann (1971: 407) opines that, "Jesus—again in the anger over that (the) faithless—comes to the grave". Carson (1991: 416-7) considers it as a 'display of emotion'. Cf. Moloney, 1998: 340-1; Smith, 1999: 223-5.

[2801] Beasley-Murray (1987: 195) observes the 'greatest economy of words' all through the narratives.

[2802] Painter (1993: 372) puts it, "The objection of Martha (11:39) confirms that she had not comprehended Jesus' words (11:25-26)". Cf. Beirne, 2003: 129; Kremer, 1985; Bruce, 1983: 247-8; Talbert, 1992: 175-6.

[2803] Neyrey (2007: 201) says that, "In Jesus' prayer, only his relationship with God is in view".

[2804] Tovey (1997: 192) considers vv. 43-44 as the 'solution' section of the larger Lazarus narrative.

[2805] After the dialogue at the third slot; cf. vv. 21-27.

[2806] Her response reveals another time that she prefers to speak knowledgeably and evidentially. The details in her talk, like "there is a stench because he has been dead for four days", prove that she was very keen in observing and presenting the evidences. The narrator strategically anchors Jesus' response at v. 40 with the dialogue at the third slot (cf. vv. 25-26).

into the world (v. 27), her conversation with Jesus here reveals that it was partial in essence the end of the first stage, the narrator communicates with the reader about the act of rollir of the stone (v. 41a; ἦραν οὖν τὸν λίθον, cf. Resseguie, 2005: 100-5; Brant, 2011: 176). second stage is formed by Jesus' prayer to the Father (vv. 41b-42; see Diagram 48).[280] prayer is an intercessory one, primarily with an intention to generate belief in the crowd (c 1972: 37-9; McPolin, 1979: 115-28).[2810]

Utterance	Form	Content
Jesus	command	removing the stone
Martha	unbelief statement, evidentialist utterance	there is a stench, he has been dead fo days
Jesus	question	Because Martha was not believing, sl not able to see the glory of God
Jesus	prayer	Father heard/hears Jesus, and the san Father is requested to reveal Jesus so they may believe
Jesus	loud utterance, a command	Resurrection of Lazarus
Jesus	an order	unbinding Lazarus so that he may be

Table 118: 'Form' and 'Content' of utterance units in John 11:38-44

The content of the talk-units is primarily dependent on Jesus' answer to Martha (v. 40; c 2011: 176) and his prayer (vv. 41b-42) as they remain as the important utterance-units of Jesus' response to Martha is in order to point out Martha's lack of belief as a hindrance f see the glory of God (v. 40). After the theme glory of God was firstly introduced in v. 4, another time in v. 40 (cf. Keener, 2003: 2; 848-50; Pryor, 1992: 48).[2811] Three th emphasised through Jesus' prayer (vv. 41b-42): *first*, the establishment of close rel between Father and Jesus; *second*, Father as who deserves thanks as having heard of Jes one who hears always; and *third*, the prayer is for the sake of revealing glory so that t may believe that Jesus is the sent one of God (cf. Bultmann, 1971: 408-9; Neyrey, 20

[2807] In John's gospel, belief in Jesus enables the interlocutors to see the glory of God. At this point, Martha falls short of faith in Jesus. Malina and Rohrbaugh (1998: 201) define, "'Faith' is the trust of an in-grou Belonging to the Jesus group will result in seeing God's glory". Carson (1991: 417) considers Jesus' que *not tell you that if you believed, you would see the glory of God?* rhetorical and takes as a summary o promised in vv. 23-26. Cf. Moloney, 1998: 340-2; Köstenberger, 2004: 343.

[2808] McGregor (1928: 251) says that, "The cave-tomb would be either natural (Gen 23:9) or artificial (M with a boulder at the entrance to keep out wild animals. This would be placed against an aperture facing th rather than as a lid on the top of a pit (cf. 20:1; Mark 16:3)".

[2809] In the diagram, Jesus is 'J' and Martha is 'M'.

[2810] McGregor (1928: 252; cf. Schnackenburg, 1980: 2: 339-40) says that, "The verse undoubtedly suggests theatrical in Jesus' prayer . . . . John's purpose is to insist that the power Christ exercises is God's power. Christ audibly invokes God as his ally; if then the miracle fails, let him be acknowledged to be an im succeeds, let him be hailed as God's plenipotentiary".

[2811] Dodd (1960: 367; cf. Witherington, 1995: 204) says that, ". . . the summons to go to Judea, in order th may be manifested in an act of ζωοποίησις (11:4, 40), is also a summons to face death; and so the disciples it". Cf. Bruce, 1983: 247-8; Beirne, 2003: 129-30; Kremer, 1985; Nicol, 1972: 37-9.

1).[2812] These two utterances (one as a response to Martha and another as a prayer; vv. 40, 41b-42) recapitulate the entire theme and purpose of the episode (cf. McGregor, 1928: 252).[2813] Soon after the prayer Jesus enters into the third stage of the speech through his cry with a loud voice to Lazarus (v. 43b).[2814] Now the prayer is answered and Jesus enters the fourth stage by telling the crowd Λύσατε αὐτὸν καὶ ἄφετε αὐτὸν ὑπάγειν (cf. Painter, 1993: 372; Ball, 1996: 102).[2815] All through the four stages, Jesus stands out as the lead-talker, except the single utterance by Martha at v. 39b.

The characters of the narrative use several forms of speech in order to communicate their content (see Table 118). As in the case of the second and the third slots (and also the fifth slot), here the narrator plots the talk-units by the help of another *beginning-middle-ending* sequence (vv. 39-40, 41-42, 43-44; see Diagram 48). Jesus begins the conversation (v. 39) with an *authoritative statement* in the form of a *command.*[2816] Martha's response in v. 39b reveals that she is an *evidentialist*[2817] and that her *faith-affirmation* in v. 27 was not a complete one (cf. Keener, 2003: 2: 848-50).[2818] The dialogue between Jesus and Martha is framed by Jesus' *command* to remove the stone (v. 39a), Martha's unbelief is reflected through an *evidentialist statement* about the stench and the span of days (v. 39b), and Jesus' *question* about her unbelief that hinders her to see the glory of God (v. 40; cf. Painter, 1993: 371-2).[2819] The *prayer* at vv. 41b-42 serves at another level. It is a communication from the downward-world to the upward-world, a prayer in form[2820] and

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[2812] Painter (1992: 372) comments that, "According to the narrator the actions and words of Jesus that follow were for the benefit of the crowd that was present, 'that they may believe that you sent me', 11:42. The manner of the raising of Lazarus was staged by Jesus to reveal his relation to the Father". Cf. Kremer, 1985; Beirne, 2003: 129-30.

[2813] Brant (2011: 176; cf. Segovia, 2007: 182; Schnackenburg, 1980: 2: 339-40) opines that, "Jesus then prays for the first of three times. All three prayers use the address Father (see 12:27-28; 17:1-25), a feature common to Jewish prayers in which the afflicted or persecuted appeal for mercy or forgiveness (e.g., *Jos. Asen.* 12.8-15; Sir 23:1; Mark 14:36), but this is where similarities end".

[2814] Mlakuzhyil (1987: 215; cf. Moloney, 2005: 230; Schnackenburg, 1980: 2: 339-40) says that, "The climax is reached when Jesus raises the dead Lazarus to life again by a mere word (11:38-44). The consequences of this miraculous action are described in 11:45-53. (Some believe in him, while others report the matter to the Pharisees, and the Sanhedrin decides to put to death Jesus who raised a dead man to life!)".

[2815] Many commentators cite Basil (c. 330-379 CE), who, supposing that the graveclothes bound Lazarus so tightly that he could not possibly, by himself, emerge from the tomb, speaks of 'a miracle within a miracle'. See Carson, 1991: 418; Moloney, 1998: 341; Schnackenburg, 1980: 2: 338-40.

[2816] It can also be considered as an "order". Cf. Bruce, 1983: 247-8.

[2817] She stands here as one who provides evidences or details. Cf. Bruce, 1983: 247-8.

[2818] McGregor (1928: 251-2) says that, "Martha's remark means ostensibly that it will be no consolation *now* to look for one last time on Lazarus—which she imagines to be the only reason for the opening of the tomb; but from the Evangelist's point of view the remark serves to heighten the wonder of the miracle".

[2819] Coloe (2007: 85) sees the following sequence: *first*, Life given: vv. 39-44: "Take away the stone" (v. 39), "Lazarus, come out" (v. 42); *second*, Reaction: v. 39: "Lord, by this time he smells"; *third*, Confirmation: v. 44: The dead man came out; *fourth*, Responses: vv. 45-53: Many believed in him (v. 45), Some went to Pharisees (v. 46), and Caiaphas' decision (v. 50); and *fifth*, Conclusion: v. 54: Jesus has to retire to the wilderness. Cf. Bruce, 1983: 247-8; Beirne, 2003: 129; Kremer, 1985.

[2820] Neyrey (2007: 201) states that, "In terms of communication theory, senders (mortals) send messages (petition and praise) to receivers for distinct purposes. Whatever its form, prayer is always addressed to God and aims to have an effect on, or to further interaction with, God". Neyrey identifies it as an 'interactional prayer'.

essence (cf. McGregor, 1928: 252; Neyrey, 2007: 200-1).[2821] The implicit nature of the Fat Son conversation is revealed through the vocal prayer of Jesus and the unvocal mi resurrection. The utterance of Jesus in v. 43b can be categorised as an *utterance of auth* The implicit dialogic nature of the saying of Jesus is revealed through the narratorial note (i.e., "the dead man came out"). The sixth slot ends with a miraculous scene and a *com* Jesus to the crowd (v. 44b; cf. Brant, 2011: 177; see Diagram 48). The implicit dialogic r the utterance of Jesus to the crowd is again responded as the narrator supports that by silence. Thus the four-tier development of the dialogue is plotted within the three-t *beginning-middle-ending*) rhetorical sequence (see Diagram 48).

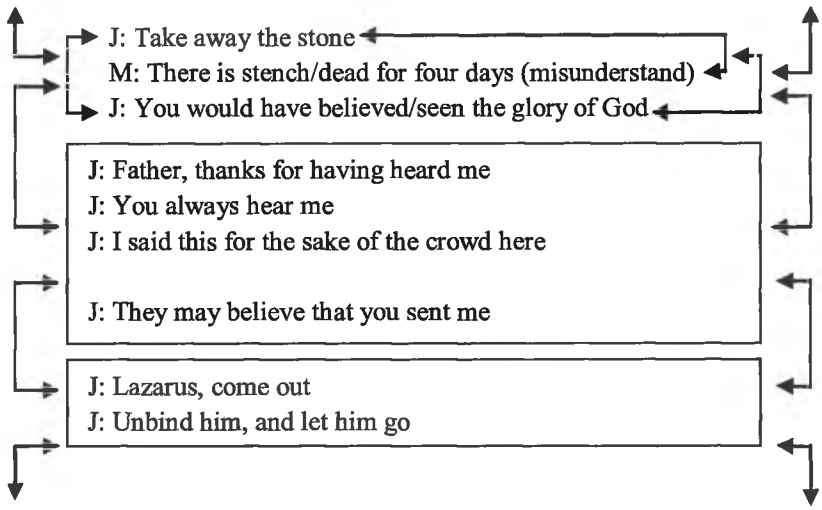

Diagram 48: The dialogic interaction of the sixth slot

The divergent sub-forms[2823] of utterances by Jesus are forceful and promise-fulfilling in also movement-oriented within the slot. While the expression of Jesus in v. 4 (αὕτη ἡ ἀσθέ ἔστιν πρὸς θάνατον) remains as a *promise*, the final expression in v. 40 (λύσατε αὐτὸν κ αὐτὸν ὑπάγειν) *fulfills* the *promise* (cf. Painter, 1993: 371-2; Dodd, 1960: 366-7; see Diag The first *glory-utterance* in v. 4 forms an *inclusion* with the second *glory-utterance* in

[2821] Here, prayer is Jesus' communication with God about the realities around him. At the first half of the affirms his personal relationship with his Father and at the second half he shares the concern. God's an request of Jesus' prayer is responsive in nature, so also dialogical in essence. The prayer is addressed as a the crowd. Bultmann (1971: 407-8; cf. Beasley-Murray, 1987: 194; Brown, 1986: 436; Brant, 2011: 176-7) that, "He utters no request; he gives thanks for the hearing already granted (v. 41). Jesus, here, is not e praying from non-praying; rather he gives overt expression to what is the ground and base of his life all alon

[2822] Brant (2011: 177) says that, "The volume with which Jesus speaks can be heard from the grave and dra story told in the *paroimia* of the good shepherd (10:3)".

[2823] Jesus' five utterances in the sixth slot are of four different forms: first, an *order*; second, a *warning*, a *utterance*; third, a *prayer*; fourth, an *authoritative utterance*; and fifth, an *order*. The dialogue, here, m *order-to-order* sequence. Cf. Bultmann, 1971: 407-9.

Neyrey, 2007: 202; Keener, 2003: 2; 848-50).[2824] The dialogue as a whole comes to a complete circle (and to a *flashback*) here as at the beginning Jesus proposes manifestation of God's glory and here that comes to a reality (cf. Nicol, 1972: 37-9).

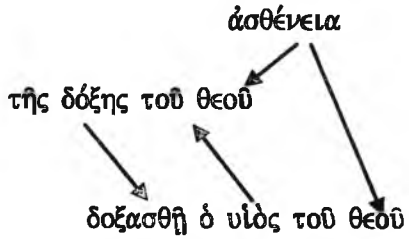

Diagram 49: Illness-and-the Glory of God/Son

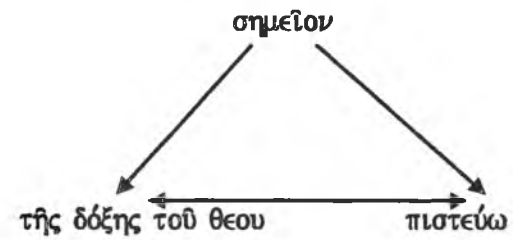

Diagram 50: Sign-Glory-Faith dynamism

Jesus fulfilled his prophetical statement that Lazarus' illness is for God's glory, so that the Son of God may be glorified through it (v. 4; cf. vv. 40-44; cf. Witherington, 1995: 204; Coloe, 2007: 85; see Diagram 49). It is done irrespective of his interlocutors' unbelief and misunderstanding nature. The slot as a whole begins in the form of an *explicit dialogue* between Jesus and Martha, and then it turns to be *implicit dialogues* (vv. 41b-42, 43b, and 44c).[2825] The speech-sections in vv. 43-44 are made up of Jesus' utterances of *command/order* to Lazarus and his interlocutors (cf. Nicol, 1972: 37-9; Strachan, 1941: 239-42). Jesus' usage of *commands* (vv. 39a, 44b), *question* (v. 40), *loud utterance* (v. 43), and *prayer* (vv. 41b-42) are antithetical to Martha's *unbelief-oriented and evidentialist utterance* (v. 39b) within the slot. The *dialogue to action movement* of the slot (and also the entire episode) establishes the profoundest *irony* of the extended Johannine story, i.e., Jesus' act of giving life leads to his life being taken away from him (cf. O'Day, 1986: 63-77; McPolin, 1979: 115-28).[2826]

The analysis of the content and form of the speech-units disclose several factors at the functional level. The narrator, here, begins with an explicit dialogue between Martha and Jesus (vv. 39-40), develops through a prayer (vv. 41b-42), and ends with two implicit dialogues (vv. 43-44). As one of the trends of the gospel, here, the explicit dialogue (vv. 39-40) turns to seams of implicit dialogues (vv. 41-42, 43, 44b; cf. Strachan, 1941: 239-42; Bultmann, 1971: 407-9). Jesus reveals his interlocutor's misunderstanding and unbelieving nature (v. 40), his works under the appointment of the Father (vv. 41a-42), and his power of resurrection before his interlocutors (vv. 41a-44; cf. McGregor, 1928: 251-3). The narrator includes Jesus' *question* in v. 40 to serve at different levels: *first*, to show Martha's immature faith; *second*, to make the reader aware about the

[2824] Maniparampil (2004: 229; cf. Moloney, 2005: 231) says that, "The reference to 'glory' in the dialogue with Martha makes an *inclusio* not only with the beginning of this episode (11:4), but with the very beginning of signs (2:1-12)".

[2825] The second utterance of Jesus is a response to Martha's utterance, and that is followed by three other utterances (vv. 40, 41b-42, 43b, and 44c). Strachan (1941: 241) opines that, "The story as we have it, is best understood as a striking example of Christian midrash".

[2826] Stibbe (1993: 126; cf. Schnackenburg, 1980: 2: 338-40) says that, "The profoundest irony is the fact that Jesus' act of giving life leads to his life being taken away from him".

connection between "belief" and "the Glory of God/Jesus"; and *third*, to place the story w inclusion of glory (vv. 4 and 40; cf. Witherington, 1995: 204; Greimas, 1987: 63-83).[282 response to Martha in v. 40 takes the attention of the reader back to his first utterance in Neyrey, 2007: 202; Coloe, 2007: 85).[2828] Sproston North (2001: 156) opines that, "The returns us to the programmatic v. 4 where Jesus had pronounced that Lazarus' illness was ἡ δόξης τοῦ θεοῦ".[2829] While his interlocutors are in perplexity about the source of Jesu performing power, his prayer in vv. 41-42 reveals the Father-Son relationship statu authority to perform signs, and the power that leads people toward faith (cf. Moloney 232).[2830] The narrator actualises a good climax of the episode by way of intertwining the and implicit dialogues and dramatic aspects together (cf. Dodd, 1960: 365-7; Tan, 19 89).[2831] Thus the explicit-to-implicit dialogic development in vv. 39-44 functions as a re fulfillment-centered, faith-affirming, glory-actualising, sign-performatory, and dramatic Stibbe, 1993: 120-8; Nicol, 1972: 37-9). The reader of the story travels through suspe reaches to surprise and comes to the understanding that Jesus is an emissary from God, p of signs by his very utterances, one who has authority from above, and one glorifies the Fa himself through signs.

12.2.7. Slot Seven (11:45-53)

The central section of the episode ends by the sixth slot and in the seventh slot an anta movement and a related dialogue are at view. The narrator speaks about the revel God's/Jesus' glory through the sign of Lazarus' resurrection (vv. 1-44) and the resultan within the Jewish community (vv. 45-53). While many (Gk. πολλοὶ) believed in Jesus, them (Gk. τινὲς ἐξ αὐτῶν) went and reported the events to the chief priests and the Phari

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[2827] Stibbe (1993: 124) states that, "In John 11:1-44, Jesus stands at the threshold of the tomb of his friend L standing at the entrance associated so obviously with suffering, mourning, sickness and death, Jesus is reve God who is prepared to stand at the most extreme and painful of human experiences. Here Jesus stands at th between life and death, between suffering and glory, pain and sleep". Cf. Beasley-Murray, 1987: 194; Br 247; Brodie, 1993: 396-7; Burke, 2003; Von Wahlde, 2010: 510-2; Conway, 1999: 149-50.

[2828] Keener (2003: 2: 849) states that, ". . . the glory was the divine purpose for which Lazarus had died; might be glorified (11:4), ultimately by the cross". Cf. Conway, 1999: 149-50; Brodie, 1993: 396-8; Ba 401-3; Burke, 2003: 66-80; Moloney, 1998: 332; Sproston North, 2001: 154-61.

[2829] Sproston North (2001: 156) further comments that, "Thus, the glory to be seen by the faithful in this fir 2:11) is now defined as Jesus' God-given power to raise the dead and give life (vv. 25-26; cf. 5:21). Cf. Br 66-80; Brodie, 1993: 396-8; Moloney, 1998: 332; Barrett, 1978: 401-3; Keener, 2003: 848.

[2830] Strachan (1941: 239) states that, "Verses 41, 42 seem to mean that the prayer of Jesus was unne Himself, and is made only *for the sake of the multitude which standeth around*". Cf. Burke, 2003: 66-8 2003: 848-50; Barrett, 1978: 401-3; Sproston North, 2001: 154-61; Conway, 1999: 150; Brodie, 1993: 396-

[2831] Moloney (1998: 322) states that, "In John 11:1-12:50, Jesus turns toward 'the hour' (cf. Brown, 1 Conway (1999: 150; cf. Schnackenburg, 1980: 2: 346-51; Hägerland, 2003: 309-22; Bowles, 2010: 7-30) "Jesus performs the sign, not simply to restore a dead friend to life, but to convince the Jewish onlo identity".

45-46; cf. Ridderbos, 1987/1997: 407; Talbert, 1992: 176).[2832] The dialogue begins with a question of frustration from the part of the chief priests and the Pharisees (v. 47a). The reason for their frustration is expressed at the authoritative and political levels. The main interlocutors of the dialogue are the chief priests and Pharisees, and especially Caiaphas[2833] the High Priest (vv. 49b-50; Dodd, 1968: 58-68; see Table 119).[2834]

John 11:45-53	**Overview**
v.45: Πολλοὶ οὖν ἐκ τῶν Ἰουδαίων οἱ ἐλθόντες πρὸς τὴν Μαριὰμ καὶ θεασάμενοι ἃ ἐποίησεν ἐπίστευσαν εἰς αὐτόν·	(1) The dialogue in vv. 45-53 is comprised of two utterance units (vv. 47b-48, 49b-50); out of the two utterance units, one is of the chief priests and the Pharisees (vv. 47b-48) and the other is of Caiaphas (vv. 49b-50);
v.46: τινὲς δὲ ἐξ αὐτῶν ἀπῆλθον πρὸς τοὺς Φαρισαίους καὶ εἶπαν αὐτοῖς ἃ ἐποίησεν Ἰησοῦς.	
v.47: Συνήγαγον οὖν οἱ ἀρχιερεῖς καὶ οἱ Φαρισαῖοι συνέδριον καὶ ἔλεγον· τί ποιοῦμεν ὅτι οὗτος ὁ ἄνθρωπος πολλὰ ποιεῖ σημεῖα;	
v.48: ἐὰν ἀφῶμεν αὐτὸν οὕτως, πάντες πιστεύσουσιν εἰς αὐτόν, καὶ ἐλεύσονται οἱ Ῥωμαῖοι καὶ ἀροῦσιν ἡμῶν καὶ τὸν τόπον καὶ τὸ ἔθνος.	
v.49: εἷς δέ τις ἐξ αὐτῶν Καϊάφας, ἀρχιερεὺς ὢν τοῦ ἐνιαυτοῦ ἐκείνου, εἶπεν αὐτοῖς· ὑμεῖς οὐκ οἴδατε οὐδέν,	(2) The seventh slot functions as a supplementary slot as it develops as an antithetical movement;
v.50: οὐδὲ λογίζεσθε ὅτι συμφέρει ὑμῖν ἵνα εἷς ἄνθρωπος ἀποθάνῃ ὑπὲρ τοῦ λαοῦ καὶ μὴ ὅλον τὸ ἔθνος ἀπόληται.	
v.51: τοῦτο δὲ ἀφ' ἑαυτοῦ οὐκ εἶπεν, ἀλλὰ ἀρχιερεὺς ὢν τοῦ ἐνιαυτοῦ ἐκείνου ἐπροφήτευσεν ὅτι ἔμελλεν Ἰησοῦς ἀποθνῄσκειν ὑπὲρ τοῦ ἔθνους,	(3) The narratives of the episode are: *pure narrative* (vv. 45-47a, 49a, 51-53) and *formula narrative* (vv. 47a, 49a).
v.52: καὶ οὐχ ὑπὲρ τοῦ ἔθνους μόνον ἀλλ' ἵνα καὶ τὰ τέκνα τοῦ θεοῦ τὰ διεσκορπισμένα συναγάγῃ εἰς ἕν.	
v.53: ἀπ' ἐκείνης οὖν τῆς ἡμέρας ἐβουλεύσαντο ἵνα ἀποκτείνωσιν αὐτόν.	

Table 119: The dialogue of 11:45-53 within the narratorial framework

This dialogue develops within the Sanhedrin over against Jesus and his crowd-pulling sign performances.[2835] Jesus' performance of many signs, increasing number of people's following, and the consequences that may bring to the political scenario (like the coming of Romans, and destruction of the temple and the nation) are main reasons behind their dialoging (vv. 47b-48; cf. Keener, 2003: 2: 856-7). Caiaphas' proposal of Jesus' death as a solution for the dilemma is the

[2832] Brant (2004: 38; cf. Bultmann, 1971: 409-10) mentions the positive and negative reactions to Jesus' words and actions (4:28, 40, 45; 5:8-10; 6:14, 60; 7:43; 11:45-53).

[2833] Carson (1991: 421; cf. Salier, 2004: 120-2; Moloney, 1998: 343; Köstenberger, 2004: 351; Brant, 2011: 179-80; Witherington, 1995: 205; Pryor, 1992: 49; Keener, 2003: 2: 857) explains that, "Joseph Caiaphas had been appointed high priest in 18 CE by the Roman prefect Valerius Gratus. His father-in-law was Annas, who himself filled the office during the years 6-15 CE, and whose influence prevailed long after his term of office. Caiaphas remained in office until 36 CE, and when he and Pontius Pilate were both sacked at the same time". Stibbe (1993: 129) states that, "The utterance of Caiaphas in v. 50 forms the focal point of the story and acts as a prolepsis of the death of Jesus".

[2834] Stibbe (1993: 130-1; cf. Brant, 2011: 177-9; Dodd, 1960: 367-8) observes that, "This is the first time he has been mentioned in John's story. He is the victim of satire in 11:45-54. The critical weapon which the narrator uses to create this satirical effect is irony. Irony sets up a contrast between the understanding of the character within the narrative world and the much greater understanding of the reader, who is guided by the narrator into a more enlightened point of view".

[2835] Carson (1991: 420; cf. Köstenberger, 2004: 348; Smith, 1999: 229) points out that, "The highest judicial body in the land was the Sanhedrin, which under Roman authority controlled all Jewish internal affairs. It was simultaneously a judiciary, a legislative body, and, through the high priest, an executive; and all of this authority was perceived to rest on a theocratic basis". Umoh (2000: 47) says that, "The chief priests and the Pharisees react to the information that Jesus has done signs by calling a meeting of the council".

climax of the dialogue (vv. 49b-50; cf. 2 Mac 7:37-38; see Talbert, 1992: 177). Umoh (2(cf. Segovia, 2007: 182) states that, "he [Caiaphas] makes two contrasting assertions cent Jesus' death: First of all, if Jesus is killed, his death is sure to bring a political advantag Sanhedrin members and himself, since his death alone can avert the political problems for(v. 48. Secondly, Jesus' death will also save the nation from destruction, the existence o guarantees their continuous exercise of power" (cf. Bultmann, 1971: 409-12; Pryor, 1992: Diagram 51).[2836] Thus Jesus' life-giving sign performances, especially of Lazarus' resu resulted in his own life being at risk.

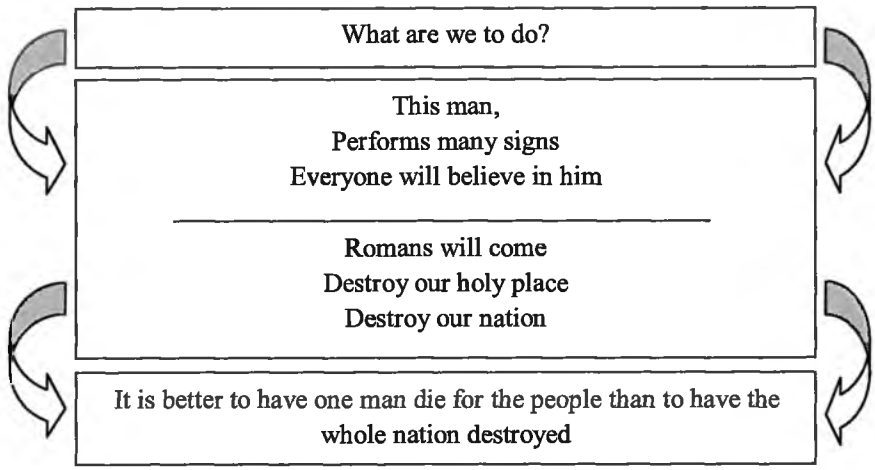

Diagram 51: The dialogic interaction of the seventh slot

Two themes of the utterance units, πιστεύσουσιν (v. 48) and ἀποθάνῃ (v. 50), are very imp order to understand the content of the talk units (cf. Umoh, 2000: 42-5; Ridderbos, 19 407-9).[2837] The dialogue at vv. 47b-50 is framed within a narratorial *inclusion* of συνήγαγ with συναγάγῃ (v. 52b).[2838] Umoh (2000: 41-2; cf. Patte, 1990: 14-5) states that, "V. 47 b new narrative section properly. The unit is structurally framed by the word συνάγειν occ v. 47a and v. 52b respectively, thereby forming an *inclusio*. Such *inclusions* are known tc complete discourse units, a structural device that is effectively used elsewhere by th evangelist". A larger *inclusion* is formed between prophesy of Jesus about God's/his glo

[2836] Brant (2004: 60) points out about the aspect of legal necessity in 11:47-50 and 12:19. Wallace (considers that the usage ὑπὲρ gives a substitutionary force to the soteriologically significant text in v. 5(Rom 9:3; Gal 3:13; Phile 13.

[2837] Umoh (2000: 43) states that, ". . . to believe (πιστεύσουσιν) in Jesus has a negative connotation (in context). The Sanhedrin members evaluate it as the possible cause of disaster for them and the whole peopl control". Umoh (2000: 44) continues saying that, ". . . whereas Jesus overcomes death by giving life, th actors in vv. 47-53 inflict death (ἀποθάνῃ), because they are themselves afraid of dying".

[2838] Stibbe (1993: 129) observes a chiastic structure in vv. 45-54 as follows: A = The reaction of the Jews t(45-46); B = The gathering together of the Sanhedrin (vv. 47-48); C = Caiaphas' prophesy (vv. 49-50 gathering together of the children of God (vv. 51-53); A' = The reaction of Jesus to the Jews (v. 54).

in the first slot (v. 4) and Caiaphas's prophesy against the glorified Jesus in the last slot (vv. 49b-50; cf. Ridderbos, 1987/1997: 407-9).[2839]

Utterance	Form	Content
Chief priests/ Pharisees	question/official, authoritative, political talk	Jesus performs many signs, if it continues everyone will believe in him, Romans will come and destroy both the temple at Jerusalem and the nation
Caiaphas	prophesy, foresight	it is better that one man die for the people than to have the whole nation destroyed

Table 120: 'Form' and 'Content' of utterance units in John 11:45-53

The dialogue begins with a *question* and an *authoritative/political* talk of the chief priests and Pharisees (vv. 47b-48),[2840] and ends with a *prophetical utterance* of Caiaphas (vv. 49b-50; cf. Windisch, 1993: 36).[2841] While the chief priests and Pharisees present an *issue* (vv. 47b-48), Caiaphas attempts to suggest a *solution* (vv. 49b-50). The *official* or *authoritative* dialogue[2842] of the seventh slot is more decisive and severe than any other antagonistic attempts so far (cf. Smith, 1999: 228-32).[2843] Duke (1985: 86-7; cf. Neyrey, 2007: 204-5; O'Day, 1986b: 3-32) notices "an unconscious foreshadowing of what is properly called an *irony of events*".[2844] The dialogue has a *frustrated question-and-reason* to *solution* format (see Diagram 51). The talk units are playing a vital role in order to decide the form of the dialogue within the larger framework of the episode.

[2839] Moloney (2005: 233; cf. Bultmann, 1971: 409-10; Pryor, 1992: 49; Pancaro, 1975: 122-5) says that, ". . . the other side of the σχίσμα manifests a lack of belief that, ironically, will lead to the crucifixion, the means by which the Son of God will be glorified (v. 4)".

[2840] Smith (1999: 229) says that, ". . . the complaint about Jesus' many signs relates not to the uniquely Johannine portrait of Jesus but also to the Jewish expectation to which the portrait answers". Cf. Umoh, 2000; Sproston North, 2001: 58-101; Von Wahlde, 2010: 517-8, 520, 522-4; Schnackenburg, 1980: 2: 346-51.

[2841] Maniparampil (2004: 299) says that, "John is interpreting the statement of the high priest as an unconscious prophesy regarding the redemptive significance of the death of Jesus". Duke (1985: 87; cf. Brant, 2011: 179; Witherington, 1995: 205; Strachan, 1941: 245; Painter, 1993: 374; Dodd, 1960: 367; McGregor, 1928: 255-7) puts it, "Irony can hardly be richer. Caiaphas, who has waited in the wings these many chapters, now steps on stage to utter his only line. He delivers it with proper conviction and flourish, but cannot hear how he mocks himself, and never perceives that his unseen audience looks on with amusement and pity".

[2842] It is a very decisive dialogue from the part of the Sanhedrin due to the challenges they were facing from Jesus. The relationship was hardening between Judean society and the antisociety of Jesus. Cf. Bultmann, 1971: 410-2.

[2843] Neyrey (2007: 2006) observes that, "The rising of Lazarus causes Jesus' fame to skyrocket, which the council correctly interprets: 'This man performs many signs . . . everyone will believe in him' (11:47-48). As Jesus increases in fame and respect, they proportionately decrease". Beasley-Murray (1987: 198; cf. Moloney, 1998: 344) opines that, "For Caiaphas the death of Jesus was on behalf of "the people" (λαος), that "the whole nation" (ἔθνος) should not perish; for him the two terms were used synonymously to denote the Jewish nation".

[2844] Duke (1985: 87; also see pp. 50, 87-9, 90-1, 92, 106, 112-13, 136, 144-5; cf. Brown, 1966: 1: cxxxvf; Brant, 2011: 179-80; Neyrey, 2007: 204-5; Keener, 2003: 2: 855; Painter, 1993: 374) says that, "The members of the council are clearly in a panic. Their tumbling sentence, using *kai* four times, gives indication that they are in about as much control of their speech as Caiaphas will shortly be of his. They set forth a conditional clause, 'If we let Jesus live', followed by three sure unacceptable consequences: everyone will believe, the Romans will destroy the temple, the Romans will destroy the nation. The irony is obvious enough".

The seventh slot functions as an appendix to the Lazarus episode and that affixes th narrative into the plot structure of the macro-dialogue.[2845] Our study on the content of the leads us to think about the antithetical form and function of the dialogue in the seventh Tan, 1993: 50-89). The lead man in the first six slots, Jesus, and the lead man in the seve Caiaphas, and their utterances and activities introduce a contrast. Jesus' prophetical statem 4, its fulfillment in v. 40, and the subsequent event of the resurrection of Lazarus (vv prompted Caiaphas for his prophetical utterance in vv. 49b-50 (cf. Dodd, 1968: 48-58). In slot[2846] (vv. 45-54), the narrator takes control of the discussions and tells the reader a consequences of the event that took place in the previous six slots (cf. Moore, 1989: Reinhartz, 2001: 17-31). Stibbe (1993: 129; cf. Talbert, 1992: 176-8) states that, "John 11: crucial to the plot of John's story". The sign of Lazarus' resurrection reveals the Glory While John the narrator reports that "many of the Jews . . . seen what Jesus did, believed (v. 45),[2847] the characters tell that "this man (Jesus) is performing many signs... every believe in him . . ." (vv. 47b-48; cf. Ridderbos, 1987/1997: 407-8). Thus a functional seq *sign-glory-belief* is emphasised both by the narrator and by the utterances of the charact narrator communicates the resultant consequences (vv. 45-47a), the council decisions (vv and Jesus' flee from the scene (v. 54; cf. Smith, 1999: 228-32; Von Wahlde, NTS: 51 dialogue-section (vv. 47b-50) is placed between the resultant consequences (vv. 45-4 council decisions (vv. 51-53). The dialogue in vv. 47b-50 functions as a reaction over ag *sign-glory-belief* language of the dialogues in the first six slots. Thus the episode ends wi tones and dramatic flavours (cf. Elam, 1980: 135-91; Hitchcock, 1923/1993: 15-24).[2848]

12.3.Meso-Analysis

At the meso-level, we will look into the way the narrator interconnects different slots of in order to form the current episode (cf. Moloney, 2005: 218-34). Divergent dialogic f employed by him in order to lead the whole discussion toward the central topic (cf. Denni 1992: 69-84; Schaeffer, 1988: 387-95). The dialogues of the episode can be classified as Slot one (vv. 3-4) has an *indirect dialogue* that is propositional as it proposes a forthcoming revelation of glory (v. 4; cf. McGregor, 1928: 244-6; Talbert, 1992: 171-2). (vv. 7-16) is *antithetical* and *argumentative* in essence as the 'inside group' rebels ag plans of the protagonist. But, the protagonist reveals and fulfills his plan and purpose irr

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[2845] Mlakuzhyil (1987: 215) considers vv. 45-53 as the "consequence of the miraculous action".

[2846] It can be considered as an "Appendix" to the previous six slots. Cf. Bruce, 1983: 248-52; Brodie, 199 Von Wahlde, 2010: 516-24; Umoh, 2000; Schnackenburg, 1980: 2: 346-51.

[2847] As in the case of some of the previous instances, both Jesus' words and deeds divided the Jews. Cf. 6:1 13, 45-52; see Carson, 1991: 419; Köstenberger, 2004: 347; Von Wahlde, 2010: 510.

[2848] Stibbe (1993: 130-1; cf. Hägerland, 2003: 309-22) says that, "Caiaphas is brought into the centre of the dramatic narrative before us . . . . He is the victim of satire in 11:45-54. The critical weapon which the narr create this satirical effect is irony. Irony sets up a contrast between the misunderstanding of a character narrative world and the much greater understanding of the reader, who is guided by the narrator i enlightened point of view".

of his interlocutors' misunderstanding nature. The narrator here uses a *statement-misunderstanding-clarification formula* as the basic literary phenomenon for the argumentation (cf. Dodd, 1960: 363; Neyrey, 2007: 194). Slot three (vv. 21-27) is *self-revelatory* as Jesus reveals his personal identity as the "I am", "resurrection", and "life" (vv. 25-26), and it further reveals the identity of Jesus as the Messiah, the Son of God, the one coming into the world through his interlocutor's confession (v. 27; cf. Painter, 1993: 273; Ball, 1996: 101-9).[2849] As in the case of the second slot, in the third too the narrator employs a *statement-misunderstanding-clarification formula* as the central tenet of the slot (cf. Anderson, 2007: 141-58; Ellis, 1984: 7-8).

Subsequently, slot four (vv. 28-29) is introduced as an *implicit dialogue* that sustains an *information-action-verbal interaction pattern* (cf. Neyrey, 2007: 195-6; Talbert, 1992: 172). Slot five (vv. 32b-37) begins in the form of an *implicit dialogue* (v. 32b), progresses through a *question-and-answer dialogue* (v. 34), and ends as a *dialogue within a dialogue* (vv. 36-37; cf. Bridges, 1991: 146). The fifth slot focuses more on the dramatic moments and sentiments of the characters by the help of the utterance units and the narratorials and that facilitates tension within the episode (cf. Bultmann, 1971: 405-7; Keener, 2003: 2: 845-8).[2850] The sixth slot (vv. 39-44) has a four-tier dialogue that keeps both the *explicit* and the *implicit* tenets. It is a *dialogue of fulfillment* (vv. 39-40) as well as a *flashback slot* that sustains a *dialogue-to action format* (cf. Bultmann, 1971: 394-412; Nicol, 1972: 37-8, 47, 60, 75, 109-10).[2851] The seventh slot (vv. 47b-50) can be characterised by its *antithetical* features and its development 'from a belief-centered *issue* to a death-centered *solution*' (cf. Painter, 1993: 367-75; Thompson, 2008: 233-44).[2852] In the process of the slot-development, the fourth slot functions in the form of a turn-taking narratorial snippet as it directs the attention of the reader from the vocal level interactions of the first three slots to the action-oriented levels in the fifth and sixth slots. The seventh slot functions as a *dialogic addendum* to the Lazarus episode (cf. Strachan, 1941: 236-7).

[2849] McGregor (1928: 248-9) says that, ". . . Jesus replies that 'the resurrection' and the 'life' which it guarantees, are not future but present, not doctrines but facts, not events in time but states conditional upon a *personal relationship*". Cf. Brodie, 1993: 393; Conway, 1999: 135-50; Talbert, 1992: 172-4; Keener, 2003: 842-5; Von Wahlde, 2010: 487-9; Sproston North, 2001: 134-41.

[2850] Bridges (1991: 146) says that, "The dialogue between Jesus and Martha functions interpretatively, and does not directly further the main narrative progression. The summoning of Mary (v. 28) results in her performance (v. 29) of going to meet Jesus".

[2851] Dodd (1960: 363) views that, ". . . the *pericope* 11:1-44 is found to contain a large proportion of discourse, in the form of dialogue, in which the interlocutors, apart from Jesus, are Mary, Martha and Thomas, as well as the messengers from Bethany, the disciples in a body, and the 'Jews' who serve as chorus and comment on the action. The lively interchange of dialogue, which is characteristic of this author's style, runs through the whole *pericope*".

[2852] Both the second and the seventh slots are antithetical in nature. While the second slot pictures the rebellious and misunderstanding character of the disciples, the seventh discusses about the antithetical movement of the Jews against Jesus movement. Cf. Von Wahlde, 2010: 504-9; Keener, 2003: 848-58; Brodie, 1993: 383-400; Conway, 1999: 149-51; Sproston North, 2001: 154-63; Umoh, 2000: 39-111.

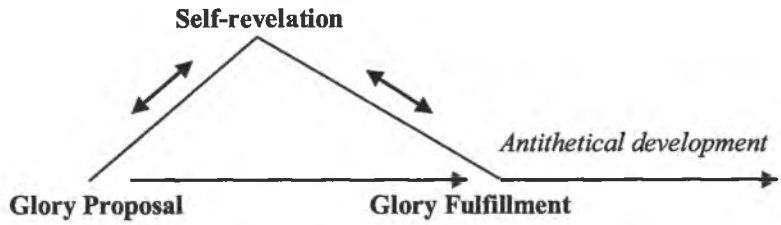

Diagram 52: The plot-development of the episode

The first slot proposes the forthcoming glory of God/Jesus by means of Lazarus' resurrec the sixth slot actualises the proposal. In the third slot Jesus reveals his identity as the resu and life and his interlocutor comes to know that Jesus is the Messiah, the Son of God, and coming into the world (cf. Bultmann, 1971: 402-3; Talbert, 1992: 171-6). The seventl *antithetical* as it develops against Jesus' revelation and glorification. The overarching then dialogue is Jesus' revelation as the "I am", "resurrection and life" and that comes at the c the episode (cf. Ihenacho, 2001: 3-19, 293-366; Ball, 1996: 101-9, 156-61). This develop the dialogue forms a 'pedimental' structure[2853] (see Diagram 52) within the episode. The s Jesus in v. 4 functions in two ways within the larger story: *first*, the statement holds the st whole and finally connects well with the glory-statement of Jesus to Martha in the sixth 40);[2854] and *second*, the prophetic nature of the statement at the beginning of the episode i *inclusio* with the prophetic statement of Caiaphas in the seventh slot (vv. 49b-50; cf. W 1993: 34-7). Moloney (1998: 325) rightly puts it, "The words of Jesus in v. 4 and the com Caiaphas and the narrator in vv. 49-52 frame the story of the resurrection that will death".[2855] Thus the narrator opens up the prophetic, revelatory, and glory-focused natu story in the first slot itself and that further progresses in the succeeding slots.[2856]

The plot-structure of the entire episode can be understood as follows. While the first two s 1-6, 7-16) form a *beginning* for the episode through the proposition of glory and the pre dialogues, the third and the fourth slots (vv. 17-27, 28-29) form a *middle* by way of a between Jesus and Martha where Jesus' self-revelation and Martha's identification of the are testified. The fifth and the sixth slots (vv. 30-37, 38-44) form the *ending* of the episod the glory fulfillment. Thus, the narrator keeps a *beginning-middle-ending* plot developme

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[2853] Press (2007: 62) states that, "Plato seems to have given most of his dialogues what has been called a 'p structure; that is, like the triangular architectural structure of the upper part of Greek temples that rise to point in the middle".

[2854] At the beginning of the story, the narrator points out two things: *first*, the illness of Lazarus is for God's *second*, God's glory is the glory of the Son of God (v. 4).

[2855] Neyrey (2007: 204) says that, "This episode contains numerous ironic elements". He identifies "Jesus' now causes his death" as one of the foundational irony of the episode. Cf. Brodie, 1993: 383-400; Burke, 2(Conway, 1999: 149-51; Brant, 2011: 170-9; Sproston North, 2001: 154-63; Von Wahlde, 2010: 504-15; U 39-111; Keener, 2003: 848-58.

[2856] Stibbe (1993: 124; cf. Brant, 2011: 170-79) points out that, "each phase of this plot sequence is c includes a sense of movement from one place to another".

episode (cf. Lincoln, 2008: 211; Torrance, 2008: 245-62).[2857] But the short slot at the centre, i.e., vv. 28-29, functions as a transitional slot as it connects the dialogue-centered first half with the action-centered second half. This format is helpful in understanding the *dialogue-to-action* plot structure of the episode (cf. Brooks, 1984: 3-61).[2858] In that sense, slot seven (vv. 45-53) can be better understood as an addendum to the entire episode. This general frame of the episode is used in order to reveal Jesus' identity progressively as the resurrection and the life (cf. O'Day, 1986: 1-2; Coloe, 2007: 83-103). The 'sign' language[2859] of the episode is performative,[2860] glory-focused,[2861] and belief-beckoning.[2862] The seven-slot structure of the episode is filled with dynamic talk-and-action involvements (cf. Harrop, 1992: 10-6; Barry, 1970: 10-51). The first six slots develop as a *promise-to-fulfillment* sequential dialogue centering on the theme revelation of God's glory (cf. Keener, 2003: 2: 835-50; Coloe, 2007: 83-103).[2863] This framework of the episode is instrumental for the narrator to lead his reader from suspense to surprise.

The gradual growth of "belief language" is one of the conspicuous features of the narrative (vv. 15, 25, 26, 27, 40, 42, 45, 48). Belief works in two ways in relation to God's glory within the episode: *first*, Martha was asked to believe first in order to see the glory (v. 40); and *second*, many Jews believed after Jesus revealed his glory (vv. 45-46).[2864] The recurring πιστεύω-language of the narrative can be understood only in relation to the δόξα-language. The πιστις- and δόξα-languages of the narrative coupled with the *revelatory motif* are demonstrative and performative in essence (cf. Brant, 2011: 170-9; Witherington, 1995: 196-205). Jesus' revelation of God's glory for the sake of his disciples' belief is the very essence of this dramatic narrative (cf. Culpepper, 1983: 94). A glory-focused revelatory masterplan is set from the beginning of the narrative and, finally, reaches into its fulfillment at the climax of the episode (cf. Schneiders, 2002: 191-2; Ridderbos, 1987/1997: 386-407). In the overall movement and tone of the utterances, Jesus' utterances almost

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[2857] Stibbe (1993: 122; cf. Stibbe, 1994: 32-53) sees the following plot sequence on the basis of Jesus' movement: *Beginning*: Jesus is told of Lazarus' illness but delays his journey to Bethany (vv. 1-16; i.e., 'outside of Judea'); *Middle*: Jesus arrives at Bethany and speaks with Martha and Mary outside the village (vv. 17-37; i.e., 'outside of Bethany'); and *End*: Jesus comes to the tomb and raises Lazarus from the dead (vv. 38-44; i.e., 'outside the tomb'). In our analysis, we analyse the episode on the basis of the glory-focused revelation and the dialogue to action patterns.

[2858] Dodd (1960: 363) says that, ". . . we are to recognise in this pericope a special variation upon the regular Johannine pattern of sign + discourse". Culpepper (1983: 141) observes that, "instead of grafting dialogues onto a miracle story as in earlier chapters, the evangelist here delays the miracle and interprets it by means of preliminary conversations".

[2859] This story is considered as a 'sign' and the last of the seven.

[2860] The ability of language to perform the story before the reader is one of the characteristic features of John's Gospel. For more details about the use of 'performative language' in John, refer to Van der Watt, 2010: 139-67.

[2861] The story's thematic emphasis on "God's glory" within an inclusion is decisive for determining its form.

[2862] For more details about the faith-emphatic nature of the story, see the chart within the text.

[2863] Stibbe (1993: 123) sees a U-shaped plot for the entire episode. He says that, "If we begin in 10:40-42, we can see that the plot of John 11:1-44 begins on a high note. Here the narrator reports that many believed in Jesus. Subsequently, there is a sense of descent into something far darker . . . . However, the story ends with a definite ascent into the comic . . . . This U-shaped sequence functions as a microcosm of the plot structure of the story in its entirety".

[2864] Neyrey (2007: 204) points out the irony of the revelation of glory as follows: "The sign that manifests his (i.e., Jesus') glory to many excites only envy in others". Cf. Brodie, 1993: 398-9; Umoh, 2000: 39-111; Burke, 2003: 83-90; Sproston North, 2001: 154-63; Keener, 2003: 842-58; Conway, 1999: 135-50.

always maintain *illocutionary force*.[2865] Jesus' utterances are forceful, forward-looking oriented, and promise-to-fulfillment developmental within the episode.[2866] The *content, fo function* of the dialogue direct the reader towards a *glory-focused revelatory dialogue*.[286 (2000: 43; cf. Ihenacho, 2001: 3-19, 293-366) says that, ". . . the principal actor, Jesus, enc people to believe in him (vv. 1-45), not because he wants political control over them, but he wants them to have eternal life (vv. 25, 26); or to see the glory of God and to have a sha resurrection".[2868] The dialogue's dramatic climax and the ironical events lead the reader to forthcoming events with anticipation (cf. Pryor, 1992: 47-50).[2869] John's dialogue has the a *face-to-face* and *heart-to-heart* language (cf. Van Dijk, 1976: 23-55; O'Day, 1987: 11 ironical that: *first*, one's glory is another's shame; and *second*, one (group) attempts to c glory of the 'other' in order to retain their glory (cf. vv. 45-53).[2870] These various literary of the story are rhetorical and they seize the attention of the reader toward the protagonist interlocutors (cf. Falk, 1971: 42-50; Nichols, 1971: 130-41). The narrator of the story is enough to channelise the attentiveness of the reader toward a positive power that generate her/him (cf. Eco, 1979: 3-43; Vorster, 2009: 505-78).[2871] Thus the narrator's impressive e the life of the reader and the reader's attentiveness to the narrative world energise a wider

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[2865] Jesus' talks dominate the entire episode. The distribution of sayings among the characters is as follows sayings; disciples (as a group), 2; Thomas, 1; Martha and Mary (message), 1; Martha alone, 5; Mary alone, 1; Jews, 2; and the Sanhedrin, 2.

[2866] Zimmermann (2008: 82) says that, "The reader is dying to ask, when are we getting to the point? Wh going to get down to business? But what is the 'business' of this narrative? In recognizing a conscious strategy in this *tactic of procrastination*, the reader must have realized by the time he or she finally gets to resurrection that this is not a 'simple' miracle story".

[2867] Jesus' *illocutionary utterance* at the beginning of the narrative directs both the interlocutors and the rea its fulfillment.

[2868] He (2000: 43) continues saying that, "The principal actors in vv. 47-53 on the other hand, do not want to believe in Jesus, because they do not want to lose their political control over them. Thus there is a fu misunderstanding of the purpose of Jesus' activities by the Sanhedrin members, who now gather to dis activities".

[2869] Moloney (1998: 335) is of the opinion that, "Violent events lie ahead but they will bring about the hou his lifting up, his glorification, the gift of the Spirit, the revelation of the glory of God, and the gathering of Brown, 1966: 435-7; Neyrey, 2007: 192-207. Culpepper (1983: 94) adds by saying that, "The occasion b face to face with his own death, his own tomb, weeping women, and the symbolic stone which defends the the living". Neyrey (2007: 207) opines about 11: 53-57 as follows: "This transition passage contains th events that immediately unfold".

[2870] By the end of the story, especially in the seventh slot, the council's decision is to cease the glory of Jes to retain their glory.

[2871] The narrator's *point of view* about the episode and its characters reflects/reveals through the narrative-a dynamism (cf. Resseguie, 2005: 167-96; Tovey, 1997: 44-68). The narrator's *point of view* about Jesus is as follows: *first*, Jesus is a friend of the family; *second*, one who promises to glorify his Father; *third*, one resurrection and life (cf. Ihenacho, 2001: 3-19, 293-366); *fourth*, one who expresses his emotions, acts, m and orders; and *fifth*, one who dialogues and directs his interlocutors toward *believing* in God. The narrato interlocutors as argumentative, people of little faith or no faith, misunderstanding, emotional, and villainous 1992: 47-9). The dialogues between the protagonist and the interlocutors help the reader to understan dynamics. For more details about the Johannine narrator and the point of view, refer to Culpepper, 1983: 15

beyond the *black-and-white* textual horizon (cf. Warren and Wellek, 1955: 181; Kennedy, 1984: 3-38).[2872]

Slot No.	Genre Tenets	Overarching Tenet/s
Slot # 1 11:1-6	***Content***: ἀσθένεια of the loved one and Jesus' foresight of Lazarus' escape from death // ***Form***: Interlocutors' *information* followed by protagonist's *glory statement*; *indirect communication* (dialogue) // ***Function***: It functions as a propositional slot for the entire episode. The narrator catches the attention of the reader by way of Jesus' very first utterance of the episode (v. 4) and leads her/him through suspense until the last moment. The reader is motivated to know the way God's/Son of God's glory would be manifested.	The narrator employs the *information* to *glory statement* format in order to convey the message: *first*, ἀσθένεια of the loved one; and *second*, Jesus' foresight of Lazarus' escape from death
Slot # 2 11:7-16	***Content***: Jesus' journey plans for Lazarus' resurrection that in turn is a journey for the sake of disciples' belief. Physical journey toward Judea and the spiritual journey of believing // ***Form***: *Statement-misunderstanding-clarification, conflictive, argumentative, defensive, antithetical* // ***Function***: The reader is encouraged "to remain true to their calling in times of peril" (cf. Sproston North, 2001: 139). The reader is prepared to travel with Jesus (and with the 'hesitant' disciples) to see the manifestation of God's glory. S/he is also challenged by Jesus' utterance about the urgency of praxis within the available span of time.	The *statement-misunderstanding-clarification* and the *antithetical formats* of the dialogue decipher concerning the pro-journey plans of Jesus and the counter arguments of the disciples
Slot # 3 11:17-27	***Content***: Revelation of Jesus' identity. He is the Lord, I AM, the resurrection and the life, the Messiah, the Son of God, and the one coming into the world. The sequence of *death-resurrection-belief* plays a vital role within the narratorial framework // ***Form***: *Self-revelatory through argumentation, statement-misunderstanding-clarification* // ***Function***: The reader of the dialogue can realise the *here* and *now* aspects of believing and living. S/he is invited to the belief that the text requires and to the succeeding narratives. Jesus reveals his identity irrespective of his interlocutor's misunderstanding. This revelatory linkage is important to understand the overall function of the episode.	The argumentation by way of *statement-misunderstanding-clarification* is useful in revealing the identity of Jesus, especially as the resurrection and the life.
Slot # 4 11:28-29	***Content***: Martha's private talk with Mary about the call of the teacher and Mary's immediate reaction // ***Form***: *implicit*, information (v. 28b)-action (v. 29)-verbal interaction (v. 32b) sequential // ***Function***: The narrator achieves a turn taking initiative from the vocal level interactions in the previous slots to the praxis levels in the latter half of the episode. Martha's private statement is not only responsive from the part of Mary but also persuasive for the reader in order to be attuned within the narrative framework.	The implicit dialogic seams of the slot help the narrator to achieve a turn taking initiative from the first half of the episode to the second half of the episode
Slot # 5 11:30-37	***Content***: Mary expresses her confidence in Jesus (v. 32b; cf. v. 21), Jesus moves both internally and externally by asking "where have you laid him?" (v. 34a), and a schism among the Jews on account of Jesus // ***Form***: *Tri-tier, implicit, question-and-answer*, a *sarcastic/skeptical dialogue within the dialogue, agony-*	The *tri-tier* (i.e., *implicit, question-and-answer*, and *dialogue within the dialogue*) emphasises Mary's confident statement,

[2872] The literary devices and styles are employed in order to capture the minds of the reader (cf. Tovey, 1997: 35-6; Felton and Thatcher, 2001: 209-18). Thus while dialogues are part of the narrative framework, those dialogues are means for the dialogue between the narrator and the reader beyond the textual framework. Dodd (1960: 363) says that, ". . . these dialogues could not stand by themselves. They need the situation in order to be intelligible, and they not only discuss high themes of Johannine theology, but also promote and explain the action of the narrative".

	centered, emotional, movement-oriented // ***Function***: The reader of the narrative identify her/himself with Jesus as he accommodates human sentiments. The reader is directed from the argument-centered first half to the movement/emotion-oriented second half of the episode.	Jesus' internal and e movements/emotion the schism within th spectators.
Slot # 6 11:38-44	***Content***: The fulfillment of the proposed glory of God (of Jesus; v. 4) through the resurrection of Lazarus (also revelation of God's glory through Jesus) // ***Form***: *Four-tier, an explicit dialogue leading to implicit dialogues, from the promise of the glory of God (Jesus) to the fulfillment of the glory of God (Jesus), from-dialogue-to-action, flashback type* // ***Function***: It functions as a revelatory, fulfillment-centered, faith-affirming, glory-actualising, sign-performatory, and dramatic slot. The reader of the story who was travelling through moments of suspense right from the beginning reaches into surprise, and comes to the realisation that Jesus is an emissary from God, performer of signs by his very utterances, one who has authority from above, and one who glorifies the Father and himself through signs.	The promise of the g God (Jesus) outlinec beginning of the epi fulfilled through the resurrection of Laza narrator uses a *four-implicit-to-explicit, dialogue-to-action, flashback* type dialc to convey the messa lead the reader to su
Slot # 7 11:45-53	***Content***: The issue of Jesus' popularity and the consequences that may bring to the political scenario. Caiaphas' solution to kill Jesus in order to save the nation. Jesus risks his life due to his life-giving sign performances // ***Form***: *Antithetical, frustrated question-and-reason to solution*, from belief-centered *issue* to death-centered *solution* // ***Function***: Appendix to the Lazarus episode. The dialogue in vv. 47b-50 functions as a reaction over against the *sign-glory-belief* ideology of the dialogues in the first six slots. The reader is informed that the council decisions are ironic as Jesus is going to die for his life-giving sign performances.	The antithetical forı the dialogue (i.e., 'f belief-centered *issu* death-centered *solu* a reaction over agai *sign-glory-belief* id sequence of the firs slots.

Table 121: The summary of the dialogue of the twelfth episode

Episode Thirteen

A Conflict-centered Dialogue (11:54-12:50)

The dialogue of John 11:54-12:50 has a complex character. As it is the last episode of the BS, it requires a careful analysis in order to see how the first part of the larger Johannine narrative concludes and to know how it opens way for the BG. The setting, content, form, and function of the episode at 11:54-12:50 will be analysed in the following discussion.

13.1.The Setting and the Dialogue Text

The setting of 11:54-12:50 develops from one context to the other (cf. Tolmie, 1999: 105-13; Nussbaum, 1986: 170).[2873] In 11: 54, the narrator begins by reporting that Jesus "no longer walked openly among the Jews" (cf. 7:4), "but went from there to a town called Ephraim in the region near the wilderness", and "he remained there with his disciples" (cf. Strachan, 1941: 246; McGregor, 1928: 257).[2874] In 11:55, he further indicates about the forthcoming Passover (11:55).[2875] Mostly the narrative is set within the pre-Passover events and dialogues.[2876] The overall narrative reveals a *ceremonial-* and *religious-setting*[2877] as the events unfold during the Passover season (cf. Resseguie, 2005: 87, 113-4). The major geographical locations covered here are Ephraim, Jerusalem and Bethany (see Resseguie, 2005: 87). The slots are delineated with the following setting descriptions. *First*, the episode begins in dual-settings (i.e., *geographical/topographical* and

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[2873] Powell (1990: 69) describes that, "Characters are like nouns . . . . Character traits may be likened to adjectives since they describe the characters involved in the action. And settings? Settings are the adverbs of literary structure: they designate when, where, and how the action occurs". Chatman (1978: 138-41) says the demarcation between settings and characters (both of which he calls 'existents') is not a simple line but a continuum.

[2874] Keener (2003: 2: 858) opines that, "'Ephraim' (11: 54) was in Samaritan territory, hence that Jesus took refuge there with his friends from Samaria (4:40). This is possible, though probably only the former Palestinian Jewish Christians in the community would understand the geographical allusion". On the other hand, Brant (2011: 178) says that, "Geographers have not located Ephraim. Perhaps this is precisely the point. Jesus chooses a location so far off the beaten path that few have heard of it".

[2875] Bultmann (1971: 413; cf. Strachan, 1941: 246) says that, "V. 55 makes the chronological statement that the Passover feast is impending; the pilgrims are streaming to Jerusalem, and that early enough to undertake the necessary Levitical purifications". Keener (2003: 2: 858) further says that, "That 'the Jewish festival of Passover was near' (11:55) recalls the earlier Passovers in the gospel, announced in almost identical words (2:13; 6:4). Both previous Passovers in the story became occasions for severe conflict (2:15-19; 6:66), and the earlier gospel traditions reserves the paschal announcement for the Passion Week (Mark 14:1, 12; Matthew 26:18)".

[2876] Bruce (1983: 252) says that, "This is the third Passover mentioned in John's gospel. The first (2:13) was early in Jesus' ministry, before the arrest of John the Baptist (cf. 3:24) . . . . The second Passover recorded by John (6:4) fell in the course of Jesus' Galilean ministry . . . ."

[2877] Strachan (1941: 246) says that, "The pilgrims stood in the precincts where they came for purposes of purification".

religious/architectural; 11:54-57).[2878] While Jesus stays with his disciples in a town Ephraim in the region near the wilderness, the Jews are eagerly waiting for his arrival in the at Jerusalem. Though the multitudes are not sure about the coming of Jesus to the tem authorities are preparing themselves for his arrest.[2879] Stibbe (1993: 131) is of the opini "The *anabasis* or ascent to Jerusalem by the many people in v. 55 can be interpreted at a level. The hour of Jesus' *anabasis*, his return and ascent to the Father via Calvary, h arrived".[2880] *Second*, 12:1-11 identifies a *homely/architectural* (home of Lazarus), *geogr* (Bethany), and *ritualistic* (anointing; cf. Resseguie, 2005: 87-120; Brant, 2011: 179-80) se reader can notice the way the *celebrative* mood, on the one hand, and the *antagonistic* m the other, develop side by side within the plot structure of the slot. Though the events of the slot happen away from Jerusalem (i.e., in Bethany) and it forms an interlude between the the third slots, its setting is integrally connected to the previous episode (i.e., 11:1-53; cf. 2007: 208; Dodd, 1960: 368-70).[2881] *Third*, the setting of the larger but complex slo narrative is *festive/religious*,[2882] *architectural*,[2883] *ceremonial* and *processional* (12:12- Smith, 1999: 235-41).[2884] *Fourth*, a setting is introduced in 12:36b-50 about which ther much indication.[2885] But the fourth slot is set as the concluding section of the entire BS (s 122). This general understanding of the setting of the episode may help the reader to various events and dialogues within this complex climax of the first half of the gospel.

[2878] Beasley-Murray (1987: 205-6; cf. Painter, 1993: 374-5; Neyrey, 2007: 207) says that, "11:55-57 form passage from the Lazarus narrative to the events of chap. 12, but it belongs essentially to the latter; it t approach of the final Passover of Jesus' ministry, and so provides the setting for the acts and discourses of which are concerned with the approaching death of Jesus".

[2879] Bultmann (1971: 413-14) opines that, "As at the feast of Tabernacles (7:11-13), so now also the crowd i with the question, 'Will Jesus come?' People incline to the opinion: 'Certainly not! For everybody knows— this context is to be understood—that the authorities have given command for his arrest'". Cf. Robertson, 19 Morris, 1995: 505-6; Gaebelein, 1936: 215-8; Carson, 1991: 424-5.

[2880] Stibbe (1993:131; cf. Brown, 1966: 445-6) says further that, "The double mention of the third and fina of the gospel in 11:55 prepares the reader for the sacrifice of Jesus at Golgotha". Beasley-Murray (19 opines, "11:55-57 forms a bridge passage from the Lazarus narrative to the events of chap. 12 . . . and so pr setting for the acts and discourses of chap. 12, which are concerned with the approaching death of Jesus".

[2881] From Jesus' interlocutors' point of view and the point of view of the Jewish authorities who were att arrest Jesus. Smith (1999: 232) says that, "Again it is the chief priests and Pharisees who are in league again 57; cf. 47; 7:32). The narrative preparation for Jesus' entry into Jerusalem seems complete, but there another interlude before the entry into the city actually takes place (12:1-11)". Cf. Brown, 1966: 452-4; 1998: 347-50; McGregor, 1928: 258-61.

[2882] The events unfold during the pre-festival period (12:12). Cf. Carson, 1991: 424-31; Resseguie, 2005: 2011: 179; Smith, 1999: 235-7; Ridderbos, 1987/1997: 412-23.

[2883] The events of slot three are happening around the temple. The Jews' "went out to meet Jesus" ca understood in relation to the temple at Jerusalem. See Resseguie, 2005: 87; Talbert, 1992: 179-87.

[2884] As the crowd took branches of palm trees, went out to meet Jesus, and he sat on the donkey (12:12-3(and Rohrbaugh (1998: 204) say that, "The story about Mary anointing Jesus' feet in 12: 1-8 is bracke notices (11:55-57 and 12:9-11) of activities among the hostile Judeans. Such bracketing suggests simultane while the Judeans were looking for Jesus and eventually found him, Jesus was at a meal". Also see Carson, 5; Blomberg, 2001: 179-84; Smith, 1999: 233-7; Talbert, 1992: 179-87.

[2885] Malina and Rohrbaugh (1998: 213) opine that, "With the notice of Jesus' departure and self-concealme half of the gospel comes to an end. The outstanding feature of this part of the gospel has been Jesus' self-di terms of what the author calls 'signs'". Cf. Beasley-Murray, 1987: 215; Neyrey, 2007: 220; Carson, 19 Stibbe, 1993: 137; Köstenberger, 2004: 387-8.

Slots	Episode 13: John 11:54-12:50
Slot # 1[2886] 11:54-57	*Jews*: Τί δοκεῖ ὑμῖν; ὅτι οὐ μὴ ἔλθῃ εἰς τὴν ἑορτήν;
Slot # 2[2887] 12:1-11	*Judas Iscariot*: Διὰ τί τοῦτο τὸ μύρον οὐκ ἐπράθη τριακοσίων δηναρίων καὶ ἐδόθη πτωχοῖς; *Jesus*: Ἄφες αὐτήν, ἵνα εἰς τὴν ἡμέραν τοῦ ἐνταφιασμοῦ μου τηρήσῃ αὐτό· τοὺς πτωχοὺς γὰρ πάντοτε ἔχετε μεθ' ἑαυτῶν, ἐμὲ δὲ οὐ πάντοτε ἔχετε
Slot # 3[2888] 12:12-36a	*Crowd*: Ὡσαννά· εὐλογημένος ὁ ἐρχόμενος ἐν ὀνόματι κυρίου, [καὶ] ὁ βασιλεὺς τοῦ Ἰσραήλ *Scripture fulfillment*: Μὴ φοβοῦ, θυγάτηρ Σιών· ἰδοὺ ὁ βασιλεύς σου ἔρχεται, καθήμενος ἐπὶ πῶλον ὄνου *Pharisees (one another)*: Θεωρεῖτε ὅτι οὐκ ὠφελεῖτε οὐδέν· ἴδε ὁ κόσμος ὀπίσω αὐτοῦ ἀπῆλθεν *Greeks (to Philip)*: Κύριε, θέλομεν τὸν Ἰησοῦν ἰδεῖν *Jesus*: Ἐλήλυθεν ἡ ὥρα ἵνα δοξασθῇ ὁ υἱὸς τοῦ ἀνθρώπου. ἀμὴν ἀμὴν λέγω ὑμῖν, ἐὰν μὴ ὁ κόκκος τοῦ σίτου πεσὼν εἰς τὴν γῆν ἀποθάνῃ, αὐτὸς μόνος μένει· ἐὰν δὲ ἀποθάνῃ, πολὺν καρπὸν φέρει. ὁ φιλῶν τὴν ψυχὴν αὐτοῦ ἀπολλύει αὐτήν, καὶ ὁ μισῶν τὴν ψυχὴν αὐτοῦ ἐν τῷ κόσμῳ τούτῳ εἰς ζωὴν αἰώνιον φυλάξει αὐτήν. ἐὰν ἐμοί τις διακονῇ, ἐμοὶ ἀκολουθείτω, καὶ ὅπου εἰμὶ ἐγὼ ἐκεῖ καὶ ὁ διάκονος ὁ ἐμὸς ἔσται· ἐάν τις ἐμοὶ διακονῇ τιμήσει αὐτὸν ὁ πατήρ. Νῦν ἡ ψυχή μου τετάρακται, καὶ τί εἴπω; Πάτερ, σῶσόν με ἐκ τῆς ὥρας ταύτης; ἀλλὰ διὰ τοῦτο ἦλθον εἰς τὴν ὥραν ταύτην. πάτερ, δόξασόν σου τὸ ὄνομα. *The voice from heaven*: Καὶ ἐδόξασα καὶ πάλιν δοξάσω *A group of the crowd*: Ἄγγελος αὐτῷ λελάληκεν *Jesus*: Οὐ δι' ἐμὲ ἡ φωνὴ αὕτη γέγονεν ἀλλὰ δι' ὑμᾶς. νῦν κρίσις ἐστὶν τοῦ κόσμου τούτου, νῦν ὁ ἄρχων τοῦ κόσμου τούτου ἐκβληθήσεται ἔξω· κἀγὼ ἐὰν ὑψωθῶ ἐκ τῆς γῆς, πάντας ἑλκύσω πρὸς ἐμαυτόν *Crowd*: Ἡμεῖς ἠκούσαμεν ἐκ τοῦ νόμου ὅτι ὁ Χριστὸς μένει εἰς τὸν αἰῶνα, καὶ πῶς λέγεις σὺ ὅτι δεῖ ὑψωθῆναι τὸν υἱὸν τοῦ ἀνθρώπου; τίς ἐστιν οὗτος ὁ υἱὸς τοῦ ἀνθρώπου; *Jesus*: Ἔτι μικρὸν χρόνον τὸ φῶς ἐν ὑμῖν ἐστιν. περιπατεῖτε ὡς τὸ φῶς ἔχετε, ἵνα μὴ σκοτία ὑμᾶς καταλάβῃ· καὶ ὁ περιπατῶν ἐν τῇ σκοτίᾳ οὐκ οἶδεν ποῦ ὑπάγει.ὡς τὸ φῶς ἔχετε, πιστεύετε εἰς τὸ φῶς, ἵνα υἱοὶ φωτὸς γένησθε
Slot # 4[2889] 12:36b-50	*Scripture fulfillment*: Κύριε, τίς ἐπίστευσεν τῇ ἀκοῇ ἡμῶν; καὶ ὁ βραχίων κυρίου τίνι ἀπεκαλύφθη; *Scripture fulfillment*: Τετύφλωκεν αὐτῶν τοὺς ὀφθαλμοὺς καὶ ἐπώρωσεν αὐτῶν τὴν καρδίαν, ἵνα μὴ ἴδωσιν τοῖς ὀφθαλμοῖς καὶ νοήσωσιν τῇ καρδίᾳ καὶ στραφῶσιν, καὶ ἰάσομαι αὐτούς *Jesus's soliloquy*: Ὁ πιστεύων εἰς ἐμὲ οὐ πιστεύει εἰς ἐμὲ ἀλλὰ εἰς τὸν πέμψαντά με, καὶ ὁ θεωρῶν ἐμὲ θεωρεῖ τὸν πέμψαντά με. ἐγὼ φῶς εἰς τὸν κόσμον ἐλήλυθα, ἵνα πᾶς ὁ πιστεύων εἰς ἐμὲ ἐν τῇ σκοτίᾳ μὴ μείνῃ. καὶ ἐάν τίς μου ἀκούσῃ τῶν ῥημάτων καὶ μὴ φυλάξῃ, ἐγὼ οὐ κρίνω αὐτόν· οὐ γὰρ ἦλθον ἵνα κρίνω τὸν κόσμον, ἀλλ' ἵνα σώσω τὸν κόσμον. ὁ ἀθετῶν ἐμὲ καὶ μὴ λαμβάνων τὰ ῥήματά μου ἔχει τὸν κρίνοντα αὐτόν· ὁ λόγος ὃν ἐλάλησα ἐκεῖνος κρινεῖ αὐτὸν ἐν τῇ ἐσχάτῃ ἡμέρᾳ. ὅτι ἐγὼ ἐξ ἐμαυτοῦ οὐκ ἐλάλησα, ἀλλ' ὁ πέμψας με πατὴρ αὐτός μοι ἐντολὴν δέδωκεν τί εἴπω καὶ τί λαλήσω. καὶ οἶδα ὅτι ἡ ἐντολὴ αὐτοῦ ζωὴ αἰώνιός ἐστιν. ἃ οὖν ἐγὼ λαλῶ, καθὼς εἴρηκέν μοι ὁ πατήρ, οὕτως λαλῶ

Table 122: The dialogue text of 11:54-12:50

[2886] The narrator is the key figure in this introductory slot. In the slot, the dialogues and dialogue trends are merged into the narrative.

[2887] The Narrator presents the first two slots (11:55-57 and 12:1-11) as two parallel movements that are taking place in Jerusalem and in Bethany. The two movements are combined together in the third slot as Jesus was moving from Bethany to Jerusalem.

[2888] In the third slot, the narrator combines several dialogues together and gives a recapitulation.

[2889] The actual events and dialogues end with 12:36a. From v. 36b onward the narrator takes full control and recapitulates the entire BS.

13.2.Micro-Analysis

13.2.1. First Slot (11:54-57)

The first slot (11:54-57)[2890] of the episode introduces a discussion about the pre-Passove and a dialogue that takes place at the Jerusalem temple.[2891] The narrator continues his di until the break in v. 56b. After indicating about the conversation among the people and r its core content in v. 56b, the narrator again takes control in v. 57. In the narratorial sectic 55-56a, the narrator deciphers the context of the event (τὸ πάσχα τῶν Ἰουδαίων),[2892] the of the Jews (ἀνέβησαν εἰς Ἱεροσόλυμα ἐκ τῆς χώρας), the purpose of their journey (ἵνα ἁγ ἑαυτούς),[2893] their search for Jesus (ἐζήτουν τὸν Ἰησοῦν), and their initiative for a dialogue μετ' ἀλλήλων).[2894] The expression ἔλεγον μετ' ἀλλήλων in v. 56a informs the reader conc dialogue that took place within the community (see Table 123).[2895] Moloney (1998: 348) narrative mechanism of the slot in the following way: "As 'the Jews' plot to slay Jesus (cf the people prepare for the Passover". As elsewhere, here too the Jewish plotting against obvious (v. 57; cf. v. 53).

John 11:54-57	Overview
v.54: Ὁ οὖν Ἰησοῦς οὐκέτι παρρησίᾳ περιεπάτει ἐν τοῖς Ἰουδαίοις, ἀλλὰ ἀπῆλθεν ἐκεῖθεν εἰς τὴν χώραν ἐγγὺς τῆς ἐρήμου, εἰς Ἐφραὶμ λεγομένην πόλιν, κἀκεῖ ἔμεινεν μετὰ τῶν μαθητῶν. v.55: Ἦν δὲ ἐγγὺς τὸ πάσχα τῶν Ἰουδαίων, καὶ ἀνέβησαν	(1) The literary piece in 11:54-57 has onl utterance unit (v. 56b) that is implicit in 1 But, the piece has other implicit dialogic (a) "and he remained there with the disci 54b); (b) "asking one another as they sto

[2890] Moloney (1998: 348) considers this slot as an introduction to the succeeding slots. Here, the time of Pa major characters (leaders of 'the Jews' and Jesus), and the theme of Jesus' death are introduced. Also see 1971: 412-4. Talbert (1992: 179) observes that, "After an introduction (11:55-57) that locates the events nea the unit falls into two parts built around *first*, two days (12:1-11 and 12:12-36) and *second*, two conclusions and 12:44-50)".

[2891] Wallace (1996: 561) says that, "John uses *hieron* ten times, all with reference to the general structure 5:14; 7:14; 7:28; 8:20, 59; 10:23; 11:56; 18:20)". Smith (1999: 232) says that, "The scene shifts to Jerus read about the people's purification (cf. Num 9:1-14) for Passover (11:55), the question about Jesus' atte 56), and the order given by the authorities (v. 57)".

[2892] Passover is one of the three pilgrim festivals for which men were required to travel to Jerusalem. This and final Passover mentioned by John (cf. 2:13, 23; 6:4; see Köstenberger, 2004: 354).

[2893] Beasley-Murray (1987: 208; cf. Strachan, 1941: 246; Bruce, 1983: 253; Hoskyns, 1947: 412-3; Wi 1995: 206) says that, "'Consecration' for the festival is in harmony with the Israelite ceremonial system. Th cleansing, for such as needed it, was one week. Num 9:9-11 ordains that one unclean must still keep the Pa a month later".

[2894] Brown (1966: 445-6) says that, "These verses constitute a transition to the following scenes. The simil 56-57 to 7:11, 13, suggests that an editor may be reusing traditional material from a variant account tc transition". Ridderbos (1987/1997: 411-2; cf. Schnackenburg, 1980: 2: 364) says that, ". . . Jesus was know who had come from far and wide is evident from what the Evangelist says about the curious looking abou and about the conversations about him in the temple". Also see Carson, 1991: 424-5; Blomberg, 2001: 172 2007: 207; Malina and Rohrbaugh, 1998: 204; Beasley-Murray, 1987: 208; Bultmann, 1971: 412-4.

[2895] Neyrey (2007: 207) says that, ". . . the question of some, 'Will he come to the feast?' and the spying of to learn Jesus' whereabouts, indicate that they are 'not in the know'. The secrets all belong to Jesus; insider the rest are in the dark". Cf. Hoskyns, 1947: 412-3; Painter, 1993: 375; Robertson, 1932: 211-2; Gaebelein, 8; Carson, 1991: 424-5; Morris, 1995: 505-6; Lindars, 1972: 411-2; Barrett, 1978: 409-10.

πολλοὶ εἰς Ἰεροσόλυμα ἐκ τῆς χώρας πρὸ τοῦ πάσχα ἵνα ἁγνίσωσιν ἑαυτούς. v.56: ἐζήτουν οὖν τὸν Ἰησοῦν καὶ ἔλεγον μετ' ἀλλήλων ἐν τῷ ἱερῷ ἑστηκότες· τί δοκεῖ ὑμῖν; ὅτι οὐ μὴ ἔλθῃ εἰς τὴν ἑορτήν; v.57: δεδώκεισαν δὲ οἱ ἀρχιερεῖς καὶ οἱ Φαρισαῖοι ἐντολὰς ἵνα ἐάν τις γνῷ ποῦ ἐστιν μηνύσῃ, ὅπως πιάσωσιν αὐτόν.	temple" (v. 56a); and (c) "the chief priests and the Pharisees had given orders... should let them know" (v. 57); (2) The narratives of the slot are: *pure narrative* (vv. 54-56a, 57) and *formula narrative* (v. 56a).

Table 123: The dialogue of 11:54-57 within the narratorial framework

In v. 56b, the narrator broaches trends of a *community dialogue* concerning Jesus in his absence. The temple of Jerusalem is the appropriate setting for such a dialogue.[2896] The narrator's tendency to recapitulate dialogues and to introduce the representative voice or the kernel points is obvious here. The content of the dialogue is excerpted in v. 56b. The questions like Τί δοκεῖ ὑμῖν; and ὅτι οὐ μὴ ἔλθῃ εἰς τὴν ἑορτήν; are at the centre of the conversation.[2897] Brant (2011: 179) says that, "With the use of double negatives, the crowd implicitly articulates what the political climate is". Alongside of that, the narrative shows seams of dialogic trends. In v. 54, the narrator mentions that Jesus went to Ephraim and remained there with the disciples (cf. Schnackenburg, 1980: 2: 351). The implied reader of the narrative can infer the usual tendency of interaction between Jesus and the disciples in the wilderness area.[2898] Moreover, in v. 57 the narrator describes about the strict order of the chief priests and the Pharisees. The order of the chief priests and the Pharisees is mentioned in a passive voice format.[2899] Their ἐντολὰς is aimed to gather information from the public concerning Jesus.[2900] While the reader can only conjecture about the possibility of a dialogue in v. 54, s/he can notice the way verbal exchanges are abbreviated in vv. 56b and 57. In the first slot, the content of the dialogue can be determined mainly on the basis of the available talk units: *first*, the dialogue among the people (i.e., the coming of Jesus to the festival in an unfavourable political situation); and *second*, the commandment of the chief priests and the

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[2896] The expression ἐν τῷ ἱερῷ ἑστηκότες ("as they stood in the temple", NRSV) is explicitly shows that the discussion happened in the temple at Jerusalem. Wallace (1996: 561) says that, "John uses ἱερόν ten times, all with reference to the general structure (2:14, 15; 5:14; 7:14; 7:28; 8:20, 59; 10:23; 11:56; 18:20). His use of ναός is restricted this pericope (2:19, 20, 21)".

[2897] Bultmann (1971: 413) comments that, "The city therefore is full of pilgrims to the feast, and their reflections (v. 56) describe the situation from its inward aspect". Cf. Köstenberger, 2004: 355; Painter, 1993: 375; Beasley-Murray, 1987: 208; Smith, 1999: 232.

[2898] Brant (2004: 204) mentions about the "All-Too-Knowing Narrator" who explains Jesus' motives for his movements or inner disposition about them. In John's gospel, the staying away of Jesus and the disciples implicitly mean that the disciples are learning lessons from their teacher. See both the implicit and explicit references here: cf. 1:39-42; 2:12; 9:1-5; 11:7-16; 13:1-17:26; 20:1-21:25. In the Synoptic Gospels, especially in Mark, Jesus' discourses are parabolic to outsiders and interpretative to insiders (4:2-34; 7:5-23; 10:2-12; 10:13-31; cf. Achtemeier, 1992: 549).

[2899] The content of the order is given in the "passive voice" as: "anyone who knew where Jesus was should let them know, so that they might arrest him" (v. 57; NRSV). Kanagaraj (2005: 381; cf. Schnackenburg, 1980: 2: 365) says that, "Their [scribes' and Pharisees'] orders are in accordance with the criminal code of the *Mishnah* which refers to a procedure by which someone who leads others into idolatry may be captured by stealth". The communication of the order would have been a "public declaration" or a "notice" to the Jewish community. Moloney (1998: 348; cf. Köstenberger, 2004: 355) says that, "Their leaders had given orders: whoever knows where Jesus is should let them know so that they might arrest him (v. 57)".

[2900] ἐντολὰς means "commandment", "command", "order", or "instruction. Brant (2011: 179) observes that, "By forcing ordinary citizens to become informants, the Jerusalem authorities seek comprehensive surveillance comparable to that of twentieth-century totalitarian states".

Pharisees (i.e., the whereabouts of Jesus in order to arrest him). The pericope ends anticipation about the arrest of Jesus (v. 57b; cf. Smith, 1999: 232).

The form of the dialogue cannot easily be determined as the entire narrative shows com and implicit natures. Mlakuzhyil (1987: 216) considers John 11:55-57 as a *tra introduction* to the succeeding section (i.e., 12:1-50). It is designed with three *implicit* seams: *first*, a teacher-and-disciples dialogue in the wilderness area; *second*, the Jews' *co dialogue* in a *question-and-answer*[2901] format (11:56b);[2902] and *third*, the leaders' "comm in order to receive information" (11:57; see Table 124).[2903] The *question-and-answer* reveals the anxiety of the people concerning the arrival of Jesus in Jerusalem in a p unfavourable situation.[2904]

Utterance	Form	Content
Jesus and the disciples	implicit	Unavailable (Jesus' staying away in wilderness with the disciples can me teaching and dialogues)
Jews among themselves	implicit, community	Will Jesus come to the festival?
Chief priests and Pharisees to the crowd	implicit, order with an expectation of response/information	Anyone who knew where Jesus was let the authorities know

Table 124: 'Form' and 'Content' of utterance units in John 11:54-57

The dialogue among the people, the *order*[2905] of the priests and the Pharisees, and the about an anticipated πιάσωσιν generate a *tension-building*[2906] situation within the slot (1993: 375) comments about the slot as follows: ". . . the quest for Jesus continues with a ambiguity". Kanagaraj (2005: 380-1) says that, "John says that people were questionin another 'as they stood in the temple'. There may be an element of *irony* here. The tem right place to look for Jesus, because, for John, He, as the new Temple, will replace the ol with all its rituals and sacrifices". As Painter and Kanagaraj state, the *quest for Jesus* and t *situation* contribute to the literary and theological framework of the slot. It is more pr think that the narrator of the pericope included only the central question(s) of the con here.[2907] The representative saying(s)[2908] from a probable community dialogue and th voice utterance unit of the priests and the Pharisees make the reader cautious a

[2901] From the narratorial framework the reader comprehends the abbreviating tactics of the narrator. The qu 56 gives the reader about the kind of discussion the interlocutors were involved in. Cf. Strachan, 1941: 24 1972: 412; Beasley-Murray, 1987: 208; Hoskyns, 1947: 412-3.

[2902] The questions at v. 56b can be understood as part of an *ongoing dialogue* among the community.

[2903] Witherington (1995: 206) opines that, "The picture we gain from the last ten verses of John 11 is that effort of the leaders of the Sadducees and Pharisees was involved in the trial and arrest of Jesus, which in tu that he was seen as a considerable political threat, since these two groups often did not see eye to eye".

[2904] Cf. Bultmann, 1971: 413-4; Schnackenburg, 1980: 2: 364-5; Carson, 1991: 424; Talbert, 1992: 179-80.

[2905] The Greek expression ἐντολὰς can mean "commandment", "command", "order" or "instruction". (1987/1997: 412) considers it as an "express order".

[2906] *Tension-building* is one of the characteristic features of Johannine drama. Through *tension-building*, generates suspense in the minds of the readers, and leads the story to another level.

[2907] It is again the usual Johannine trend to abbreviate the dialogues applied here too. From the expression ἀλλήλων the reader can assume that it is an abbreviation of a larger dialogue.

[2908] The questions emerged among the community are put together and included herewith.

abbreviating tendencies of the narrator.[2909] The *narrative-driven* slot and its abbreviated utterance units reveal an open conflict and an antagonistic declaration on account of Jesus.

At the functional level, the introduction of the Passover (τὸ πάσχα), the festivity of the people, the purification ceremony (ἁγνίσωσιν), the pilgrimage context (ἀνέβησαν . . . εἰς Ἰεροσόλυμα), and the standing of the people in the temple (τῷ ἱερῷ ἑστηκότες) together provide a religious atmosphere for the first slot.[2910] At the same time a paradigmatic reader can notice several layers of conflicts at work all through the discussions (cf. Schnackenburg, 1980: 2: 351-65). The conflicting situation is evident through the conversational threads of the public order and of the community discussion about the coming of Jesus.[2911] The order (ἐντολὰς) of the chief priests/the Pharisees and the anticipated arrest (πιάσωσιν) bring about a conflicting situation at the beginning of the episode. The Jewish religio-political establishments are in conflict with the emerging movement of Jesus.[2912] The crowd's *conversation* in the temple has to be looked at from this specific context. The *religious* and *violent* context of the slot functions in a characteristic way within the overall framework of the episode. Mlakuzhyil (1987: 216; cf. Elam, 1980: 135-91) opines that, ". . . 11:55-57 provides the *dramatic setting* for the events to be described in John 12".[2913] The utterance units are anticipatory as they lead the reader toward the following sort of questions: "Will Jesus come to the festival?", "Will the chief priests and the Pharisees come to know the whereabouts of Jesus?", and "Will he be arrested?"[2914] In this sense, the current slot has *proleptic* functions as it prepares the reader toward the future events and the dialogues (cf. Dodd, 1960: 367-8; Strachan, 1941: 246).[2915]

13.2.2. Second Slot (12:1-11)

The setting of the narrative is an occasion of δεῖπνον.[2916] The reader of the story can conjecture about a round-table discussion of a group comprised of Jesus and his disciples at the family setting

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[2909] The reader may conjecture that the dialogic threads in 11:56 and 57 are abbreviations of extended dialogues.

[2910] Cf. Gaebelein, 1936: 217; Lindars, 1972: 411-2; Hoskyns, 1947: 412-3; Morris, 1995: 505-6.

[2911] The public dialogue in 11:56b and the order of the chief priests and Pharisees decide the nature of the conflict here. Jesus' coming to the temple might worsen the situation as the scribes and Pharisees have strictly ordered to the crowd in order to receive information. Cf. Painter, 1993: 375; Lindars, 1972: 411-2; Beasley-Murray, 1987: 208; Morris, 1995: 505-6; Carson, 1991: 424-5; Barrett, 1978: 409-10; Robertson, 1932: 211-2.

[2912] See Beasley-Murray, 1987: 208; Robertson, 1932: 211-2; Bruce, 1983: 252-3; Hoskyns, 1947: 412-3.

[2913] Gaebelein (1936: 218) is of the opinion that, ". . . the Christ was not in their hands. Before He laid down His life voluntarily, before His hour came, he must be presented to Jerusalem as *King* openly".

[2914] Keener (2003: 2: 858-9; cf. Smith, 1999: 232; Tan, 1993: 50-89) states that, ". . . John again builds suspense as his narrative begins to climax in Jesus' final coming to, and suffering in, Jerusalem".

[2915] Stibbe (1993: 131) says that, "The double mention of the third and final Passover of the Gospel in 11:55 prepares the reader for the sacrifice of Jesus at Golgotha". Moloney (2005: 234; cf. Talbert, 1992: 179-88; Eco, 1979: 3-43) states that, ". . . Jesus' violent end looms, as his arrest is promulgated by the chief priests and the Pharisees (vv. 55-57). The hour has come for glorification of the Son by means of his being lifted up on the cross (see v. 4; 12:23). The cross looms large as the reader moves to 12:1-8".

[2916] Martha, Lazarus, Mary, Judas Iscariot, the other disciples, and most importantly Jesus himself, are present in this slot. Cf. Robertson, 1932: 213-4; Gaebelein, 1936: 218-9; Bruce, 1983: 255-6; Talbert, 1992: 183-4. Δεῖπνον (noun), means, a "feast", "banquet", "supper", or "main meal". Cf. Carson, 1991: 427; Morris, 1995: 511-2; Beasley-Murray, 1987: 208-9; Hoskyns, 1947: 413-4; Barrett, 1978: 410-1.

of Lazarus, Martha and Mary.[2917] The expressions at vv. 2b-3a[2918] do not provide a clea about the exact nature of the gathering. Similarly, though a group of people are present at t set up, there is no clarity of their discussion. Moloney (1998: 349) says that, "Having set t and already insinuated the theme of Jesus' death, the narrator introduces Mary and her ano Jesus.[2919] The gap created by the prolepsis of 11:2 is filled and she is described as anointi feet and wiping them with her hair (v. 3a)".[2920] This general information of the setting is h order to understand the dialogue at vv. 5-8 (see Table 125).

John 12:1-11	**Overview**
v.1: Ὁ οὖν Ἰησοῦς πρὸ ἓξ ἡμερῶν τοῦ πάσχα ἦλθεν εἰς Βηθανίαν, ὅπου ἦν Λάζαρος, ὃν ἤγειρεν ἐκ νεκρῶν Ἰησοῦς. v.2: ἐποίησαν οὖν αὐτῷ δεῖπνον ἐκεῖ, καὶ ἡ Μάρθα διηκόνει, ὁ δὲ Λάζαρος εἷς ἦν ἐκ τῶν ἀνακειμένων σὺν αὐτῷ. v.3: Ἡ οὖν Μαριὰμ λαβοῦσα λίτραν μύρου νάρδου πιστικῆς πολυτίμου ἤλειψεν τοὺς πόδας τοῦ Ἰησοῦ καὶ ἐξέμαξεν ταῖς θριξὶν αὐτῆς τοὺς πόδας αὐτοῦ· ἡ δὲ οἰκία ἐπληρώθη ἐκ τῆς ὀσμῆς τοῦ μύρου. v.4: λέγει δὲ Ἰούδας ὁ Ἰσκαριώτης εἷς [ἐκ] τῶν μαθητῶν αὐτοῦ, ὁ μέλλων αὐτὸν παραδιδόναι· v.5: **διὰ τί τοῦτο τὸ μύρον οὐκ ἐπράθη τριακοσίων δηναρίων καὶ ἐδόθη πτωχοῖς;** v.6: εἶπεν δὲ τοῦτο οὐχ ὅτι περὶ τῶν πτωχῶν ἔμελεν αὐτῷ, ἀλλ' ὅτι κλέπτης ἦν καὶ τὸ γλωσσόκομον ἔχων τὰ βαλλόμενα ἐβάσταζεν. v.7: εἶπεν οὖν ὁ Ἰησοῦς· **ἄφες αὐτήν, ἵνα εἰς τὴν ἡμέραν τοῦ ἐνταφιασμοῦ μου τηρήσῃ αὐτό·** v.8: **τοὺς πτωχοὺς γὰρ πάντοτε ἔχετε μεθ' ἑαυτῶν, ἐμὲ δὲ οὐ πάντοτε ἔχετε.** v.9: Ἔγνω οὖν [ὁ] ὄχλος πολὺς ἐκ τῶν Ἰουδαίων ὅτι ἐκεῖ ἐστιν καὶ ἦλθον οὐ διὰ τὸν Ἰησοῦν μόνον, ἀλλ' ἵνα καὶ τὸν Λάζαρον ἴδωσιν ὃν ἤγειρεν ἐκ νεκρῶν. v.10: ἐβουλεύσαντο δὲ οἱ ἀρχιερεῖς ἵνα καὶ τὸν Λάζαρον ἀποκτείνωσιν, v.11: ὅτι πολλοὶ δι' αὐτὸν ὑπῆγον τῶν Ἰουδαίων καὶ ἐπίστευον εἰς τὸν Ἰησοῦν.	(1) The dialogue in 12:1-1 comprised of two utterance (vv. 5, 7b-8); out of the tw utterance units one is of Ju Iscariot (v. 5) and the othe Jesus (vv. 7b-8); (2) The narrator adds impl commentary at v. 4 ("the c was about to betray him") ("He said this not because about the poor, but becaus a thief; he kept the commc and used to steal what was it") in order to provide mo about Judas Iscariot; (3) The narratives of the e are: *pure narrative* (vv. 1- 11) and *formula narrative* 7a).

Table 125: The dialogue of 12:1-11 within the narratorial framework

Mary's action of anointing Jesus' feet and wiping them with her hair provokes Judas Is come up with his question, Διὰ τί τοῦτο τὸ μύρον οὐκ ἐπράθη τριακοσίων δηναρίων κ πτωχοῖς; (v. 5; cf. Keener, 2003: 2: 864-5; McGregor, 1928: 260).[2921] John's presentation

[2917] Bultmann (1971: 414) says that, ". . . the incident takes place six days before the Passover, in Be banquet. It is not said who the host is. It is simply reported that Mary anoints the feet of Jesus and wipes the hair (v. 3)". Cf. Lindars, 1972: 415-7; Robertson, 1932: 213-6; Painter, 1993: 375; Strachan, 1941: 246-8.

[2918] The expression ὁ δὲ Λάζαρος εἷς ἦν ἐκ τῶν ἀνακειμένων σὺν αὐτῷ creates confusion for the reader to the exact nature of the group. Cf. Morris, 1995: 510-2; Carson, 1991: 427-8.

[2919] Compare the anointing of Jesus at Bethany in Matthew 26:6-13; Mark 14:3-9; Luke 7:36-38 (cf. Ca 425). See the comparison between Mark 14:3-9 and John 12:1-8 (cf. Neyrey, 2007: 209).

[2920] Moloney (1998: 349) further says that, "It is the love of Mary, anticipated in her response to the voice 11:28-32, that fills the house with fragrance. Contrast enters, and the theme of Jesus' passion returns, as Juc already known to the reader as the betrayer (cf. 6:64, 71), is introduced (v. 4)".

[2921] The sum of 'three hundred *denarii* (RSV), the value of the perfume, must not be estimated accor modern value of an equivalent amount of silver, but according to wages and purchasing power. One denar daily wage given to a common day-labourer; three hundred *denarii* was therefore the equivalent of *an year* a fully employed labourer. Pliny (*Nat.* 12.26) describes nard, the foremost perfume in the Greco-Roman sweet-scented, lightweight oil, with a dark ruddy hue (cf. Brant, 2011: 179). See Carson, 1991: 429; Beasl

as a greedy and unrighteous man is brought through the narratorial notes at vv. 4 and 6 (cf. Culpepper, 1983: 124-5; Brant, 2004: 205).[2922] While Mary's character reveals through her action (v. 3),[2923] Judas' character reveals through his utterance (v. 5).[2924] Jesus' response to Judas is as follows: Ἄφες αὐτήν, ἵνα εἰς τὴν ἡμέραν τοῦ ἐνταφιασμοῦ μου τηρήσῃ αὐτό· τοὺς πτωχοὺς γὰρ πάντοτε ἔχετε μεθ' ἑαυτῶν, ἐμὲ δὲ οὐ πάντοτε ἔχετε (vv. 7-8; cf. Eslinger, 2000: 45-73; Gench, 2007: 95; see Table 125). His response to Judas reveals some of the important things as follows: Mary's good intention behind her activity, his imminent death and burial,[2925] Judas' fake intention behind his utterance, and the temporality of Jesus' being with them (cf. Dodd, 1960: 369-70; Webster, 2003: 91-9).[2926] Jesus' utterance remains as an evaluative statement between the two discipleship models, one of Mary and the other of Judas Iscariot (cf. Stibbe, 1993: 131-2; Coloe, 2007: 120-1). The slot ends with another narrative section (vv. 9-11) describing about the itinerary of the great crowd, telling about the Jewish plan of killing both Jesus and Lazarus, about the deserting of the Jews from their mother-religion, and about the rapid increase of the 'believing' community (cf. Strachan, 1941: 249; McGregor, 1928: 260-1). Bultmann (1971: 416) considers the last narrative section (vv. 9-11) as a bridge passage.[2927] Two parallel movements are at work within the slot, one of Jesus at Lazarus' house involved in a *dialogue* and the other of Jewish *search* for Jesus and Lazarus.[2928] The content of the dialogue can be understood as an internal conflict as Judas reveals his counterfeit discipleship model through his speech over against the genuine discipleship model of Mary's action.

1987: 208-9; Esler and Piper, 2006: 165-77; Robertson, 1932: 215; Morris, 1995: 511-3. Wallace (1996: 122) observes the use of "Genitive of Price or Value or Quantity" in v. 5 as in the case of 6:7.

[2922] Keener (2003: 2: 864; cf. Coloe, 2007: 120-1; Culpepper, 1983: 124-5) says that, "John's remark that Judas was not concerned for the poor (12:6) underlines Judas' evil character; he employs the same term for 'unconcerned' here as he earlier employed for the hirelings who did not care for the shepherd's flock in 10:13—a context in which false leaders of the flock also earn the title 'thief' (10:1, 8, 10; 12:6)".

[2923] Lindars (1972: 412; cf. Robertson, 1932: 217-8; Bruce, 1983: 255-6; Carson, 1991: 428; Brant, 2011: 184-5) says that, "A woman, here identified with Mary the sister of Martha, apparently moved by some spontaneous impulse, pours an expensive perfumed oil over Jesus' feet. When Judas objects to her extravagance, Jesus defends her action as a symbolic anticipation of his burial".

[2924] Stibbe (1993: 131) says that, "Judas is centre-stage in 12:4-6. Here the narrator departs from the normal reticence about the psychology of characters to explain what was going on in Judas' mind". Stibbe (1993: 132; cf. Strachan, 1941: 248) further says that, "Far from being a laudable statement, Judas' words in v. 5 are now seen as arising from a deep-seated and perverse avarice". For more details about John's vilification of Judas, refer to Brant, 2011: 182-4.

[2925] Neyrey (2007: 210; cf. Moloney, 2005: 236; Strachan, 1941: 248) says that, "Both Mark and John see a hidden meaning in the anointing that only insiders comprehend, namely anticipation of Jesus' burial. The preparation of the body for burial, a female act of piety, typically consisted of washing the corpse, clothing it in funeral clothes, and anointing it with oils and spices. Jesus honours the woman's gesture, calling it 'a noble work'".

[2926] Neyrey (2007: 208) states that, "In acknowledgement of the benefaction Jesus gave Lazarus, they host him at a meal. We learn then that Jesus' enemies now target Lazarus for another death because the fame of his revivification has caused Jesus to grow in honour and fame—at their expense (12:9-11; see also 11:45-51). Lazarus' death and tomb, then, are linked with Jesus' death and tomb, indicators of elite status".

[2927] Robertson (1932: 213; cf. Painter, 1993: 374-5) states that, "It was a place of danger now after that great miracle and the consequent rage of the Sanhedrin (12:9-11). The crowd of eager spectators to see both Lazarus and Jesus would only intensify this rage".

[2928] Cf. Robertson, 1932: 213-9; Strachan, 1941: 246-9; Painter, 1993: 374-5; Lindars, 1972: 415-20.

The second slot (12:1-11)[2929] is made up of narratives again, and can be considered as a *within an event.*[2930] The slot altogether is narrative-driven. While Judas raises a *que disguise,* Jesus uses *defensive/enigmatic/revelatory* utterance forms (cf. Talbert, 199 Webster, 2003: 91-9; see Table 126). A *challenge-and-riposte* in a *question-and-answer* format is introduced here by the help of narratorial remarks at vv. 4 and 6.[2931] Keener (864-6) considers this dialogue as one that develops from Judas' *protest* to Jesus' *response.* character's *symbolic action* (cf. Coloe, 2007: 120-2; Webster, 2003: 93-4)[2933] prompts o characters engage in a *question-and-answer dialogue.*[2934] In that sense, the slot has an *dialogue* pattern. The formula expressions like λέγει (v. 4) and εἶπεν (v. 7) are used in introduce the utterances of the characters.[2935] At a peripheral level Judas' question pose concern; but the placement of his question (v. 5) between two *narratorial notes* (in v. 4 a and Jesus' response (v. 7) decide its intentionality. Here Judas' character resembles in ways the character of Jesus' opponents (cf. Neyrey, 2007: 211; Stibbe, 1993: 131-2).

Utterance	Form	Content
Judas Iscariot	A question in disguise	Why was this perfume not sold for three h denarii and the money given to the poor?
Jesus	Defensive statements, enigmatic utterances, revelatory statement, contrast/antithetical statement	Leave her alone. She bought it so that she keep it for the day of my burial. You alwa the poor with you, but you do not always h

Table 126: 'Form' and 'Content' of utterance units in John 12:1-11

While in the previous slot the priests and the Pharisees represent the opponents (11:57 second slot Judas reveals his antagonistic attitude through his very utterance (12:5; cf. Bra 222). While Schnackenburg (1980: 2: 368) considers Judas' statement as a "dishonest in Ridderbos (1987/1997: 415) considers it as "regret of a thief".[2936] Judas' criticism of Mary is objection-focused and antagonistic. Jesus' answer at vv. 7-8 can be considered as a ne

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[2929] Neyrey (2007: 211) says that, "The dramatis personae in John are often representative of some virtue or characterised in terms of high or low status within a group". Cf. Brown, 1966: 452-4; Köstenberger, 200 Gaebelein, 1936: 218-22; Carson, 1991: 427-31.

[2930] The event at 12:1-11 turns the readers' acumen toward an entirely different set up, different from th (11:55-57) and the latter (12: 12-36a). Both in the previous and the latter slots, the narrator is telling about in the Jerusalem set up; but here the setting is in Bethany.

[2931] Cf. Bultmann, 1971: 414-5; Painter, 1993: 375-6; Malina and Rohrbaugh, 1998: 207.

[2932] Gench (2007: 95) considers it as Judas' *protest* (*objections*, in Coloe, 2007:120) and Jesus' *defense* Webster, 2003: 91) of Mary.

[2933] Maniparampil (2004: 300; cf. Smith, 1999: 233-5) states that, "In the raising of Lazarus, Jesus died sy Now the burial takes place symbolically".

[2934] According to Gench (2007: 94; cf. Maniparampil, 2004: 300; Carson, 1991: 425-6; Smith, 1999: 233-5 gospels feature an anointing of Jesus by a woman (Mark 14:3-9//Matthew 26:6-13; Luke 7:36-50), bu distinctive features and should be examined on its own terms . . . . Only in John is the woman identifie Mary, the sister of Lazarus who was raised from the dead".

[2935] Cf. Schnackenburg, 1980: 2: 367-9; Witherington, 1995: 207-8; Gench, 2007: 95.

[2936] Some interpreters believe that this comment can be explained in terms of the tendency, which grew in of time, to depict the character of Judas as worse and worse. Ridderbos (1987/1997: 416) states further that the intent of the Evangelist, it seems to us, is the attempt to find in this comment about Judas' motivatio contact for a (frequently attempted) psychological interpretation of the figure of Judas, and that with M counter figure".

the proposal of Judas (see Table 126).[2937] Moloney (1998: 349; cf. Eslinger, 2000: 45-73) says that, "This juxtaposition of Mary's superabundant generosity, reflecting her love, and Judas' hypocritical objection based in self-interest poses the question: has the woman or the disciple rightly understood the significance of Jesus?"[2938] While Mlakuzhyil (1987: 217-20) sees *narrative parallelisms* between 11:1-54 and 11:55-12:50,[2939] Witherington (1995: 207) notifies the presence of a typical Johannine *irony* within the slot.[2940] In vv. 9-11 the narrator continues his account of the dramatic development and at the same time inserts the story of the anointing into the sequence of events (cf. Schnackenburg, 1980: 2: 370; Brant, 2011: 180-1). The major tenets of the dialogue are its *question-and-answer/challenge-and-riposte format* and *action-to-dialogue sequence.*

The slot[2941] has a revelatory function that works within a conflict-oriented milieu.[2942] Judas' *villainous character*[2943] or *counterfeit discipleship model* is in conflict with Mary's *genuine discipleship model* (cf. Neyrey, 2007: 211).[2944] Stibbe (1993: 132) opines that, "it is noticeable that the principal female character in the narrative [i.e., Mary] comes in for Jesus' commendation while the principal male [i.e., Judas] comes in for condemnation". By unraveling the character of Judas, the narrator is attempting to reveal the underlying conflict within the inner-circle of Jesus.[2945] This conflict-ridden situation is appropriately set within the narrative in order to understand the dynamism of Judas' question (v. 5) and Jesus' response (v. 7-8).[2946] Moreover, the conflict between the Sanhedrin and the Jesus community is once again conspicuous when the chief priests plan to put Lazarus as well to death.[2947] The narrator's technique of presenting the dialogues

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[2937] Maniparampil (2004: 300; cf. Smith, 1999: 233-5) opines that, "Jesus interprets the anointing of the *feet* of Jesus by Mary as a gesture for Jesus' burial. It is an unconscious prophesy of Jesus' death".

[2938] Painter (1993: 375) points out that, "This action suggests a comparison with the washing of the disciples' feet by Jesus. At the final meal Jesus acted as servant to the disciples and washed their feet. This action was a parable of his life-giving work for them . . . . The sinister role of Judas is highlighted in both but the focus is on Mary in the first and Peter in the second suggesting that a comparison between the two is intended". Cf. Carson, 1991: 428-30; Bultmann, 1971: 415; Blomberg, 2001: 177; Malina and Rohrbaugh, 1998: 206; Beasley-Murray, 1987: 208-9.

[2939] Mlakuzhyil (1987: 217-20) sees *narrative parallelism* between 11:1-54 and 11:55-12:50 especially in 12:3 (11:2), 12:11 (11:45), and 12:10 (11:53). Moreover, while 12:1-11 shows several *analeptic* tendencies with 11:1-54, Jesus' utterance in 12:7-8 shows *proleptic* tendencies.

[2940] Witherington (1995: 207) states that, "The story contains very typical Johannine irony, in that the place where Jesus gave life to the dead (12:1) becomes the place where '[s]eated beside Lazarus, whom he *called out of the tomb* (12:7), He is anointed as one would anoint a corpse'".

[2941] Although modern readers of the gospels immediately link John's story of the anointing of Jesus' feet with two other ones, Mark 14:3-9 and Luke 7:36-38, we are uncertain about the relationship of these seemingly parallel accounts. Some argue that all of these reflect a single anointing story, and others see different stories in the background. See Neyrey, 2007: 208; Smith, 1999: 233-5.

[2942] Keener (2003: 2: 859; cf. Culpepper, 1983: 94; Moloney, 2005: 236-7) says, "Most of chap. 12 is transitional, closing Jesus' public ministry and (with 11:45-57) leading into the Passion Narrative".

[2943] As a betrayer (παραδιδόναι), as an uncaring person (ὅτι περὶ τῶν πτωχῶν ἔμελεν αὐτῷ), as a thief (κλέπτης), and as a person who steals (ἐβάσταζεν). Cf. Stibbe, 1993: 132; Blomberg, 2001: 175-8; Carson, 1991: 425-30; Malina and Rohrbaugh, 1998: 204-8; Neyrey, 2007: 208-11.

[2944] Painter (1993: 375) states that, "The anointing at Bethany is set within the framework of the story of the raising up of Lazarus and the stated outcome of that event".

[2945] Keener (2003: 2: 859) notes that, "The smaller units (11:45-46, 54-57; 12:9-11) in this section underline the mixed response to Jesus; the two longest units, however, contrast the high priests (11:47-53) and Mary (12:1-8), while linking Judas with the attitude of the Judean elite (12:4-6)". Cf. Hoskyns, 1947: 414-6; Barrett, 1978: 410-4; Carson, 1991: 427-31; Gaebelein, 1936: 218-22.

[2946] Cf. Barrett, 1978: 413-4; Carson, 1991: 429-30; Beasley-Murray, 1987: 208-9; Strachan, 1941: 248.

[2947] Cf. Painter, 1993: 374-5; Robertson, 1932: 218-9; Kanagaraj, 2005: 392-3; Lindars, 1972: 419-20.

wrapped up in the narratorials is once again brought into the notice of the reader.[2948] He in the narratives and the dialogue together and the reader derives sense out of this literary dy (cf. Kennedy, 1984: 3-38; Hitchcock, 1923/1993: 15-24). The narrator's expressions abou like ὁ μέλλων αὐτὸν παραδιδόναι, οὐχ ὅτι περὶ τῶν πτωχῶν ἔμελεν αὐτῷ, κλέπτης ἦν. γλωσσόκομον ἔχων τὰ βαλλόμενα ἐβάσταζεν, are crucial in determining the actual intentio question (cf. Eslinger, 2000: 45-73).[2949] Schnackenburg (1980: 2: 368) says, "Judas' obj firmly fixed in the tradition because it leads to Jesus' reply and so to the point of the story' light and darkness dualism is one of the characteristic elements of Johannine dialog representative roles of Mary and Judas as followers of light and darkness fit well within th framework of the gospel. Through all these means the narrator leads the reader forward (c 2007: 121; Brant, 2011: 180).

13.2.3. Third Slot (12:12-36a)

The third slot[2950] introduce a chain of dialogues within the narratorial framework of vv. 12 The narratives take complete monopoly in vv. 12-19a, 20-21a, 22, 29a, and 33. Τῇ ἐπαύ 12) is probably Sunday of the passion week, called 'Palm Sunday' in Christian tradi McGregor, 1928: 261-2).[2952] The slot has a complex sequence with at least six l interconnected dialogues within the narratorial masterplan. *First*, a *processional and utterance*[2953] by ὁ ὄχλος πολὺς on the occasion of Jesus' triumphal entry into Jerusalem (v Bultmann, 1971: 419).[2954] The hymn can be considered as a modified version of Psalm 1 (cf. Dodd, 1960: 370-1; Stibbe, 1993: 133).[2955] Moreover, Jesus' coming on a donkey (cf

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[2948] The narrative of 'Anointing of Jesus' has parallels in Mark 14:3-9 and Luke 7:36-38. See "A Cl Anointing Compared: Mark 14:3-9 and John 12:1-8", Neyrey, 2007: 209-10.

[2949] Gench (2007: 95) says that, "In John's Gospel, however, the two sisters are not contrasted or pitted ag other, as they are in Luke. Instead, the foil for Mary is Judas, who protests her act of devotion". See Bar 413-4; Carson, 1991: 429-30; Hoskyns, 1947: 414-6; Morris, 1995: 513-4.

[2950] The slot is usually called as "The *Triumphal Entry* into Jerusalem". Köstenberger (2004: 367) explains human level, the public acclaim for Jesus, which turns into a mob calling, 'Crucify him! Crucify him!' in days, highlights the treacherous nature of popularity. Theologically, the triumphal entry is shown to prophesy". Köstenberger says further that, "Because palm branches commonly were used to convey the cel victory, the image of Jesus here is that of a victor who has defeated his enemies". Beasley-Murray (19 entitled the section (vv. 20-36) as "The Coming of Greeks and the Death and Glory of Jesus". Cf. M Rohrbaugh, 1998: 211-3; Painter, 1993: 376-7; Blomberg, 2001: 180-4.

[2951] Moloney (1998: 351) comments that, "The narrator introduces . . . the narrative frame around the accou entry into Jerusalem by recalling 'the Jews' who had mourned with Martha and Mary (11:19, 31), h Lazarus' tomb and witnessed his resurrection (11:42-44), and had come to faith in to the fact of the miracle"

[2952] Strachan (1941: 249) says that, "Palm branches are a symbol of rejoicing and of victory after war (1 M Mac 10:7). In Rev 7:9, those who have palm branches in their hands are not only the martyrs who have laid lives for Christ's sake. They represent all who have triumphed through the risen Christ over the worst tha bring them (Rev 7:16)". Cf. Köstenberger, 2004: 368; Lindars, 1972: 422-3; Gaebelein, 1936: 223.

[2953] The Greek expression ἐκραύγαζον means "shouting" or "calling out". See Strachan, 1941: 250.

[2954] Carson (1991: 431; cf. Strachan, 1941: 250-1) says that, ". . . this is one of relatively few incidents ir Jesus that is reported in all four Gospels (cf. Matthew 21:1-11; Mark 11:1-11; Luke 19:29-38)". Dodd (19 Witherington, 1995: 217) states that, "Unlike Mark, John makes the crowd acclaim Jesus directly as βασιλ Luke; and unlike Mark again, but like Matthew, he quotes the *testimonium* from Zech 9:9 which seems to though it is not quoted, in Mark and Luke. For John (as for Matthew in a different way) the idea of Christ has real importance".

[2955] The Hebrew expression "Hosanna" means "Save!" which became an exclamation of praise. Along w quote in v. 40 is from Isa 6:10. Witherington (1995: 221) reports that, "While the Hallel psalm Psal

15) is referred as the fulfillment of Zech 9:9 (cf. Menken, 1996: 79-97; Kubiś, 2012: 27-114).[2956] *Second*, the Pharisaic dialogue among themselves (v. 19)[2957] can be reckoned as an *exclamation of fear* due to Jesus' performance of sign(s), his popularity, and the crowd's continued witness about him (vv. 17-18).[2958] The Pharisees' central point of discussion among themselves is recorded in v. 19b, Θεωρεῖτε ὅτι οὐκ ὠφελεῖτε οὐδέν· ἴδε ὁ κόσμος ὀπίσω αὐτοῦ ἀπῆλθεν (cf. Bultmann, 1971: 419; see Table 127).[2959]

John 12:12-36a	**Overview**
v.12: Τῇ ἐπαύριον ὁ ὄχλος πολὺς ὁ ἐλθὼν εἰς τὴν ἑορτήν, ἀκούσαντες ὅτι ἔρχεται ὁ Ἰησοῦς εἰς Ἰεροσόλυμα v.13: ἔλαβον τὰ βαΐα τῶν φοινίκων καὶ ἐξῆλθον εἰς ὑπάντησιν αὐτῷ καὶ ἐκραύγαζον· ὡσαννά· εὐλογημένος ὁ ἐρχόμενος ἐν ὀνόματι κυρίου, [καὶ] ὁ βασιλεὺς τοῦ Ἰσραήλ. v.14: εὑρὼν δὲ ὁ Ἰησοῦς ὀνάριον ἐκάθισεν ἐπ' αὐτό, καθώς ἐστιν γεγραμμένον· v.15: μὴ φοβοῦ, θυγάτηρ Σιών· ἰδοὺ ὁ βασιλεύς σου ἔρχεται, καθήμενος ἐπὶ πῶλον ὄνου. v.16: ταῦτα οὐκ ἔγνωσαν αὐτοῦ οἱ μαθηταὶ τὸ πρῶτον, ἀλλ' ὅτε ἐδοξάσθη Ἰησοῦς τότε ἐμνήσθησαν ὅτι ταῦτα ἦν ἐπ' αὐτῷ γεγραμμένα καὶ ταῦτα ἐποίησαν αὐτῷ. v.17: ἐμαρτύρει οὖν ὁ ὄχλος ὁ ὢν μετ' αὐτοῦ ὅτε τὸν Λάζαρον ἐφώνησεν ἐκ τοῦ μνημείου καὶ ἤγειρεν αὐτὸν ἐκ νεκρῶν. v.18: διὰ τοῦτο [καὶ] ὑπήντησεν αὐτῷ ὁ ὄχλος, ὅτι ἤκουσαν τοῦτο αὐτὸν πεποιηκέναι τὸ σημεῖον. v.19: οἱ οὖν Φαρισαῖοι εἶπαν πρὸς ἑαυτούς· θεωρεῖτε ὅτι οὐκ ὠφελεῖτε οὐδέν· ἴδε ὁ κόσμος ὀπίσω αὐτοῦ ἀπῆλθεν. v.20: Ἦσαν δὲ Ἕλληνές τινες ἐκ τῶν ἀναβαινόντων ἵνα προσκυνήσωσιν ἐν τῇ ἑορτῇ· v.21: οὗτοι οὖν προσῆλθον Φιλίππῳ τῷ ἀπὸ Βηθσαϊδὰ τῆς Γαλιλαίας καὶ ἠρώτων αὐτὸν λέγοντες· κύριε, θέλομεν τὸν Ἰησοῦν ἰδεῖν. v.22: ἔρχεται ὁ Φίλιππος καὶ λέγει τῷ Ἀνδρέᾳ, ἔρχεται Ἀνδρέας καὶ Φίλιππος καὶ λέγουσιν τῷ Ἰησοῦ. v.23: ὁ δὲ Ἰησοῦς ἀποκρίνεται αὐτοῖς λέγων· ἐλήλυθεν ἡ ὥρα ἵνα δοξασθῇ ὁ υἱὸς τοῦ ἀνθρώπου. v.24: ἀμὴν ἀμὴν λέγω ὑμῖν, ἐὰν μὴ ὁ κόκκος τοῦ σίτου πεσὼν εἰς τὴν γῆν ἀποθάνῃ, αὐτὸς μόνος μένει· ἐὰν δὲ ἀποθάνῃ, πολὺν καρπὸν φέρει. v.25: ὁ φιλῶν τὴν ψυχὴν αὐτοῦ ἀπολλύει αὐτήν, καὶ ὁ μισῶν τὴν ψυχὴν αὐτοῦ ἐν τῷ κόσμῳ τούτῳ εἰς ζωὴν αἰώνιον φυλάξει αὐτήν. v.26: ἐὰν ἐμοί τις διακονῇ, ἐμοὶ ἀκολουθείτω, καὶ ὅπου εἰμὶ ἐγὼ ἐκεῖ καὶ ὁ διάκονος ὁ ἐμὸς ἔσται· ἐάν τις ἐμοὶ διακονῇ τιμήσει αὐτὸν ὁ πατήρ. v.27: Νῦν ἡ ψυχή μου τετάρακται, καὶ τί εἴπω; πάτερ, σῶσόν με ἐκ τῆς ὥρας ταύτης; ἀλλὰ διὰ τοῦτο ἦλθον εἰς τὴν ὥραν ταύτην.	(1) The dialogue in vv. 12-36a is comprised of ten utterance units (vv. 13b, 19b, 21b, 23b-28a, 28b, 29a, 29b, 30b-32, 34b, 35b-36a); out of the ten utterance units four are of the crowd (v. 13b: is in the form of a hymn; vv. 29a, 29b: implicit dialogue; and v. 34b: response to Jesus), one is implicit within the Pharisaic community (v. 19b), one is of the Greeks (v. 21b), one is in the form of a heavenly voice (v. 28b), and three are of Jesus (vv. 23b-28a, 30b-32, 35b-36a); (2) The narratives

originally been sung as a greeting to pilgrims entering the city during the feast, there is some evidence that it had come to be applied particularly in early Judaism to the coming of the Messiah to the city (cf. *m. Tehillim* [*Midrash on Psalms*] 244a)". See Morris, 1995: 519-20; Strachan, 1941: 250.

[2956] Hoskyns (1947: 420; cf. Stibbe, 1993: 133; Witherington, 1995: 221) says that, "The whole passage in Zech 9:9-10, of which the action of Jesus is a conscious fulfillment". Neyrey (2007: 212) says that, "Significant Johannine editorial changes occur in the bracketing of the event with mention of Lazarus' being raised from death (12:9-11, 17-19), indicating how significant a sign this was and how ironic it is that raising the dead would cause the death of the one who performed it".

[2957] The expression εἶπαν πρὸς ἑαυτούς supports for the view of a dialogue. Cf. Morris, 1995: 523.

[2958] The expression ἴδε ὁ κόσμος ὀπίσω αὐτοῦ ἀπῆλθεν is an exclamation derived out of the fear of Jesus' wider popularity. See Painter, 1993: 376; Dodd, 1960: 371; Resseguie, 2001: 37.

[2959] This central utterance can be considered as part of their continued discussion among themselves about Jesus. Witherington (1995: 222; cf. Brant, 2004: 60, 100, 183) states that, "The importance of the evangelist's including v. 19, which is not found in the synoptics, is that it reflects on and aptly addresses the situation for which this gospel was written—a missionary situation in which all sorts of people, both Jewish and otherwise, were coming to Christ and inquiring about him".

v.28: πάτερ, δόξασόν σου τὸ ὄνομα. ἦλθεν οὖν φωνὴ ἐκ τοῦ οὐρανοῦ· καὶ ἐδόξασα καὶ πάλιν δοξάσω. v.29: ὁ οὖν ὄχλος ὁ ἑστὼς καὶ ἀκούσας ἔλεγεν βροντὴν γεγονέναι, ἄλλοι ἔλεγον· ἄγγελος αὐτῷ λελάληκεν. v.30: ἀπεκρίθη Ἰησοῦς καὶ εἶπεν· οὐ δι' ἐμὲ ἡ φωνὴ αὕτη γέγονεν ἀλλὰ δι' ὑμᾶς. v.31: νῦν κρίσις ἐστὶν τοῦ κόσμου τούτου, νῦν ὁ ἄρχων τοῦ κόσμου τούτου ἐκβληθήσεται ἔξω· v.32: κἀγὼ ἐὰν ὑψωθῶ ἐκ τῆς γῆς, πάντας ἑλκύσω πρὸς ἐμαυτόν. v.33: τοῦτο δὲ ἔλεγεν σημαίνων ποίῳ θανάτῳ ἤμελλεν ἀποθνήσκειν. v.34: Ἀπεκρίθη οὖν αὐτῷ ὁ ὄχλος· ἡμεῖς ἠκούσαμεν ἐκ τοῦ νόμου ὅτι ὁ χριστὸς μένει εἰς τὸν αἰῶνα, καὶ πῶς λέγεις σὺ ὅτι δεῖ ὑψωθῆναι τὸν υἱὸν τοῦ ἀνθρώπου; τίς ἐστιν οὗτος ὁ υἱὸς τοῦ ἀνθρώπου; v.35: εἶπεν οὖν αὐτοῖς ὁ Ἰησοῦς· ἔτι μικρὸν χρόνον τὸ φῶς ἐν ὑμῖν ἐστιν. περιπατεῖτε ὡς τὸ φῶς ἔχετε, ἵνα μὴ σκοτία ὑμᾶς καταλάβῃ· καὶ ὁ περιπατῶν ἐν τῇ σκοτίᾳ οὐκ οἶδεν ποῦ ὑπάγει. v.36a: ὡς τὸ φῶς ἔχετε, πιστεύετε εἰς τὸ φῶς, ἵνα υἱοὶ φωτὸς γένησθε.	of the episc *pure narra* 12-13a, 14- 21a, 22, 28 33) and *for* *narrative* (19a, 21a, 2 29a, 29b, 3 35a).

Table 127: The dialogue of 12:12-36a within the narratorial framework

Third, a network of dialogue happens among the characters, the Greeks appear and dia with Philip, Philip with Andrew, Philip and Andrew with Jesus, and finally Jesus' respon Greeks (vv. 20b-27).[2961] The circle of dialogue begins with Greeks' request to Philip θέλομεν τὸν Ἰησοῦν ἰδεῖν (v. 21b; cf. Painter, 1989: 31).[2962] Carson (1991: 425; cf. Stibb 136; Neyrey, 2007: 213-4) opines that, ". . . the arrival of the Greeks seeking Jesus sei signal that the 'hour'[2963] is at hand, and this generates a mixture of dialogue and monolo

[2960] There are dialogic dynamism happening here also as the Greeks discuss with Philip, Philip with And and Andrew with Jesus, and finally, Jesus with all. Though, Jesus' talk maintains a monologic str involvement of various characters lead the reader to the point of an interaction among the characters. Lin 427; cf. Robertson, 1932: 224; Gaebelein, 1936: 226-7; Morris, 1995: 525; Strachan, 1941: 253) says that, [i.e., Greek] denotes all those who came within the orbit of Greek culture, and so often means Greek-spea who are designated Hellenists (Acts 6:1)". Kossen (1970: 97) says that, "There is no consensus of opin question whether the Greeks referred to here were Greek-speaking Jews of the diaspora or non-Jews. M support the second alternative. Some of them speak of 'proselytes', others of 'Godfearers'". In the Bultmann (1950: 323) and Dodd (1960: 371), the evangelist looks upon these Greeks as being representa Greek world. Kossen (1970: 98) further says that, "A similar difference of opinion exists with regard to Jo second passage in this gospel containing a reference to Greeks . . . . These Greeks whom Jesus is assumed to teach were non-Jews, according to the majority of the experts".

[2961] Neyrey (2007: 213) says that, "This brief story contains two scenes: disciples networking to provid Jesus; and the sayings of Jesus to those brought to him".

[2962] Witherington (1995: 223; cf. Wallace, 1996: 147-8) states that, "The Greeks are said to approac Bethsaida (v. 21), asking to see Jesus. Perhaps they approached him because he is one of two disciples w name, perhaps because Philip was from a city where there may have been many Greek-speaking God-f Josephus, *War* 6.427.

[2963] For more details about the "hour of Jesus", refer to Moloney, 1998: 351-2; Barrett, 1978: 422-3; Br 470-1, 75; Beasley-Murray, 1987: 211; Robertson, 1932: 225; Bruce, 1983: 263-4. Painter (1993: 376) opi . the focus falls on the characteristically Johannine saying concerning the hour of the glorification of the S (12:23) which is elaborated in the following dialogue by Jesus with aid from 'the Father' and the narrator 30-33, 35-36a)".

[2964] Carson (1991: 437) puts it, "Up to this point, the 'hour' has always been future (2:4; 4:21, 23; 7:30 'hour' that is nothing less than the appointed time for Jesus' death, resurrection and exaltation—ir glorification". Cf. Moloney, 1998: 351; Barrett, 1978: 420-9; Stibbe, 1993: 136; Bultmann, 1971: 420-2.

Jesus' response (cf. vv. 23-28a) is implicit as it has dialogical sequence with the request of the Greeks (v. 21b) and the subsequent heavenly voice (v. 28b; cf. McGregor, 1928: 263-7).[2965] In vv. 23-26, Jesus' speech comprises of the following information: (1) his hour of glorification has come (v. 23);[2966] (2) he states metaphorically that dying is for the sake of living and also for bearing fruit (vv. 24-25); and (3) his Father honors those who follow him (v. 26).[2967] In vv. 27-28a, he reveals his internal conflict in a prayer format (i.e., "Now my soul is troubled").[2968]

Fourth, the heavenly voice (v. 28b, Καὶ ἐδόξασα καὶ πάλιν δοξάσω)[2969] can be considered as a sequence of the conversation between Jesus and the Greeks (vv. 23-28a).[2970] *Fifth*, the crowd's dialogue among themselves[2971] appears as an immediate result of the heavenly voice (v. 29). While one group says that "it was thunder" (v. 29a), others say that "an angel has spoken to him" (v. 29b).[2972] *Sixth*, Jesus' dialogue with the crowd[2973] in vv. 30-36a appears as a response to the community dialogue (v. 29; cf. McGregor, 1928: 267). Here the dialogue (vv. 30-36a) develops in a tri-tier format: (1) Jesus explains about the significance of the heavenly voice (v. 30),[2974] coming of the judgment of the world, driving out of the ruler of the world (cf. Brant, 2011: 197-8),[2975] lifting up of the Son of Man,[2976] and drawing of all people to himself (vv. 30-32);[2977] (2) the

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[2965] Carson (1991: 437) says that, "Now, dramatically, the request of the Greeks changes the parameters . . . . From now until the passion the 'hour' is in immediate prospect (12:27; 13:1; 17:1)". Moloney (1998: 352-6; cf. Köstenberger, 2004: 375-88) sees two major discussions in the episode: The hour of the Son of Man (vv. 23-30) and the judgment of the world and the lifting up of Jesus (vv. 31-36a).

[2966] Schnackenburg (1980: 2: 383) says that, "The moment on the Mount of Olives (v. 27), the betrayal (13:31, Νῦν), the lifting up on the cross (12:31) and the glorification (v. 23) are a single event, for the evangelist's hindsight 'Jesus' hour', which he sees as continuing to have an effect and be fulfilled in the calling of the Gentiles and their obtaining of salvation". Cf. Hoskyns, 1947: 423-4; Beasley-Murray, 1987: 211.

[2967] See Barrett, 1978: 424; Hoskyns, 1947: 424; Schnackenburg, 1980: 2: 385-6.

[2968] Talbert (1992: 186) states that, "The Johannine equivalent to the Synoptic Gethsemane narrative (Matthew 26:36-46//Mark 14:32-42//Luke 22:39-46) comes in vv. 27-30". Cf. Beasley-Murray, 1987: 212.

[2969] The heavenly voice, here, is dialogical as it is a response to Jesus' response to the Greeks plus his disciples. Cf. Beasley-Murray, 1987: 212; Robertson, 1932: 228.

[2970] Moloney (1998: 352) is of the opinion about Jesus' discourse with the Greeks that "His discourse, broken only by words from heaven (v. 28bc) and the crowd (vv. 29, 34)".

[2971] Another time a division among the crowd and diverse views are described. Cf. Morris, 1995: 530.

[2972] While the first utterance is given in "passive voice form" the latter one is given in "active voice form".

[2973] Jesus' answer to the crowd is a turn taking attempt by him and then the dialogue continues.

[2974] He says that the voice has come for the sake of the crowd.

[2975] Witherington (1995: 224) states that, "Verse 31b speaks of the 'ruler of this world' being driven out, by means of what is about to happen to Jesus on the cross. This presumably refers not to his being driven out from heaven (but cf. Luke 10:18; Rev 12), but rather his being ejected from his role as ruler of this world, a role Jesus will assume as a result of and by means of his glorification". Kovacs (1995: 231; cf. Brant, 2011: 198) contends that the ruler of this world refers to Satan and that "the Fourth Evangelist sees the death, resurrection, and ascent of Jesus as the turning point in the conflict between God and the forces of evil".

[2976] Talbert (1992: 187; cf. Brant, 2004: 46, 107-8, 170, 183, 186, 240) says that, "Two dimensions of the benefits of Jesus' glorification are given: first, the *Christus Victor motif* (the ruler of this world is cast out; cf. Col 2:15); second, the releasing of the magnetic power of divine love that pulls people to Jesus ('I will draw all people unto myself'; cf. Rom 5: 8)". Brant (2011: 194) says, "The narrative audience recognizes that 'lifted up' is an allusion to either death or ascension to heaven in the same way that Enoch and Elijah ascended (Gen 5:24; 2 Kings 2:1-12)".

[2977] Stibbe (1993: 137) states that, "The emphasis on the lifting up of Jesus in John (with its *double entendre*: elevate on the cross/ascend to heaven) shows that the reader is meant to see the death of Jesus as the sacrifice of the Servant of

crowd's misunderstanding is brought to the notice of the reader by way of their questions and (3) Jesus' response brings into focus a light-darkness dualism and the necessity of beli the light (vv. 35-36a; cf. Dodd, 1960: 378; see Table 127).[2978] There are also implicit inferences within the slot, like the hearing[2979] of the crowd about the coming of Jesu festival (v. 12), the crowd's continued testimony[2980] about Jesus (v. 17), and the hearing[2981] about the performances of signs by Jesus (v. 18). This analysis proves that altogether is a recapitulation of several layers of dialogues. The central content of the dialc be viewed as follows: *first*, Jesus' kingship is revealed over against the Jewish understa the coming Messiah (vv. 13-15); *second*, Jesus' popularity is in conflict with the expectati Pharisees (v. 19); *third*, other sheep [i.e., the Greeks] are added to the sheepfold of Jesus hour has come (vv. 20-28a; cf. 10:16); *fourth*, the Father has glorified the son and the ci misunderstood (vv. 28b-34); and *fifth*, Jesus invites his interlocutors to believe in him as light of the world.

A reader may find difficulty in determining the overall form of the dialogue. The followin utterance forms used by Jesus: *hour-statement* (v. 23; cf. Painter, 1989: 31),[2982] *veracity s* (v. 24),[2983] *metaphor* (v. 24; cf. Bultmann, 1971: 424; Neyrey, 2007: 214),[2984] *irony/antitl* 19, 25),[2985] *petitional/informational prayer* (v. 27),[2986] *glory-statement* (v. 28a),[2987] *e utterances/fulfillment statements/prophetical voice* (vv. 30-32; cf. Keener, 2003: 2:

Yahweh, the one led like a lamb to the slaughter (see 1:29 and Isa 53:7)". Cf. Schnackenburg, 1980: Hoskyns, 1947: 425-6; Beasley-Murray, 1987: 212-3.

[2978] Brant (2011: 194) observes that, "Jesus issues one last invitation, which echoes language found in th (vv. 35-36; cf. 1:1-18)". Cf. Hoskyns, 1947: 427; Barrett, 1978: 428-9; Ridderbos, 1987/1997: 441-2.

[2979] The expression ἀκούσαντες shows how the news about Jesus' coming spread among the crowd by way *to ear*, and created a dialogic set up. Cf. Robertson, 1932: 220; Morris, 1995: 518.

[2980] The expression ἐμαρτύρει is an expression, showing the crowd's activity of witnessing/testifying about up of Lazarus by Jesus. Here too a dialogical activity that was happening continually among the crowd is i Robertson, 1932: 223.

[2981] Again, the expression ἤκουσαν explicitly refers that speaking, testifying, and hearing were continuou among the crowd. Cf. Robertson, 1932: 223.

[2982] Bultmann (1971: 424) comments that, "The hour has come (v. 23) to which allusion was earlier made 8:20); it is the hour when the Messenger will return to the heavenly glory". Cf. Schnackenburg, 1980 Witherington, 1995: 223; Maniparampil, 2004: 303.

[2983] Cf. Talbert, 1992: 186; Ridderbos, 1987/1997: 430; Bruce, 1983: 264.

[2984] Schnackenburg (1980: 383; cf. Witherington, 1995: 223) considers it as a 'parable' and says, "In an little parable Jesus illustrates the fruitfulness of his death, a fruitfulness which will lead to his glorification".

[2985] Schnackenburg (1980: 2: 384) says that, "John uses 'synoptic' logia, but tailors them to his language a . . . . The contrast is built up by the use of the verbs 'love' and 'hate', and the sharp antithesis 'would s lose', which in the synoptics appears in both parts of the verse, thus disappears (in Matthew 10:39 [Q sharper, 'find'—'lose')". Dodd (1960: 371; cf. Neyrey, 2007: 212; Duke, 1985: 57, 82, 84, 86, 90-1) com by a characteristic piece of Johannine irony, the Pharisees make the most pregnant comment of all. 'You a good', they say peevishly, 'the world has gone off after him!' (12:19)".

[2986] Neyrey (2007: 216) says that, "Two types of prayer are evident here: *petitionery prayer* ("Father, sa this hour") and *informational prayer* ("Father, glorify your name")". Cf. Hoskyns, 1947: 425; Barrett, 1978

[2987] Talbert (1992: 187) says that, "Jesus hears from God in the depths of his being and needs no external Kermode, 1987: 458; Ridderbos, 1987/1997: 435; Witherington, 1995: 224.

[2988] Cf. Witherington, 1995: 224-5; Ridderbos, 1987/1997: 437-8; Mlakuzhyil, 1987: 216.

double meaning (v. 32; cf. Dodd, 1960: 378; Stibbe, 1993: 137),[2989] *dualistic utterances* (vv. 35-36a),[2990] and *belief-statement* (v. 36a). In their talk the crowd use *makarism/messianic hymn/processional saying* (v. 13b),[2991] *misunderstanding statements* (vv. 29, 34),[2992] *questions* (v. 34b; cf. Hoskyns, 1947: 427), *statement about tradition* (v. 34a), and *messianic utterances* (v. 34). While the Pharisees use a *statement out of fear/hyperbole/statement of frustration* (v. 19),[2993] the Greeks use an expression of *wish* or *request* to see Jesus (v. 21b). The voice from heaven can be considered as a *theophony* or *glory-statement* (v. 28b).[2994] Alongside of all, *intertextual* elements also play significant role within the slot (vv. 13b-15; cf. Stibbe, 1993: 133; Keener, 2003: 2: 870; see Table 128).[2995] The narrator uses formula verbs, like ἐκραύγαζον (v. 13a), εἶπαν πρὸς ἑαυτούς (v. 19a), λέγοντες (v. 21), λέγει . . . λέγουσιν (v. 22), ἀποκρίνεται αὐτοῖς λέγων (v. 23a), ἦλθεν οὖν φωνὴ ἐκ τοῦ οὐρανοῦ (v. 28), ἔλεγεν . . . ἔλεγον (v. 29), ἀπεκρίθη (v. 30, 34), and εἶπεν (v. 35), in order to introduce the utterances units.[2996] The slot as a whole ends by v. 36a.

Utterance	Form	Content
Great crowd	Makarism, Messianic hymn, processional saying	"Hosanna! Blessed is the one who comes in the name of the Lord—the King of Israel!"
Prophesy	Intertextuality, promise-fulfillment	"Do not be afraid, daughter of Zion. Look, your king is coming, sitting on a donkey's colt!"
Pharisees	Statement out of fear, hyperbole, statement of frustration	You see, you can do nothing. Look, the world has gone after him!
Greeks	Expression of a wish, request	Sir, we wish to see Jesus
Jesus	Hour-statement, Veracity statement, metaphor, irony, antithesis, petitional/informational prayer, glory-statement	The hour has come for the Son of Man to be glorified. Very truly, I tell you, unless a grain of wheat falls into the earth and dies, it remains just a single grain; but if it dies, it bears much fruit. Those who love their life lose it, and those who hate their life in this world will keep it for eternal life. Whoever serves me must follow me, and where I am, there will my servant be also. Whoever serves me, the Father will honor. Now my soul is troubled. And what should I say—'Father, save me from this hour?' No, it is for this reason that I have come to this hour. Father, glorify your name.
Voice from heaven	Heavenly utterance, theophony, glory-statement	I have glorified it, and I will glorify it again
Crowd (one	Misunderstanding statement,	It was thunder (in passive voice)

[2989] Kermode (1987: 458; cf. Neyrey, 2007: 219-20) says that, ". . . 'lifted up' has a double sense; it can be used of the Ascension as well as of the Crucifixion, and there is a covert allusion to the Suffering Servant in Isa 52:13, where the Greek version uses the same verb and means that the Servant will be 'lifted up and glorified exceedingly'".

[2990] Cf. Talbert, 1992: 187-8; Beasley-Murray, 1987: 215; Schnackenburg, 1980: 2: 396.

[2991] Ridderbos (1987/1997: 423) opines that, "'Hosanna' was typically used as a greeting and blessing. The acclamation that follows is derived from Psalm 118:25, a song in which pilgrims, on entering the temple, wished each other the blessings of salvation".

[2992] The dual statements of the crowd at v. 29 can be considered as *surprise statements*.

[2993] Cf. Maniparampil, 2004: 302; Witherington, 1995: 222; Ridderbos, 1987/1997: 426.

[2994] Ridderbos (1987/1997: 436-7) opines that, "Scholars have occasionally connected 'I have glorified it' with a specific occurrence, either the heavenly voice at Jesus' baptism or the Transfiguration. But John's Gospel does not mention those events".

[2995] Witherington (1995: 217; cf. Ridderbos, 1987/1997: 422-4) is of the opinion that, ". . . the Gospel accounts share some of the same Old Testament citations (Psalm 118:25 appears in all four accounts; Zech 9:9 in Matthew and John) likely points to an earlier Christian collection of texts (a *testimonium*) used by the various evangelists to demonstrate that the surprising climatic events in Jesus' life were a fulfillment of scripture".

[2996] Cf. Talbert, 1992: 185-8; Witherington, 1995: 220-6; Maniparampil, 2004: 301-5.

group)	surprise statement	
Crowd (others)	Misunderstanding statement, surprise statement	An angel has spoken to him
Jesus	Enigmatic utterances, fulfillment statements, prophetical voice	This voice has come for your sake, not for mine. Nc judgment of this world; now the ruler of this world driven out. And I, when am lifted up from the earth, draw all people to myself
Crowd	Misunderstanding statements/questions, statement about tradition, messianic utterances/questions	We have heard from the law that the Messiah remai forever. How can you say that the Son of Man must lifted up? Who is this Son of Man?
Jesus	Dualistic utterances, belief-statement	The light is with you for a little longer. Walk while have the light, so that the darkness may not overtak you walk in the darkness, you do not know where y going. While you have the light, believe in the light you may become children of light

Table 128: 'Form' and 'Content' of utterance units in John 12:12-36a

In the slot, the narrator arranges the dialogues at a *chain fashion,* interconnected to one anc It begins with a *processional hymn*[2998] in v. 13b[2999] and ends with the utterances of Jesus i 36a. Once again the reader can conjecture about the usual narratorial practice of abbreviat 19b. Here the narrator brings into focus a *hyperbolic utterance* as part of a dialogue an Pharisees.[3000] Painter (1993: 376-7) sees two major quest stories within the slot, *the que crowd* and *the quest of the Greeks*. The arrival of the Greeks in v. 20 is the starting poi quests. In v. 21b, the Greeks express a *wish*[3001]*/request* and opens up a sequential dialog then onward the entire slot is fashioned in the form of two *circular dialogues* (vv. 21-28 23-36a) connected to one another.

In the first circle (vv. 21-28a),[3002] the Greeks begin the speech, and that passes throug Andrew and finally Jesus responds to the Greeks (see Diagram 53).[3003] And in the seco (vv. 23-36a),[3004] Jesus' speech to the Greeks turns to be another chain of talk; that passes the Father, crowd, Jesus, again crowd, and finally returns to Jesus (cf. Talbert, 1992: Diagram 54).[3005] The time of Jesus' response to the Greeks is the beginning point of his

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[2997] It is one of the major peculiarities of this slot that the narrator arranges the material as a *chain of dialogu*

[2998] It can be called as a *promise-fulfillment song*, or *makarism.* It also has a *messianic song* format.

[2999] Though there are four OT quotations in the episode (vv. 13b, 15, 38b, and 40), v. 13b is the only one utt characters within the story.

[3000] The expression εἶπαν πρὸς ἑαυτούς in v. 19a resembles some of the community dialogue formulas before. Cf. Hoskyns, 1947: 423; Lindars, 1972: 425-6.

[3001] The expression θέλομεν means "wish", "want", "will", "desire", or "like". See Morris, 1995: 525; Lin 427; Strachan, 1941: 253; Kossen, 1970: 97-110.

[3002] The first circle begins with a dialogue by the Greeks, develops through various characters, and finall back to them. Cf. Kossen, 1970: 97-110; Lindars, 1972: 427-9.

[3003] Neyrey (2007: 213) says, ". . . disciples networking to provide access to Jesus; and the sayings of Jes brought to him. The first scene tells of Greeks coming to Philip, who approaches Andrew so that both Andrew go to Jesus". Cf. Kossen, 1970: 97-110; Painter, 1993: 376; Morris, 1995: 525-30; Strachan, 1941:

[3004] The second circle also is a sequential and chained dialogue. At the same time, both the circular di contributing to each other and connected. Cf. Neyrey, 2007: 214.

[3005] The two circles develop by placing Jesus' utterance at vv. 23-28a at the centre of the slot. Cf. Morris, 34; Painter, 1993: 376-7; Gaebelein, 1936: 227-32; Lindars, 1972: 427-9.

23).[3006] The ἀμὴν ἀμὴν λέγω ὑμῖν statement of Jesus reveals the veracity stature of his utterances (v. 24a). In the long utterance unit of Jesus in vv. 23-28a, he uses a *metaphor* (v. 24),[3007] a ζωὴν αἰώνιον declaration (v. 25), an instruction about the necessity to follow him and about the aspects of servanthood (v. 26),[3008] and *petitionery* and *informational* prayers (v. 27; cf. Neyrey, 2007: 215-18).

Diagram 53: The first dialogue circle

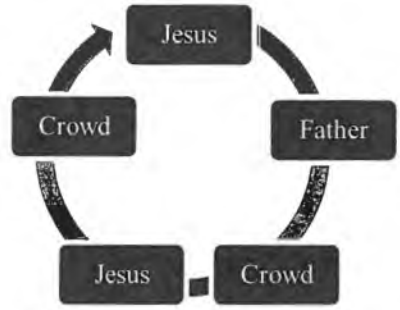

Diagram 54: The second dialogue circle

The second circle forms in the following sequence: Jesus' response to the Greeks serves as the beginning point (vv. 23-28a), a *theophony* in v. 28b, the Jews' misunderstood and varied reactions in v. 29,[3009] and Jesus' statements about the 'judgment of this world' (v. 31) and 'lifting up from the earth' (v. 32).[3010] These varied aspects of the dialogues clearly mark the existence of a *statement-misunderstanding-clarification* formula.[3011] Jesus' clarification in vv. 30-32 further creates misunderstanding among the Jews about the identity of the Son of Man and his lifting up.[3012] This back and forth interaction causes several questions among the Jews about the Son of Man (v. 34).[3013] The *dualistic-and-metaphorical* sayings of Jesus in vv. 35-36a is yet another clarification of Jesus to the interrogative Jews. The dialogue ultimately reveals the conflicting situation underneath the ideologies of the major interlocutors, Jesus and the Jews.[3014]

[3006] Dodd (1960: 371) states that, "In the dramatic situation we may suppose them [i.e., Greeks] to be proselytes, but in the intention of the evangelist they stand for the great world at large; primarily the Hellenistic world which is his own mission field". See Beasley-Murray, 1987: 211; Kossen, 1970: 97-110; Hoskyns, 1947: 423.

[3007] A *metaphor* of the grain of wheat. Cf. Strachan, 1941: 253-4; Kanagaraj, 2005: 401-2.

[3008] The expressions like διακονῇ and ἀκολουθείτω are amplifying Johannine theology of servanthood and discipleship. Cf. Robertson, 1932: 225-8.

[3009] While one group understood the *theophony* merely as a βροντὴν (v. 29a), another group declared it as an *angelophony* (v. 29b). Cf. Morris, 1995: 530; Gaebelein, 1936: 233; Lindars, 1972: 432; Carson, 1991: 441.

[3010] Dodd (1960: 378-79) argues that, "The evangelist has at last supplied the key to his use of the term ὑψοῦν, which he has employed from time to time in ways calculated to keep the reader in suspense". Cf. Kossen, 1970: 97-110; Robertson, 1932: 227-9; Carson, 1991: 440-4; Morris, 1995: 530-4.

[3011] Neyrey (2007: 218-19) observes the pattern of *statement-misunderstanding-clarification* twice at the central dialogue sections. The first one is at 12:27-32: *statement* (12:28); *misunderstanding* (12:29); and *clarification* (12:30). The second one is at 12:32-36: *statement* (12:32-33); *misunderstanding* (12:34); and *clarification* (12:35-6).

[3012] Jesus' statements in vv. 30-32 stand contradictory to what they have heard so far and their belief-patterns. Cf. Carson, 1991:443-4; Lindars, 1972: 433-34; Kossen, 1970: 97-110; Malina and Rohrbaugh, 1998: 211-13.

[3013] Cf. Strachan, 1941: 259; Painter, 1993: 376-7; Carson, 1991: 445-6; Robertson, 1932: 229-30.

[3014] Jesus' statement, ὁ φιλῶν τὴν ψυχὴν αὐτοῦ ἀπολλύει αὐτήν, καὶ ὁ μισῶν τὴν ψυχὴν αὐτοῦ ἐν τῷ κόσμῳ τούτῳ εἰς ζωὴν αἰώνιον φυλάξει αὐτήν (12:25), is conflict-generating and purposeful, and his utterance, κἀγὼ ἐὰν ὑψωθῶ ἐκ τῆς γῆς, πάντας ἑλκύσω πρὸς ἐμαυτόν (12:32), is audience-responsive. Painter (1993: 377) argues that, "In 12:32 Jesus tells us that in this event he will draw all men to himself thus making possible the success of the quest of the

Functionally, the third slot (vv. 12-36a), along with other slots, reveals several str conflicts.[3015] Jesus' coming to Jerusalem creates a tension-building situation among th (11:56).[3016] While the believing are preparing to welcome him, the unbelieving are plottin him along with one of the notables of his community members (12:9-11). The messianic 12:13b is instrumental in building a tension between the antagonistic Jews and th community. While the Jews are not ready to accept Jesus as the expected Messiah, the so their own scriptures in favor of Jesus' messiahship creates an intolerable situation. scripture quote in 12:15 further strengthens this tension. The act of testimony of the P (12:19) is yet another conflict-ridden incident, where they express their frustration du popularity of Jesus. The hyperbolic statement of the Pharisees has to be looked at from wi framework. Jesus' utterance about "those who love their life" and "those who hate th (12:25) helps to accelerate this tension further.[3018] His followers as a community of "th hate their life" are in sharp conflict with the unbelieving who are nicknamed as "those v their life". In 12:27, while dialoguing with the Greeks Jesus discloses his inward con Keener, 2003: 2: 871-82; Smith, 1999: 237-41).[3019] His *petitionery prayer*, "Father, save this hour", is in conflict with his *informational prayer*, "Father, glorify your name" (c 28a).[3020] Jesus' dialogue with the crowd in 12:30-32 deciphers the conflict of this world Father's world.[3021] The central topic of the crowd's talk in 12:34 is the conflict between t law and the ideology of Jesus. The ambivalence of "children of light" versus "chi darkness" within the society is again a conspicuous matter.[3022] The slot as a whole brings a underlying tension between the Jews and the Jesus community by way of both the narra the dialogical layers. The narrator's initiative of introducing the dramatic conf characterisation broaches into sharp focus toward the end of the BS (cf. Hitchcock, 1923/1 24; Brant, 2011: 187-98). The narrator of the story embellishes the theme of glorification the aspect of suffering for the notice of the reader (cf. Keener, 2003: 2: 870-82; R 1987/1997: 433-42).[3023] This aspect is actualised in chaps. 13-21 through the lifting up o of Man. By doing that the narrator made the role of the reader conspicuous, either to b

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Greeks. At this point quest and conflict have come together because the conflict must run its full course quest can be fulfilled".

[3015] Cf. Painter, 1993: 376-7; Lindars, 1972: 420-36; Robertson, 1932: 220-30.

[3016] While the Johannine story develops the reader can see the split within the crowd, one group against another in favor of him. Cf. Strachan, 1941: 246; Gaebelein, 1936: 217-8; Morris, 1995: 505-6.

[3017] Cf. Bruce, 1983: 258-9; Carson, 1991: 432; Strachan, 1941: 249-51; Painter, 1993: 376.

[3018] Bultmann (1971: 424-25) comments that, "At this point a dominical saying, well known from th tradition [cf. Matthew 10:39; Mark 8:35; Luke 17:33], but here reproduced in a Johannine rendering is att 25". Cf. Talbert, 1992: 186; Painter, 1993: 376-7; Barrett, 1978: 423-4; Carson, 1991: 438-9.

[3019] Dodd (1960: 371) states that, "The approach of the Greeks provides a setting for a discourse in which the universality of Christ's work is prominent". See Kossen, 1970: 97-110; Robertson, 1932: 224-5; Wi 1995: 224; Hoskyns, 1947: 424-5.

[3020] Ridderbos (1987/1997: 434) says, "The vss. that now follow resume the thought of v. 23 and further significance of the 'hour' of 'glorification' that was announced there". Cf. Talbert, 1992: 186; Gaebelein, 19

[3021] Dodd (1960: 371) says that, "It is all spoken as if in the very presence of the approaching consumma work, which (as we shall learn) is His Passion". See Painter, 1993: 377; Lindars, 1972: 433-4; Beasley-Mu 213-4; Barrett, 1978: 426-7.

[3022] See Strachan, 1941: 259-60; Painter, 1993: 377; Robertson, 1932: 230-1; Morris, 1995: 533-4.

[3023] Witherington (1995: 223) says that, "Verse 23 tells us that Jesus' hour has finally come—his hour to b paradoxically by means of his crucifixion". Brant (2011: 189) sees Jesus as the Triumphator all through 12:

Jesus and thus be part of the "children of light" or to remain unbelieving and thus be part of the "children of darkness" (cf. Eco, 1979: 3-40; Powell, 1990: 11-22).

13.2.4. Fourth Slot (12:36b-50)

The last slot (vv. 36b-50)[3024] can be considered as a concluding section to the episode under discussion as well as to the entire BS. In the narrative section, the narrator discusses primarily about the subject-matter of Jewish unbelief (vv. 36b-43). According to Painter (1993: 377; cf. Strachan, 1941: 260), "That it was a hostile unbelief is signalled by the narrator who indicates that at the conclusion of the dialogue with the crowd, Jesus *hid* from them (12:36b), reintroducing the theme of the hidden Messiah". The expression πληρωθῇ ὃν εἶπεν shows the way the textual-dialogue[3025] is delineated as a fulfillment by the narrator (v. 38a). The narrator uses two OT quotations in order to decipher the way Jesus' ministry became fulfillment of the prophesy: *first*, Κύριε, τίς ἐπίστευσεν τῇ ἀκοῇ ἡμῶν; καὶ ὁ βραχίων κυρίου τίνι ἀπεκαλύφθη; (v. 38b; cf. Bultmann, 1971: 452-3); and *second*, Τετύφλωκεν αὐτῶν τοὺς ὀφθαλμοὺς καὶ ἐπώρωσεν αὐτῶν τὴν καρδίαν, ἵνα μὴ ἴδωσιν τοῖς ὀφθαλμοῖς καὶ νοήσωσιν τῇ καρδίᾳ καὶ στραφῶσιν, καὶ ἰάσομαι αὐτούς (v. 40; cf. Menken, 1996: 99-122; Keener, 2003: 2: 883-4).[3026] In vv. 42-43, the narrator provides the reason for their unbelief of the people. Brown (1966: 487; cf. Painter, 1993: 378; Duke, 1985: 152-3) is of the opinion that, "The mention of the synagogue excommunication[3027] indicates that vv. 42-43 are directed to Jews at the end of the first century who believe in Jesus but are afraid to confess this faith".[3028] The narratorial note in v. 43, i.e., "for they loved human glory more than the glory that comes from God", has to be looked at from this standpoint (v. 43; cf. Brant, 2011: 196; Smith, 1999: 243-5).

[3024] Carson (1991: 447) considers this section as a "Theology of Unbelief". Keener (2003: 2: 882) states that, "In 12:37-50 John concludes the sign section of the gospel; this passage may provide a 'rhetorical [break]' preparing the reader for the more detailed depiction of Jesus' passion—the hour of his glorification. Many find in 12:37-43 a theological summary of people's responses to Jesus' public ministry, as many find in 12:44-50 an anthology of representative sayings".

[3025] The promise-fulfillment formula employed here, by the narrator, points toward an OT and NT dialogue.

[3026] Strachan (1941: 260) says that, "The early church appears to have had, for the convenience of preachers and teachers, collections of proof-texts from the OT (testimonia), intended to prove that all that happened to Jesus was foreshadowed in the OT". Cf. Köstenberger, 2004: 391; Blomberg, 2001: 184-5; Bultmann, 1971: 452-3; Beasley-Murray, 1987: 215-7.

[3027] The expression ἀποσυνάγωγοι is peculiar to John's Gospel.

[3028] About the discourse in vv. 44-50, Brown (1966: 490) says that, "the discourse that Jesus gives in these verses is clearly not in its original context; for, since Jesus has gone into hiding (12: 36), this discourse has no audience or setting". Malina and Rohrbaugh (1998: 215; Köstenberger, 2004: 393-4) have the view that, "This final appeal (cf. 12:44-50) is a recap of themes set forth throughout the whole of the Gospel of John up to this point, from the prologue to the conclusion of Jesus' activities". Culpepper (1983: 94) makes it clear that "While Jesus withdraws into seclusion, the narrator interprets the reasons for unbelief. Jesus then offers a summarising interpretation of his ministry in the form of a closing soliloquy". *Soliloquy* is a dramatic speech uttered by one character speaking aloud while alone on the stage. The *soliloquist* thus reveals his or her inner thoughts and feelings to the audience, either in supposed self-communion or in a consciously direct address. It is a form of *monologue*, but a *monologue* is not a *soliloquy* if the speaker is not alone (cf. Baldick, 1990: 207; Genette, 1980: 170-1). Köstenberger (2004: 392) uses the description "crypto-believers" to such believers.

John 12:36b-50	Overview
v.36b: ταῦτα ἐλάλησεν Ἰησοῦς, καὶ ἀπελθὼν ἐκρύβη ἀπ' αὐτῶν. v.37: Τοσαῦτα δὲ αὐτοῦ σημεῖα πεποιηκότος ἔμπροσθεν αὐτῶν οὐκ ἐπίστευον εἰς αὐτόν, v.38: ἵνα ὁ λόγος Ἡσαΐου τοῦ προφήτου πληρωθῇ ὃν εἶπεν· *κύριε, τίς ἐπίστευσεν τῇ ἀκοῇ ἡμῶν; καὶ ὁ βραχίων κυρίου τίνι ἀπεκαλύφθη;* v.39: διὰ τοῦτο οὐκ ἠδύναντο πιστεύειν, ὅτι πάλιν εἶπεν Ἡσαΐας· v.40: *τετύφλωκεν αὐτῶν τοὺς ὀφθαλμοὺς καὶ ἐπώρωσεν αὐτῶν τὴν καρδίαν, ἵνα μὴ ἴδωσιν τοῖς ὀφθαλμοῖς καὶ νοήσωσιν τῇ καρδίᾳ καὶ στραφῶσιν, καὶ ἰάσομαι αὐτούς.* v.41: ταῦτα εἶπεν Ἡσαΐας ὅτι εἶδεν τὴν δόξαν αὐτοῦ, καὶ ἐλάλησεν περὶ αὐτοῦ. v.42: ὅμως μέντοι καὶ ἐκ τῶν ἀρχόντων πολλοὶ ἐπίστευσαν εἰς αὐτόν, ἀλλὰ διὰ τοὺς Φαρισαίους οὐχ ὡμολόγουν ἵνα μὴ ἀποσυνάγωγοι γένωνται· v.43: ἠγάπησαν γὰρ τὴν δόξαν τῶν ἀνθρώπων μᾶλλον ἤπερ τὴν δόξαν τοῦ θεοῦ. v.44: Ἰησοῦς δὲ ἔκραξεν καὶ εἶπεν· ὁ πιστεύων εἰς ἐμὲ οὐ πιστεύει εἰς ἐμὲ ἀλλὰ εἰς τὸν πέμψαντά με, v.45: καὶ ὁ θεωρῶν ἐμὲ θεωρεῖ τὸν πέμψαντά με. v.46: ἐγὼ φῶς εἰς τὸν κόσμον ἐλήλυθα, ἵνα πᾶς ὁ πιστεύων εἰς ἐμὲ ἐν τῇ σκοτίᾳ μὴ μείνῃ. v.47: καὶ ἐάν τίς μου ἀκούσῃ τῶν ῥημάτων καὶ μὴ φυλάξῃ, ἐγὼ οὐ κρίνω αὐτόν· οὐ γὰρ ἦλθον ἵνα κρίνω τὸν κόσμον, ἀλλ' ἵνα σώσω τὸν κόσμον. v.48: ὁ ἀθετῶν ἐμὲ καὶ μὴ λαμβάνων τὰ ῥήματά μου ἔχει τὸν κρίνοντα αὐτόν· ὁ λόγος ὃν ἐλάλησα ἐκεῖνος κρινεῖ αὐτὸν ἐν τῇ ἐσχάτῃ ἡμέρᾳ. v.49: ὅτι ἐγὼ ἐξ ἐμαυτοῦ οὐκ ἐλάλησα, ἀλλ' ὁ πέμψας με πατὴρ αὐτός μοι ἐντολὴν δέδωκεν τί εἴπω καὶ τί λαλήσω. v.50: καὶ οἶδα ὅτι ἡ ἐντολὴ αὐτοῦ ζωὴ αἰώνιός ἐστιν. ἃ οὖν ἐγὼ λαλῶ, καθὼς εἴρηκέν μοι ὁ πατήρ, οὕτως λαλῶ.	(1) The slot 36b-50 func the 'conclud section' of t Book of Sig (2) It contai Old Testam quotations (40) and the speech of Je 44b-50); (3) The narr the episode *narrative* (v 43) and *for narrative* (v 39, 44a).

Table 129: The dialogue of 12:36b-50 within the narratorial framework

The ἔκραξεν καὶ εἶπεν of Jesus in vv. 44-50 is yet another speech about 'belief' and 'unb Jesus' statement here is strengthened by the help of usual Johannine themes: *first*, his rel with the Father as one who is sent by him (vv. 44-45); *second*, the theme of light-and- conflict (v. 46); and *third*, the theme of his salvific mission in the world (v. 47). In vv. 48- emphasises about the relevance of his *word*[3030] and the activity of *speaking* (cf. Bra 196).[3031] The reader of the gospel is brought to the viewpoint that Jesus is speaking *words* (τὰ ῥήματά and ὁ λόγος, v. 48) that he had already exchanged with his interlo through the BS.[3032] This is an important indication that in the BS Jesus' exchange of dialogues and monologues) with his interlocutors is one of the central concerns.[3033] In h

[3029] Brant (2011: 196) states that, "Jesus' words are . . . analogous to the vaunting of a Homeric hero wh though victory is won before he enters the battle (see Homer's speech in Homer, *Il.* 8.161-83) and even if Achilles's speech in Homer, *Il.* 20.178-98)". Cf. Smith, 1999: 245; Talbert, 1992: 187-8; Witherington, 1 Robertson, 1932: 231-4; Morris, 1995: 535-41.

[3030] There are two Greek words used here for the expression 'word' (τὰ ῥήματά and ὁ λόγος) interchangeabl

[3031] For the activity of 'speaking' the expressions like ἐλάλησα (v. 48), ἐλάλησα (v. 49), λαλήσω (v. 49), λ λαλῶ (v. 50) are used. Smith (1999: 247) states about vv. 44-50 with the following words: "The conclusio public ministry is thus clearly marked".

[3032] Bultmann (1971: 452) says that, ". . . the concepts σημεῖα and ῥήματά (λόγοι) flow together: the σημεῖ that speak, and their meaning is developed in the discourses; moreover the ῥήματά are not human words b revelation, full of divine and miraculous power—they are indeed miraculous works".

[3033] Stibbe (1993: 139; cf. Dodd, 1960: 383-9; McGregor, 1928: 269-72) says that, "The following theme ubiquitous in the story so far: believing in Jesus (vv. 44, 46); the description of God as 'the one who sent 45, 49); sight (v. 45); coming into the world (v. 46); light (v. 46); darkness (v. 46); hearing (v. 47); judgm 48); salvation (v. 47); accepting Jesus (v. 48); the Father (vv. 49, 50); the dependency of the Son upon the

Jesus also emphasises the theme of judgment as he proclaims that "on the last day the word that I have spoken will serve as judge" (v. 48b).[3034] Moreover, his speech all through the episodes is according to the commandment of the Father, the one who is the provider of eternal life (vv. 49-50). That further means, the Father-and-Son dialogue lies at the root of all the dialogues between Jesus and his interlocutors in the gospel (vv. 49-50). The content, thus, of the slot is: *first*, the scriptural prophesy is fulfilled in the unbelief of the people; and *second*, Jesus' words (i.e., his dialogues, monologues, and other speech forms) with his interlocutors are according to the commandment of the Father.

The fourth slot (vv. 36b-50) can be considered as an *appropriate conclusion*[3035] to the entire episode as well as to the BS.[3036] The entire slot can be sub-divided on the basis of the nature of the literature: *first*, a narrative section (vv. 36b-43); and *second*, a soliloquy (vv. 44-50; cf. Culpepper, 1983: 71; Chatman, 1978: 178-81).[3037] The arrangement of the material within the slot has the following sequence: *narrative* (vv. 36b-38a), *intertextuality* (v. 38b), *narrative* (v. 39), *intertextuality* (v. 40), *narrative* (vv. 41-43), and *soliloquy* (vv. 44-50; Stibbe, 1993: 137-41; Genette, 1980: 170-1). At the beginning of the first half (v. 36b), the narrator points out that Jesus "departed and hid from them";[3038] but at the beginning of the second half (v. 44), Jesus appears from nowhere and speaks boldly (cf. Keener, 2003: 2: 886). It introduces a *from-disappearance-to-appearance sequence* within the slot.[3039] The mention about the *spoken words* of prophet Isaiah in the first half (vv. 36b-43) and of Jesus in the second half (vv. 44-50) forms an unusual sequential rhythm within the slot (cf. Bultmann, 1971: 452-3; see the textual units below):

12:38a	ἵνα *ὁ λόγος* Ἡσαΐου τοῦ προφήτου πληρωθῇ ὃν *εἶπεν*
12:39	διὰ τοῦτο οὐκ ἠδύναντο πιστεύειν, ὅτι πάλιν *εἶπεν* Ἡσαΐας
12:41	ταῦτα *εἶπεν* Ἡσαΐας . . . καὶ *ἐλάλησεν* περὶ αὐτοῦ.
12:47	καὶ ἐάν τίς μου ἀκούσῃ *τῶν ῥημάτων* καὶ μὴ φυλάξῃ
12:48a	ὁ ἀθετῶν ἐμὲ καὶ μὴ λαμβάνων *τὰ ῥήματά* μου ἔχει τὸν κρίνοντα αὐτόν·
12:48b	*ὁ λόγος* ὃν *ἐλάλησα* ἐκεῖνος κρινεῖ αὐτὸν ἐν τῇ ἐσχάτῃ ἡμέρᾳ.
12:49a	ὅτι ἐγὼ ἐξ ἐμαυτοῦ *οὐκ ἐλάλησα*
12:49b	ἀλλ' ὁ πέμψας με πατὴρ αὐτός μοι ἐντολὴν δέδωκεν τί *εἴπω* καὶ τί *λαλήσω*
12:50b	ἃ οὖν ἐγὼ *λαλῶ*, καθὼς *εἴρηκέν* μοι ὁ πατήρ, οὕτως *λαλῶ*[3040]

49, 50), the commandment of God (v. 50); and eternal life (v. 50). Their reappearance indicates that 12:44-50 functions as a restatement of the leading concepts of the Book of Signs".

[3034] Neyrey (2007: 223-4; cf. Culpepper, 1983: 71) says that, "The language here appeared much earlier, in the discourse with Nicodemus (12:31-36; cf. 3:19-21 // 12:45-50; cf. 3:17-19, 34-36)".

[3035] Neyrey (2007: 223) opines, "in 12:44-50, although no specific audience is identified, Jesus gives a plenary judgment that applies to the whole of the Book of Signs". See McGregor, 1928: 269-72; Bultmann, 1971: 452-4.

[3036] Neyrey (2007: 221; cf. Kennedy, 1984: 3-38; Blomberg, 2001: 184; Carson, 1991: 451-3) says that, "Rhetoricians instruct on how to write a 'conclusion' (epilogue, peroration) to speeches, which is of value to us as we conclude the 'Book of Signs'". An epilogue, says Aristotle, does four things: *first*, disposes the hearers favorably to us and unfavorably to opponents; *second*, amplifies and minimizes; *third*, moves the hearers to an emotional reaction; and *fourth*, reminds the audience of the main points (cf. *Rhet.* 3.19.1).

[3037] In the slot, the narrator introduces *intertextual dialogues* in vv. 38b and 40, and a *soliloquy* in vv. 44-50 (cf. Carey and Snodgrass, 1999: 143). Witherington (1995: 226) says, "There are two major subsections to the remaining verses in John 12. Verses 37-43 summarise the state of unbelief Jesus found in Judaism and offers an explanation, and this in turn is followed by a succinct summary of Jesus' teaching given during the public ministry in vv. 44-50 . . . ."

[3038] Jesus' *elusive nature* (v. 36b) and the Jews' *unbelieving nature* (vv. 37-41) are brought together here.

[3039] The protagonist disappears at the beginning; but, at the end he appears and speaks eloquently.

[3040] The *word/speaking* vocabularies used in the slot are (see the highlights of the textual diagram above): (1) in the first half (vv. 36b-43): ὁ λόγος, εἶπεν (v. 38a), εἶπεν (v. 39), εἶπεν, ἐλάλησεν (v. 41); and (2) in the second half (vv. 44-

The speaking activities of prophet Isaiah and Jesus are highlighted all through the s dynamically interconnected way. While the *intertextual references* establish the *f fulfillment statements*[3041] about unbelief, the *soliloquy* concentrates on a *belief-unbelief cor* Chatman, 1978: 178-81; Genette, 1980: 170-1; see the textual units above). The involveme narrator is more obvious in the first half of the slot (cf. vv. 36b-43). Stibbe (1993: 137) c that, "in 12:37, we move from *mimesis* (showing)[3042] to *diegesis* (telling).[3043] In other w presence of the narrator becomes obvious and indeed paramount". While explicit dialo mostly absent within the slot, it directs the reader for identifying scriptural fulfillmer mission of Jesus has a dialogic effect in the first half (vv. 36b-43) and the basis o *word/speaking* all through the gospel in the latter half (vv. 44-50; Dodd, 1960: 383-9).

The section in vv. 36b-50 functions as an appropriate conclusion not only to the current but also to the BS.[3044] The fourth slot primarily deals the subject matter of "belief-u conflict. The *speaking/word* vocabulary range is comparatively higher in the slot in order out the following points: *first*, Isaiah's utterances are dialogically fulfilled in the unbeli Jews (vv. 36b-43; cf. Brant, 2004: 32, 205, 207); and *second*, Jesus' utterances/dialogues a himself but of the Father, and all his utterances/dialogues will serve as a judge on the last 48-50; cf. McGregor, 1928: 269-72).[3045] The existence of the "synagogue community" against the "excommunicated community" forms a conflicting situation.[3047] The episod conflicts at several layers: *first*, within Jesus himself (vv. 27-28a); *second*, within the Jes (vv. 5-8); *third*, within the Jewish community/crowd (v. 19); and *fourth*, between the com of the protagonist and of the antagonists (11:56; 12:9-11, 13-15, 19, 34-36a, 36b-50).[3048]

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50): τῶν ῥημάτων (v. 47), τὰ ῥήματα (v. 48a), ὁ λόγος, ἐλάλησα (v. 48b), οὐκ ἐλάλησα (v. 49a), εἶπω, λαλήσ λαλῶ, εἴρηκέν, λαλῶ (v. 50b).

[3041] The *promise-fulfillment* methodology reveals a kind of dialogical initiative between the OT and th quotes from Isaiah also remain as *memorial* statements. The citation of Isa 53:1 in v. 38 is verbatim the te In v. 40 John cites Isa 6:10, the classical OT passage used in the NT to explain Israel's failure to believe ir Brown, 1966: 485). Painter (1993: 398) suggests that, "The quotations (12:38, 40) fall in a passage (John dealing with unbelief which provides a summary conclusion to the 'public ministry' of Jesus (John 1-12)".

[3042] *Mimesis* is the Greek word for imitation, a central term in aesthetic and literary theory since Aristotle work that is understood to be reproducing an external reality or any aspect of it is described as *mimetic*, wh *criticism* is the kind of criticism that assumes or insists that literary works reflect reality. See Baldick, Stibbe, 1993: 137-8; Chatman, 1978: 32.

[3043] *Diegesis* is an analytic term used in modern narratology to designate the narrated events or story a distinct from that of the narration. The *diegetic* level of a narrative is that of the main story, where as the 'h at which the story is told is *extradiegetic* (i.e., standing outside the sphere of the main story). An emb within-the-tale constitutes a lower level known as *hypodiegetic*. See Baldick, 1990: 57; Chatman, 1978: 1993: 137-8.

[3044] Neyrey considers John 12 as a rhetorical 'Peroratio'. He (2009: 332-55) says, "Rules for a 'conclusi students not simply to summarise an argument; more importantly, they instruct a speaker to play to the emo audience, ascribing praise and blame to the characters and thus persuading the audience to do likewise".

[3045] While the first half serves as a *text-to-text dialogue* or *inter-textual dialogue*, the second half is implicitl the relevance of Jesus' utterances/dialogues, their source, and their future effect.

[3046] The "synagogue community" also includes the so-called "crypto-Christians" too (vv. 42-43).

[3047] The belief-unbelief bifurcation is at another level reflected through the existence of the "synagogue c over against the "excommunicated Jesus community". This aspect is a leading narratorial dynamics in particular and of the *Gospel of John* in general.

[3048] Cf. Hoskyns, 1947: 427-31; Lindars, 1972: 436-46; Beasley-Murray, 1987: 215-21; Gaebelein, 1936: 2

functions at large as a recapitulation snippet that abbreviates the entire BS[3049] and as a transitional pericope that links between the BS and the BG.[3050] The speech of Jesus in the form of a soliloquy is dramatic and that invites the attention of the reader toward the protagonist and ultimately to belief in him (cf. Hitchcock, 1923/1993: 15-24; Tan, 1993: 50-89). The reader who travels with the interlocutors from the beginning of the story is persuaded to come out with her/his positive emotions [i.e., love] toward the protagonist and negative emotions [i.e., hate] toward the antagonists (cf. Neyrey, 2009: 341-55; Eco, 1979: 3-43).

13.3.Meso-Analysis

As we analysed above, the episode in 11:54-12:50 has four dialogic slots and the central tenets can be recapitulated as follows (cf. Schaeffer, 1988: 387-95; Majercik, 1992: 2: 185-8).[3051] The first slot is made up of seams of *implied dialogues* that mainly discusses about the possibility of Jesus' coming to the festival and his whereabouts (11:54-57). This introductory slot invites the attention of the reader toward the upcoming events and the dialogues (cf. McGregor, 1928: 257; Neyrey, 2007: 207). The *question-and-answer/challenge and riposte* dialogue of the second slot aims at unravelling two discipleship models that are in conflict with one another within the inner circle of Jesus (12:1-11; cf. Bultmann, 1971: 414-7).[3052] The third slot is *conflict-centered* and that has elements of a *chain-fashioned/circular/prayer-centered/statement-misunderstanding-clarification* dialogue (12:12-36a; cf. Neyrey, 2007: 213-5). The slot emphasises Jesus' kingship and the expansion of his mission beyond the Jewish boundary (especially among the Greeks; cf. Kossen, 1970: 97-110; Kovacs, 1995: 227-47). It also points out that the long-awaited hour of Jesus has come (cf. Painter, 1993: 376-7; Köstenberger, 1999: 76). The reader of the story is invited to

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[3049] Keener (2003: 2: 886) says that, "This passage is extremely significant, but not because it introduces many new conceptions. Essentially it repeats in typically Johannine language Jesus' teachings from previous discourses, summarising and epitomising the message of Jesus in the Gospel to that point". Cicero repeats much of what was seen in the *Rhetorica ad Herennium* about a conclusion, in particular an enumeration of its three parts: "The conclusion is the end and termination of the whole oration. It has three parts, the *summing up*, the *indignatio* or exciting indignation or ill-will against the opponents, and the *conquestio* or the arousing of pity and sympathy" (*De Investione* 1.52.98; cf. Quintilian, *Inst.* 6.1.1; Neyrey, 2009: 335; Brant, 2011: 195).

[3050] Keener (2003: 2: 887) further says that, "Positioned at the end of the narratives that precede the passion and immediately preceding the prologue to the farewell discourse, this unit recapitulates the themes that have preceded and prepares the reader for their fulfillment in the Passion Narrative which follows". Stibbe (1993: 140) says, ". . . 12:44-50 should not be seen exclusively in terms of closure. The prolepses or flash-forwards to the farewell discourses in John 13-17 are significant. Note the proleptic echo effect between 12:47 ('hearing and keeping my words') and 14:15-24. Most of all, notice the correspondence between the *form* of Jesus' address in 12:44-50 and what we find in chaps. 14-17".

[3051] Beasley-Murray (1987: 206) has the opinion that, "The chapter [chap. 12] consists of two narratives, a discourse, and an epilogue to the ministry of Jesus". He considers "The Anointing of Jesus" (12:1-8) as the first narrative, "The Triumphal Entry of Jesus into Jerusalem" (12:9-19) as the second narrative, "The Coming of Greeks and the Death and Glory of Jesus" as the discourse section, and 12:37-50 as the "Epilogue". But here we see dialogical elements in all the sections and treat 12:1-11; 12-36a; and 36b-50 as separate dialogue slots. Bultmann (1971: 412) is of the opinion that, "11:55-12:19 form a connected composition, consisting of various fragments. 11:55-57 is a neutral description, creating a pause between the events". Bultmann (1971: 412) says further that, "But since the intermission is filled with questioning and allusion to the threat that lies ahead, awakening thereby a sense of tension, the fragment at the same time serves as an introduction to what follows".

[3052] See the comparison of the anointing passages, Mark 14:3-9 and John 12:1-8 (cf. Neyrey, 2007: 209).

believe in Jesus who is the light of the world. In the fourth slot, both the *promise-to-fu* section and the *soliloquy* section demonstrate the belief and unbelief concerns at the extend (12:36b-50; cf. Dodd, 1960: 379-83; Chatman, 1978: 178-81). It states that Jesus' verbal e: with his interlocutors is as per the commandment of the Father.[3053] Through the s undercurrent conflicts are further strengthened and the reader is prepared to view the clima story.[3054] As a transitional passage it persuades the reader yet another time to remain faith Jesus (cf. Thiselton, 1992: 1-10; Van Dijk, 1976: 23-55).[3055] The plot-structure of the ep outlined through several layers of conflict (*agōn*; cf. Brant, 2004: 140-9) and that is done aim of characterisation (cf. Brooks, 1984: 3-61; Stibbe, 1993: 32-53).[3056] The plot-elem reversal (*peripeteia*),[3057] recognition (*anagnorisis*),[3058] and suffering (*pathos*)[3059] are c together in the following way: *first*, the belief-and-unbelief conflict comes as a turning poi episode and the reader is persuaded to see the aftermath; *second*, the protagonist come realisation that his hour has come; and *third*, the aspect of glorification through sufferin convincingly hereafter.

The dialogues/narratives and the movements of the episode are contributive toward the ridden framework. The OT quotations (12:13b, 15, 38b, and 40) are made use in order to the following intertextual gains: *first*, the proleptic function of the Jewish scriptures a dialogic and revelatory fulfillment in the person and work of Jesus (12:13-15); and *sec* revelatory fulfillment of them in the unbelieving nature of Jesus' interlocutors (12:38 Strachan, 1941: 249-52; Keener, 2003: 2: 882-6).[3060] While the first two quotations (12:

[3053] Lincoln (2000: 105) states that, "The narrative of the public ministry, which began with the witness o Baptist, closes on the note of judgment (cf. 12:47-48). The conclusion is in two parts. In vv. 37-43 th summarises the response to Jesus' signs, and in vv. 44-50 the protagonist himself summarises what has been the response to his words. The two sections sum up the trial of the public ministry".

[3054] The contest or dispute (or *agōn*) between the protagonist and the antagonists comes to the zenith in t episode (cf. Baldick, 1990: 3; Stibbe, 1993: 64). Brant (2004: 140; cf. Lincoln, 2000: 13; Neyrey, 1996: 10 that, "The conflicts of the Fourth Gospel, with their accusations of legal infractions, testimonies, scrutiny of and rendering of judgment, contain forensic language apropos of a trial".

[3055] Brant (2004: 30-1; cf. Tovey, 1997: 180) says that, "The way that the author of the Fourth Gosp transitions between episodes, by employing the narrator to provide a short bridge that moves Jesus from on the next, bears no resemblances to the transitions between major scenes in the tragedies. The way that he episodes, however, seems to be guided by a tragic convention".

[3056] For more details about the plot and the rhetoric of the episode, refer to Brant, 2011: 196.

[3057] *Peripeteia* or *peripety* is a sudden reversal of a character's circumstances and fortunes, usually in downfall of the protagonist in a tragedy, and often coinciding with the 'recognition' or *anagnorisis*. In however, the peripeteia abruptly restores the prosperity of the main character(s). See Baldick, 1990: 165; B 43-50.

[3058] Baldick (1990: 8-9; cf. Brant, 2004: 50-7) defines, "*Anagnorisis* (plural *–ises*), the Greek word for 'rec 'discovery', used by Aristotle in his *Poetics* to denote the turning point in a drama at which a character (protagonist) recognises the true state of affairs, having previously been in error or ignorance . . . . The an usually combined with the play's peripeteia or reversal of fortunes".

[3059] Baldick (1990: 163; cf. Brant, 2004: 57-63) defines that, "*Pathos*, the emotionally moving quality or literary work or of particular passages within it, appealing especially to our feelings of sorrow, compassionate sympathy".

[3060] McGregor (1928: 262) says that, "It is not clear whether, as a matter of history, the people took Messiah himself, or merely one who would prepare for his coming, e.g., Elijah (1:21; Mark 9:11 on

are used specifically to address the messianic role of the protagonist, the last two are addressing the subject matter of unbelief of the antagonists (12: 38b, 40).[3061] Jesus' utterances and gestures are persuasive at the extent of involving his interlocutors for a wider dialogue. While the interlocutors' utterances are slim, and mostly in the form of *questions* (11:56; 12:5, 34), *hymn* (12:13b), *surprise* (12:19b), *wish* (12:21b), *misunderstanding statement* (12:29) and sometimes recorded in *passive voice* (11:57; 12:29), Jesus' utterances are *thematically intertwined*, *explanatory*, *analeptic* and *proleptic*, *illocutionary*,[3062] *conflict-building*, and almost always in *active voice* format (12: 7-8, 23-28a, 30-32, 35-36a, 44-50). In the episode, Jesus' "from above" ideology is in constant conflict with the "from below" ideology of his interlocutors (cf. Nicholson, 1980: 21). This conflict (*agōn*) is the kernel point for both the dialogues and the movements of the characters within the episode.[3063] The conflict-ridden nature of the episode is built in the communitarian (11:54-57),[3064] family (12:1-11), processional (12:13-15), glory-focused (12:23-28a), heaven-earth interactive (12:28b), and soliloquy (12:44-50)[3065] formatted settings (cf. Stibbe, 1993: 131-41; Herman, 1995: 38). Jesus' character is pictured as a glorious figure both through the sophisticated categories of expressions by the narrator and by his own performative utterances.[3066]

The narrator's rhetorical skill is further proved as he deliberates the reader toward the real climax of the 'hour of Jesus' (cf. Falk, 1971: 42-50; Nichols, 1971: 130-41). Stibbe (1993: 131) states that, "The double mention of the third and final Passover of the gospel in 11:55 prepares the reader

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undoubtedly assumes the former alternative; accordingly he abruptly introduces the 'ass' of the synoptists in order to point to the fulfillment of Zechariah's Messianic prophesy". Cf. Talbert, 1992: 179-88; Ridderbos, 1987/1997: 411-50; Painter, 1993: 374-8; Strachan, 1941: 246-63; Lindars, 1972: 410-41; Robertson, 1932: 211-34; Witherington, 1995: 206-30; Schnackenburg, 1980: 2: 362-425.

[3061] Deutero-Isaiah functions as a rich resource for the author. We can see this again especially in the Johannine concepts of the lifting up and glorification of the Son of Man. See Stibbe, 1993: 136-7.

[3062] The crowd's question in 12:34 is a response to Jesus' statements, and his further response in 12:35-36a is again conflict-generating. This *illocutionary-perlocutionary* function of dialogues is evident within this episode. See Painter, 1993: 377; Malina and Rohrbaugh, 1998: 200; Neyrey, 2007: 219.

[3063] Jesus' utterances are the focal point of the episode and the interlocutors' various reactions and feelings are introduced by means of dialogue with the protagonist. Cf. Schnackenburg, 1980: 2: 362-425; Witherington, 1995: 206-30; Talbert, 1992: 179-88; Robertson, 1932: 211-34; Ridderbos, 1987/1997: 411-50; Lindars, 1972: 410-41; Strachan, 1941: 246-63; Painter, 1993: 374-8.

[3064] Stibbe (1993: 134) sees three groups or communities within the story: *first*, the 'great crowd of 12:12-13; *second*, the 'disciples', they are presented as prone to misunderstanding; *third*, the 'Pharisees', they exclaim, "Look how the whole world has gone after him".

[3065] Ridderbos (1987/1997: 449) says that, "The summary of Jesus' witness concerning himself in vv. 44-50 is written from a specific perspective and is clearly defined by that perspective, which is that of Jesus' self-vindication over against the unbelief described in vv. 37-43".

[3066] Jesus is pictured in the story as the one who is sought after by the Jews in the temple and the priests and Pharisees for arrest, one who travels from Ephraim to Bethany, one who is at a dinner party, one who is being anointed by Mary, one who is not always in this world, one whom many believed on account of Lazarus' resurrection, one who is in the temple, fulfiller of many scriptural promises, one about whom the crowd testify, performer of many signs, Son of Man, one who deserves honor and service, whose soul is troubled, one who glorifies his Father's name, one who is going to be lifted up, one who draws all people to himself, the light of the world, one who departs and hides, one who performed so many signs, one whom the Father's glory is manifested, one who does not judge but save, whose words will serve as a judge, one who works as an emissary of the Father.

for the sacrifice of Jesus at Golgotha". Moreover, the indication about the arrest[3067] in 11:
the reader forward to witness the destiny of Jesus. In the second slot, the narrator brings
negative role of Judas Iscariot and generates anticipation in the mind of the reader tov
events yet to be unfolded in the BG (cf. Keener, 2003: 2: 859-65). The dialogues in the t
invite the attention of the reader toward Jesus' inclusive mission among the Greeks (cf. S
1941: 252-60).[3068] The narrator's ability to convince the reader about the belief-and-
conflict all through the narrative is performative. Carson (1991: 447) notices a "lar
catastrophic unbelief" at the climax of the narrative.[3069] The reference to the 'lifting up of
of Man' in 12:32 and 34 are proleptic in function (cf. Bultmann, 1971: 431-9; cf. Painte
376-7).[3070] As realised eschatology is one of the leading tenets of John's thinking, th
reading and decision making are crucial. The time of reading can be the time of ei
'beginning of life' or the 'beginning of condemnation' (cf. Tan, 1993: 50-89).[3071]

It is evident that the narrator attempts to teach, provoke, and influence the reader right
beginning (cf. Tovey, 1997: 256-72; Kennedy, 1984: 3-38). *Storying*[3072] is the genera
employed by him in order to influence the ever-present reader (cf. Tovey, 2007: 12-40; Fe
Thatcher, 2001: 209-18). The narratorial devices like *anabasis* (11:55),[3073] *analepsis* (12:1
prolepsis (11:55-57; 12:23-26, 27-28, 35-36a),[3074] *explanatory notes/implicit commentar*
6; a note in order to explain a symbol, 12:33), *intertextuality* (12:13b, 15, 3
misunderstanding (12:16; 29), *memory* (12:16b),[3075] *ἀμὴν ἀμὴν statement* (12:24; cf. C
2001: 253-62), *metaphorical saying* (12:24; cf. Mooij, 1976: 1-18; Levin, 1977: 1), *an*
parallelism (12:25), *'I' statement* (12:32; cf. Williams, 2001: 343-52; Ball, 1996: 85),[3076]

[3067] In the current passage, the order for arresting Jesus is more acute than ever before. The reader is, now
her/himself with greater effect due to the narratorial skills of the narrator.

[3068] Cf. Strachan, 1941: 246-63; Painter, 1993: 374-8; Lindars, 1972: 410-41; Witherington, 199
Schnackenburg, 1980: 2: 362-425; Robertson, 1932: 211-34; Talbert, 1992: 179-88; Ridderbos, 1987/1997:

[3069] Carson (1991: 447) says further that, "There is ample evidence that the substantial unbelief of the Jev
before the resurrection was a major hindrance to the conversion of Jews after the resurrection".

[3070] See 7:33-36; 8:21-22. Neyrey (2007: 219) opines that, "'lifted up' can mean either exalted and glorifie
or crucified. These bystanders resemble others who did not understand Jesus' cryptic reference to death".

[3071] Moloney (1998: 355) states that, "The hour of Jesus, the glorification of the Son of Man, the lifting
gathering are all associated with the crucifixion of Jesus . . . ." Moloney (1998: 366) further comments: "I
of increasing misunderstanding (cf. 11:8, 12, 16, 21-22, 24, 27, 33, 39, 47, 55; 12:9, 13, 29, 34) and mounti
(cf. 11:8, 16, 47-50, 54, 57; 12:10-11), the theme of 'gathering' has emerged (10:15-16; 11:50-52; 12:9, 1
Culpepper (1983: 94) states that, "Through his death he will draw all men to himself (12:27-32). Thi
suggests both the means and the meaning of his death (12:33)". Culpepper (1983: 94) further says that, "In
chap. 12 is a transitional chapter. It brings Jesus' public ministry to a close, describes the final prelim
toward his arrest and death, and forms a solid link between chaps. 11 and 13".

[3072] The narrator's ability to present the historical factors in story-format deserves special appreciation.
1987: 11-3; Bowles, 2010: 1-30.

[3073] In the passage the Greek expression ἀνέβησαν is translated as "went up".

[3074] The process time shape in 12:1 (πρὸ ἓξ ἡμερῶν τοῦ πάσχα) brings the imminence of the death of J
What the narrator shows the readers now is another unconscious prolepsis of the passion by a character
narrative world (See Stibbe, 1993: 131).

[3075] This *memory-statement* explicitly reveals the post-resurrection composition of the episode.

[3076] In order to know about various uses of 'I statements', refer to Burge, 1992: 354-6.

(12:34),[3077] *light and darkness symbolism/dualism* (12:35-36a), *degree of comparison* (12:43),[3078] and *rhythmical tone* (12:44-50)[3079] are the rhetorical tactics of the narrator in order to establish grips with the reader (cf. Funk, 1988: 2-58; Booth, 1961: 149-65). He also uses the events like *arrest-order* (11:57), *procession* (12:13), *arrival of hour* (12:23; cf. Kossen, 1970: 97-110), *prayers* (12:27-28a; cf. Neyrey, 2007: 215-8), *heavenly utterance* (12:28b), and *Jesus' hiding* (12:36b) as awe-inspiring and anticipatory elements within the episode. The *ethos-logos-pathos*[3080] dynamism is again complete in the narrative as in the case of the previous episodes (cf. Kennedy, 1991: viii-ix; Garver, 1994: 10, 90-1, 248). Stibbe (1993: 134; cf. Kermode, 1986: 3-16; Windisch, 1993: 25-64) states that, "the narrator plays an important part in shaping the reader's understanding of the implicit commentary in this story, providing descriptive statements, such as 12:12, 13a, 14, 17, 18, and indications of who is speaking, v. 19". Thus the aspect of glorification through suffering is conveyed to the reader with the help of all the available rhetorical means (cf. Nicol, 1972: 124-36; Keener, 2003: 2: 872-9) and s/he is warned to protect her/himself from the coming judgment of the Father (12:47-49).[3081]

The narrative develops from a *glory-focused revelatory dialogue* in 11:1-53 to a *conflict-centered dialogue* in 11:54-12:50 (cf. McGregor, 1928: 244-72; Bultmann, 1971: 414-7).[3082] The Gentiles come to see Jesus, his long-awaited hour has come, driving out of the ruler of the world has been declared, lifting up of the Son of Man is anticipated, and the conflict-ridden dialogues are introduced. Jesus' statement about the overthrowing of "the ruler of this world" is a forward looking and optimistic rhetoric (cf. Kovacs, 1995: 227-47; Brant, 2011: 197-8).[3083] The dialogues function not only as a means of conflict, but also as a means of glorification. In 12:44-50, Jesus recapitulates the entire BS and inspires both the interlocutors and the reader for holding firm the

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[3077] The existing view of "Messiah remains forever" is reversed by Jesus' statement "the Son of Man will be lifted up".

[3078] The expression μᾶλλον ἤπερ is used in order to say about the negative aspect of the authorities.

[3079] The section in vv. 44-50 is arranged rhythmically as the statements of Jesus show the following style: statement 'B' (v. 45) strengthens statement 'A' (v. 44b), statement 'C' (v. 46) strengthens statements 'A' and 'B', statement 'D' (v. 47) further strengthens statements 'A', 'B', and 'C', and the like. By the end of the section (v. 50), Jesus comes to the kernel point of the speech: *first*, the Father's speech with the Son is eternal life (v. 50a); and *second*, Jesus' dialogue with the people in this world is based on the commandment (speech) he had with the Father (v. 50b).

[3080] The words and expressions picked up by the narrator, the systematic arrangement of all of them, and the rhetorical effect on the readers come at a stretch within the episode. Cf. Kennedy, 1984: 15.

[3081] Pryor (1992: 53; cf. Denaux, 1992) says that, ". . . the coming death of Jesus will . . . be no defeat but glorification: it will be judgment for the anti-godly world (v. 31), it will be the source of life for humanity (v. 32), and through these it will bring glory to the Father and the Son. Thus, in thoughts so reminiscent of the synoptic Gethsemane traditions, Jesus presses on toward the hour, concerned only for the Father's glory (= will, in synoptic tradition) and strengthened by the divine voice (vv. 27-28; cf. Luke 22:43)".

[3082] This *irony* from glory-focus to conflict-centeredness is the kernel point of the dialogic structure of the episode. *Irony* is at the centre of the Jesus-Jewish dialogues within the episode. Jesus increases his popularity; but Jesus' popularity is a shame for the Jewish authorities. The authorities attempt to destroy Jesus' popularity; but Jesus gains popularity even beyond Jewish boundaries. Jesus is the Son of God, the Messiah, and the Savior of the world; but the Jewish authorities are keen to destroy the Saviour.

[3083] According to Carson (1991: 453), "Jesus has lived in unqualified obedience to his Father; he is now about to die in the same unqualified obedience, for he who is the Word-made-flesh (1:14) is also the Lamb of God who takes away the sin of the world (1:29)". This factor is brought to the notice of the readers through different dialogues of the characters. Moloney (1998: 366; cf. Blomberg, 2001: 186) states about the final section of the episode in the following way: "In concluding this part of the story both the narrator (12:37-43) and Jesus (12:44-50) have insisted that Jesus makes God known, and that judgment flows from the acceptance or refusal of that revelation".

'word' that he has already proclaimed (cf. Dodd, 1960: 383-9; Pryor, 1992: 54). The point of the narrator[3084] about the characters can be summarised as follows: *first*, Jesus, as c fulfills the scriptures, works according to the will of his Father, enters into the hour anc toward the apex of the hour, and one who is going to be glorified through suffering (cf. 1970: 97-110); *second*, the crowd, as a mixed community,[3085] is comprised of both the b and the unbelieving; *third*, the Jewish authorities, as the antagonists, are looking forward Jesus (cf. Von Wahlde, NTS, 33-60); and *fourth*, the disciples, as constantly misunderstanc a connecting link to Jesus (cf. Stibbe, 1993: 131-41; Herman, 1995: 38).[3086] The point of the narrator takes shape both through the medium of charactorial dialogues and thro narratorial notes.

Slot No.	Genre Tenets	Overarching Tenet/
Slot # 1 11:54-57	***Content***: The coming of Jesus to the festival in an unfavourable political situation; the whereabouts of Jesus in order to arrest him // ***Form***: *implicit, question-and-answer, commandment for information, public and community type* // ***Function***: It functions as a conflict-building dramatic introduction. The threads of utterance units are anticipatory as they lead the reader toward multiple questions. It also functions as a *proleptic* piece as it prepares the reader toward the forthcoming events and the dialogues.	The *implied dialogic* of the slot discuss ab possibility of Jesus' c to the festival and his whereabouts. As the introductory slot, it g the reader toward the upcoming events and dialogues.
Slot # 2 12:1-11	***Content***: The conflict of Judas' counterfeit discipleship model revealed through his speech over against Mary's genuine discipleship model revealed through her action // ***Form***: From Judas' *protest* to Jesus' *response, question-and-answer/challenge and riposte, action to dialogue pattern* // ***Function***: By unravelling the character of Judas, the narrator is attempting to reveal the underlying conflict within the inner-circle of Jesus. While light and darkness dualism is one of the characteristic elements of Johannine dialogues, the representative roles of Mary and Judas as followers of light and darkness fit well within the overall framework of the gospel.	The *question-and-answer/challenge an* dialogue aims at unr two discipleship moc are in conflict with o another within the in circle of Jesus.
Slot # 3 12:12-36a	***Content***: *First*, Jesus' kingship is revealed over against the Jewish understanding of the coming Messiah (vv. 13-15); *second*, Jesus' popularity is in conflict with the expectation of the Pharisees (v. 19); *third*, other sheep (i.e., the Greeks) are added to the sheepfold of Jesus and his hour has come (vv. 20-28a; cf. 10:16); *fourth*, the Father has glorified the son and the crowd are misunderstood (vv. 28b-34); and *fifth*, Jesus invites his interlocutors to believe in him as he is the light of the world // ***Form***: *Chain fashioned, circular, quest stories, processional, prayer-centered (petitionery and informational), theophonic, dualistic and metaphorical, statement-misunderstanding-*	The *chain fashioned/circular/p centered/dualistic/st misunderstanding-clarification* dialogu *conflict-centered* anc emphasises Jesus' ki (messiahship) and th expansion of his mis even beyond the Jew boundary (i.e., amor

[3084] More details about the point of view of the story, refer to Stibbe, 1993: 134, 138.

[3085] Moloney (1998: 355) points out that, ". . . Jesus departed and hid himself from them (v. 36b). This fina is marked by Jesus' active and deliberate hiding". On other occasions Jesus has left the scene to specific loc named companions (cf. 3:22-25; 4:43-45; 7:1; 8:59; 10:40-42; 11:54). As his ministry comes to an end he alone, hiding himself from "the Jews" in some unknown place.

[3086] Tovey (1997: 256) points out that, "The point of view established by the discourse is one in which author is portrayed as having a close personal connection with the gospel's story world". Cf. Painter, 19 Lindars, 1972: 410-1; Strachan, 1941: 246-63; Robertson, 1932: 211-34.

	clarification, conflict-centered // ***Function***: The narrator's initiative of introducing the dramatic conflict and characterisation broaches into sharp focus toward the end of the *BS*. The narrator of the story embellishes the theme of glorification through the aspect of suffering for the notice of the reader. By doing that the narrator made the role of the reader conspicuous, either to believe in Jesus and thus be part of the "children of light" or to remain unbelieving and thus be part of the "children of darkness".	Greeks). It also points out that the long-awaited hour of Jesus has come. The reader of the story is invited to believe in Jesus who is the light of the world.
Slot # 4 12:36b-50	***Content***: *First*, the scriptural prophesy is fulfilled in the unbelief of the people; *second*, Jesus' words (i.e., his dialogues, monologues, and other speech forms) with his interlocutors are according to the commandment of the Father // ***Form***: A *promise-to-fulfillment narratorial section* about unbelief to a *soliloquy* about belief-and-unbelief conflict // ***Function***: The undercurrent conflicts are further strengthened. The slot functions at large as a recapitulation snippet that abbreviates the entire *BS* and as a transitional pericope that links between the *BS* and the *BG*. The speech of Jesus in the form of a soliloquy is dramatic and that invites the attention of the reader toward the protagonist and ultimately to belief in him. The reader who travels with the interlocutors from the beginning of the story is persuaded to come out with her/his positive emotions (i.e., love) toward the protagonist and negative emotions (i.e., hate) toward the antagonists.	The *promise-to-fulfillment narratorial* section and the *soliloquy* section outline belief and unbelief concerns at an extended level. It states that Jesus' verbal exchange with his interlocutors all through the gospel is as per the commandment of the Father. Through the slot, the undercurrent conflicts are further strengthened. As a transitional passage it persuades the reader yet another time to be faithful unto Jesus.

Table 130: The summary of the dialogue of the thirteenth episode

Part Three

Macro-Analysis and Conclusion

The above analysis of the dialogue in the BS, at the *micro-* and *meso-*levels enables us to make note of various findings at the *macro-*level (cf. Brown, 1966: 1: cxxxix-cxliv).[3087] It also helps us to observe the outcome of the current research. In Part Three of the research, our main intention is to organise the details that we found in Part Two from a broader perspective.[3088] Here we will look at the nature and function of the dialogue from the larger framework of the BS, followed by some concluding remarks. Thereafter, we will look at the possibilities of further researches in the field of dialogical studies.

1. Macro-Analysis

The nature and function of dialogue at the macro-level can be comprehended through the means of its development at the slot and episode (i.e., *micro-* and *meso-*) levels. In the following discussion, we will look at the development of the macro-dialogue in the BS with the help of the slot and episode details.

1.1. The Slot Development

The above analysis makes confirms that the narrative comments and the utterance units of the BS (1:19-12:50) function contributively to one another (cf. Tovey, 2007: 42-8).[3089] Herman (1995: 13; cf. Bakhtin, 1998: 62) rightly states that, "Utterances do not stand alone. They are generally issued and exchanged in specific contexts, and form complex units, within wider units like *speech events*".[3090] What Herman says is proved in the Johannine utterances as they are attached to their contexts. The interactive nature of the utterances with the pure/formula narratives provide the reader important insights concerning the two major dialogue tenets of the BS, i.e., dialogues

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[3087] As John's Gospel is structured in a different way, we were prompted to look at the text in a different pattern. According to Press (2007: 55), "Different kinds of texts require different canons of assessment and different strategies of interpretation". What Press says here prompts us to explore the text of the BS differently.

[3088] For a broader description about dialogue, refer to Womack, 2011; Majercik, 1992: 2: 185-8.

[3089] Funk (1988: 2) says that, "To isolate the narrative text in a few well-chosen phrases is not, however, an easy matter, nor is it a simple exercise to locate the narrative text in relation to other parties to, and elements of, the narrative transaction".

[3090] Herman (1995: 27) says that, "The deictic field, unlike the symbolic field, is deeply anchored in the context of situation and to its spatio-temporal and participant co-ordinates, in particular. Person deixis includes the first and second person pronouns like 'I' and 'you', which encode participant roles in the speech event; whoever appropriates 'I' is the speaker and whoever, either singular or plural, is addressed is 'you'". For more details about "the Johannine sayings of Jesus and the question of authenticity", refer to Ensor, 2006: 14-33.

between the characters[3091] and between the narrator and the reader (cf. Tolmie, 19 Vanhoozer, 1998: 26-8).[3092] The utterance units of the dialogue are rhetorical as the efficaciously within the narrative framework (cf. Lausberg, 1998: 2-37; Aune, 2003: 125-7 the process of reading, a paradigmatic reader realises the interactive nature of the dialogue narrative within the slot-structures.[3094] This interaction of the utterances/dialogues narratives within the slots at the micro-level dynamically work for the development of the (cf. Brant, 2004: 27-30).[3095] In the majority of cases, the narrator attempts to develop the with the help of several slots (cf. episode # 1, 5, 7 [five slots each], # 9, 10, 12 [seven slots 8 [three slots], and # 13 [four slots]). But in a few cases the narrator develops episodes wit slots (see episode # 2, 3, 4, 6, and 11).[3096] This development of the slots, as part of the e takes place within the narrative framework of the BS (cf. Funk, 1988: 2-3; Helms, 1988: 9 This is one of the most significant narrative techniques of the evangelist. Part II of the dis clearly shows how the thirteen episodes are held together to frame the BS. In the proce development of the narratives, sometimes the dialogues change to monologues (cf. episo 10; cf. Ellis, 1984: 7; Elam, 1980: 53, 173, 183).[3098] Some of the major tenets of dialog micro-level can be viewed as follows (see Table 131):

Sl. No.	Types (at the micro-level)	References
1	Question-and-answer	1:19-28; 6:1-15 [question of test-answer of impossibility-action of possibility]; 6:22-59, 9:1-7, 8-12, 13-17, 18-23; 10:22-39; 11:30-3 57; 12:1-11

[3091] The 'I' and 'You' interaction is conspicuous in the dialogues of John. As Herman (1995: 1) says, "The of an 'I' with a 'you' in the speech situation is itself a form of drama".

[3092] Martin (1976: 27; cf. Buss, 2007: 9-18; Anderson, 2008: 93-119) states that, "The author, after all, world of the dialogue, moves the speakers and orchestrates their interaction, and directs the movement appointed end. Dialogue mimesis is bent toward the purposes of the author".

[3093] In this sense, Johannine dialogues are mostly *reported dialogues* (see Lothe, 2000: 3-11; cf. Press, Chatman (1978: 176) says that, "A crucial element in the representation of dialogue is the identificat speaker".

[3094] Maranhão (1990: 14) says that, "represented dialogue is characterised by atemporality, by the logic o and counterargument, and by the central speaker who weaves coherence into the text for the reader. Als instead of describing, represented dialogue simulates actual events".

[3095] Herman (1995: 13) says that, "The linguistic units of analysis appropriate to dialogue as interactional *utterances*".

[3096] While slot number 6 adds a complimentary slot to the central slot, in slot number 11 an interludinal slot The slots are arranged on the basis of the speech-turns of the characters. Herman (1995: 82) says that, "As order is concerned, the system generates different options again. Current speaker may select by name pointing, or whatever. This may well be the previous speaker, creating an A-B-A-B alternating pattern. O hand, the next speaker need not be the previous speaker, someone else could be selected and a different ord B-A . . . could ensue".

[3097] Köstenberger (2009: 115) says that, "The narrative style of John's gospel is continuous prose, unlike canonical gospels that consist of a collection of sayings and discourses. John's gospel features three ma units: *first*, narratives; *second*, dialogues; and *third*, speeches or discourses". He (2009: 115) further says style, varying continuous prose with dialogue, is common in *bioi*, particularly in philosophers such as P *Apollonius of Tyana* and Satyrus' *Euripedes*".

[3098] Keener (2003: 2: 53) says that, "In fact, if we omit Jesus' discourses, John's basic accounts about resemble the traditions behind the synoptics. It is Jesus' 'teaching and self-presentation' which are more dis

2	Request-rebuke-response	2:1-11; 4:43-54
3	Challenge-and-riposte	2:13-22; 4:16-26; 6:67-71; 7:14-36; 8:12-20; 9:1-7; 10:22-39; 12:1-11
4	Report-and-defense	3:22-36
5	Double meaning-misunderstanding-clarification	3:1-10; 4:7-15; 4:31-38; 8:12-20, 21-30; 9:39-41; 11:7-16, 17-27; 12:12-36a
6	Dialogue leading to monologue	1:19-34; 3:1-21; 5:10-47; 12:36b-50 [a soliloquy]
7	Dialogue to action	2:1-11 [dialogue-action-dialogue]; 6:5-14 [dialogue-action-dialogue]; 9:1-7; 11:38-44
8	Action to dialogue	2:13-22; 5:[9]10-13; 6:16-21 [action-dialogues-action-dialogue]; 12:1-11
9	Time of dialogue is the time of sign/action	4:43-54; 5:1-9 [question-response-command to sign]
10	Promise-to-fulfillment	1:23, 45; 2:13-22; 10:40-42
11	Implicit	1:36b, 41, 42b, 43-44; 2:5, 7-8, 9-10; 3:25; 4:27, 28-30, 39-42; 5:14, 15, 16-18; 6:16-21; 7:10-13; 9:13-17; 10:40-42; 11:28-29, 30-37, 54-57
12	Question-and-counter question	1:38; 6:60-66
13	Community type	7:37-44; 9:8-12 [a dialogue between a group and an individual]; 10:19-21; 11:54-57
14	Inter-religious	4:1-26, 31-38, 39-42; 7:14-36 [religious-theological]; 8:31-59
15	Controversial/conflict-centered	5:1-13; 6:22-59; 7:14-36; 8:31-59; 9:1-41; 11:7-16, 17-27; 12:12-36a
16	Forensic	7:45-52; 8:31-59; 9:8-12, 13-17, 18-23, 24-34, 39-41; 10:22-39
17	Multi-layered	1:35-42, 43-51; 2:1-11; 4:1-26; 9:8-12, 13-17; 11:10-37, 38-44
18	Foreground and background	4:1-26/27
19	Front-of-stage and rear-of-stage	4:28-30/31-38; 7:45-52
20	Interlude	4:27, 28-30; 10:40-42

Table 131: Dialogue tenets at the micro-level

The above table (i.e., Table 131) helps us to identify some of the major dialogue trends at the micro-level (cf. Press, 2007: 57). The narrator uses *question-and-answer* (1:19-28; 6:1-15;[3099] 6:22-59, 67-71; 9:1-7, 8-12, 13-17, 18-23; 10:22-39; 11:30-37, 54-57; 12:1-11),[3100] *request-rebuke-response* (2:1-11; 4:43-54),[3101] *challenge-and-riposte* (2:13-22; 4:16-26; 6:67-71; 7:14-36; 8:12-20; 9:1-7; 10:22-39; 12:1-11; cf. Neyrey, 2007: 71-2, 79, 93, 100), *report-and-defense* (3:22-

[3099] Here it is in a *question of test-answer of impossibility-action of possibility* sequence.

[3100] Aune (2003: 126) states that, "In revelatory literature of the Greco-Roman period, particularly in Jewish and Christian apocalypses, Gnostic dialogues, and the Hermetic literature, divine revelation is frequently elicited through a question-and-answer format (*erotapokrisis*). The questions are posed by a mortal, and the revelatory answers are provided by a supernatural being".

[3101] For more details about the Johannine style of *suggestion*, *negative response*, and *positive action*, refer to Neyrey, 2007: 65; Köstenberger, 1999: 72-4.

36), and other forms of dialogues at the micro-level in order to present the story c persuasively to the reader.[3102] Other formats of dialogues such as *double m misunderstanding-clarification* (3:1-10; 4:7-15; 4:31-38; 8:12-20, 21-30; 9:39-41; 11:7-16 12:12-36a; cf. Ellis, 1984: 7; Neyrey, 2007: 12-3, 78, 90-1, 195-6),[3103] *dialogue lea monologue* (1:19-34; 3:1-21; 5:10-47; 12:36b-50),[3104] *dialogue to action* (2:1-11;[3105] 6:5-1 11:38-44),[3106] and *action to dialogue* (2:13-22; 5:[9]10-13; 6:16-21;[3107] 12:1-11) are al within the slot-structures of the BS (cf. Ellis, 1984: 7; see Table 131).[3108] The dialogues at level are grouped together to form the dialogues at the episodic-level.[3109] In the BS, the episodes[3110] are organised with the help of the dialogues and narratives.[3111] The natur dialogue texts in the BS, as described in Part II, helps us to classify the dialogues bot

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[3102] See Table 131 for more details about the micro-dialogue trends in the BS.

[3103] In Platonic dialogues, on several occasions the Socratic interlocutors are presented as unkno misunderstanding characters. In *Euthyphro*, on one occasion Euthyphro says to Socrates, "I do not follow wh saying, Socrates". Cf. Cooper, 1977: 11; Resseguie, 2005: 64-7. Also see the format *statement-lie-cl* Neyrey, 2007: 159-60. For more details about 'double meaning', refer to Van der Watt, 2005: 463-81.

[3104] In 12:36b-50, it is in the form of a *soliloquy*. Cf. Genette, 1980: 170-1; Culpepper, 1983: 94.

[3105] Van Tilborg (1993: 1-4) sees the expression of love in concrete terms in John. He (1993: 1-4) says t becomes a reality only in a concrete, historical and social contexts. Like any other narrative also John concretises a number of circumstances of its characters. Thus it develops a love story which is different from narrative . . . . How the love develops all through the gospel is outlined by the author, beginning from Jesus' his mother in the story of Cana (2:1-12)". This expression of love is mostly developed through dialogues.

[3106] In 2:1-11 and 6:5-14, the narratives develop in a *dialogue-action-dialogue* sequence.

[3107] In 6:16-21, the pericope is in the form of an *action-dialogues-action-dialogue* narrative.

[3108] Also see other dialogue types such as *promise-to-fulfillment* (1:23, 45; 2:13-22; 10:40-42), *implicit* (1:36 43-44; 2:5, 7-8, 9-10; 3:25; 4:27, 28-30,39-42; 5:14, 15, 16-18; 6:16-21; 7:10-13; 9:13-17; 10:40-42; 11:28 54-57), *question-and-counter question* (1:38; 6:60-66), *community type* (7:37-44; 9:8-12 [a dialogue betwe and an individual]; 10:19-21; 11:54-57), *inter-religious* (4:1-26, 31-38, 39-42; 7:14-36 [religious-theologi 59), *controversial* (5:1-13; 6:22-59; 7:14-36; 8:31-59; 9:1-41; 11:7-16, 17-27; 12:12-36a), *forensic* (7:45-5 9:8-12, 13-17, 18-23, 24-34, 39-41; 10:22-39), *multi-layered* (1:35-42, 43-51; 2:1-11; 4:1-26; 9:8-12, 13-17 38-44), *foreground and background* (4:1-26/27), *front-of-stage and rear-of-stage* (4:28-30/31-38; 7:4 *interludinal* (4:27, 28-30; 10:40-42) at the micro-level of the BS. In 4:43-54 and 5:1-9, the narrator uses the 'the time of dialogue is the time of sign/action'. The following are some of the most important structura John uses: question and answer, discussion or conversation, reported dialogue, dialogue approximating to n and monologue or continuous exposition (cf. Press, 2007: 66; Howarth, 2000: 16-66). As Press (2007: 66) results in recurrent patterns, as well as great variety, in the dialogues".

[3109] Brant (2004: 27) states that, "In part, the episodic nature of the tragedies and the gospel is the re movement of characters on and off stage".

[3110] Baldick (1990: 72; cf. Brant, 2004: 27-30) defines the 'episodic structure' as follows: "constructed as by a succession of loosely connected incidents rather than by an integrated plot. Picaresque novels and man romances have an episodic structure in which the only link between one episode and the next is the pres same central character". Lindars (2000: 35) says that, "The Fourth Gospel is not episodic, like the Syn carefully planned with a series of set pieces, each leading up to a dramatic climax".

[3111] Martin (1976/1998: 26) says that, "A 'dialogue' to be a form of discourse established with a readin through imitative textual discourse. What this definition immediately suggests is that there are two layers o at work in a dialogue: one between author and reader, and another between the characters within the text".

micro-level[3112] and at the meso-level.[3113] This description confirms to us that the narrator makes use of different categories of dialogue in the formation of the BS (cf. Du Toit, 2009: 217-65).[3114]

1.2. The Episode Development

At the meso-level, the narrator places two glory-focused revelatory dialogues[3115] at the beginning (1:19-2:12) and toward the end (11:1-54) of the BS (cf. Kim, 2011: 53-62).[3116] If we consider John 1:1-18 as the introduction and 11:55-12:50 as the conclusion (cf. Dodd, 1960: 368-89; Keener, 2003: 2: 858-89),[3117] then the *glory-focused revelatory dialogues* (1:19-2:12 and 11:1-54) form a thematic inclusion within the BS (cf. Dodd, 1963: 223-32).[3118] While the episode in 1:19-2:12 sets a strong foundation for the gospel through the transfer of role from John the Witness to Jesus the Word and his ministry, the episode in 11:1-54 inaugurates the passion and leads toward the end of his ministry (cf. Staley, 2008: 197; Umoh, 2000: 3-5).[3119] In both cases, dialogues are used as the important literary phenomenon. Also in both cases the dialogues are leading to/centered on signs performed by Jesus (cf. Lincoln, 2008: 211-32; Dodd, 1960: 363-8). While in the first case the miracle is performed in a context of a wedding, in the second case it is done in a context of death and bereavement. All other episodes within the BS are framed within this inclusion, except for the concluding episode in 11:55-12:50 that accelerates toward the climax and is structured as a *conflict-centered* one.

The second episode (2:13-25) maintains a *challenge-and-riposte* format (cf. Hakola, 2005: 87-9; Dodd, 1963: 156-62). Though the challenge-and-riposte format is a continuous trend in the BS (cf. 4:16-26; 6:67-71; 7:14-36; 8:12-20; 9:1-7; 10:22-39; 12:1-11), it is used to develop an independent episode only in 2:13-22.[3120] In 2:13-25, through a dialogue-centered action, Jesus reveals his authority at the religio-political headquarter of Judaism, i.e., the temple at Jerusalem (cf.

[3112] As Table 131 shows.
[3113] As the thirteen episodes show.
[3114] Just as Plato frames dialogues based on Socratic dialectic with his interlocutors, in John the narrator frames dialogues based on Jesus' verbal exchange with his interlocutors. Cf. Cooper, 1977: 1-16. For more similarities between Platonic Socrates and Johannine Jesus, refer to Van Kooten, 2005: 149-94.
[3115] Salier (2004: 75) says that, "From the point of view of text to reader, the narrative has given the reader a clear perspective on the signs as the manifestation of the glory of the one who truly reveals God. The signs, Jesus' powerful actions, are significant as indicators of his person and work".
[3116] For more information about the structural framework of John 11, refer to Bridges, 1991: 59, 146.
[3117] Also refer to Talbert, 1992: 179-88; Webster, 2003: 91-9; Coloe, 2007: 105-22.
[3118] For understanding the dialogues from a literary-theological perspective, refer to De Jonge and Van Duyne, 1978.
[3119] Dodd (1960: 292-96) considers 1:19-51 as the proem and 2:1-4:42 as the first episode. In our analysis, we find that several episodes are structured in 1:19-4:42 (e.g., 1:19-2:12; 2:13-22; 3:1-21; 3:22-36; 4:1-42). Keener (2003: 2: 837; cf. Witherington, 1984: 106; Coloe, 2007: 83-103) discusses John 11:1-54 as follows: "Whatever its origins, this story is critical for John's plot development. This is the longest single sign account in the Fourth Gospel, and, apart from the Passion Narrative, the longest narrative without a substantial discourse section. In John's schema 'it is the climactic and most miraculous episode in the series of signs he presents'".
[3120] The *challenge-and-riposte* format is used in several episodes in the BS as one among other dialogue forms.

Köstenberger, 1999: 74-9; Sanders, 1985: 61-76).[3121] The *pedagogical dialogue* at 3:1-1(third episode, reveals Jesus' authority as a teacher from above (cf. Bailey and Vander Broe 172-5; Lee, 1994: 36-63). While Jesus' role as a teacher is explicit in the other dialogues in (cf. 4:1-42; 6:1-71; 7:1-8:59), 3:1-21 is significant as he was placed over against a leading of Israel called Nicodemus (cf. Brown, 1966: 1: 128-49; Culpepper, 1983: 90).[3122] At th level, the trend of dialogue leading to monologue begins here (cf. Resseguie, 2005: 244 The framework of the episode as one beginning in the form of a dialogue (vv. 1-10) and e the form of a monologue (vv. 11-21; cf. Elam, 1980: 53, 173, 183) is one of the character the gospel (cf. De Jonge, 1977: 29; Sadananda, 2004: 219-21). The *report-and-defense dia* 3:22-36, as the fourth, is the only episode in which Jesus does not have a direct involver Brown, 1966: 1: 150-62; Köstenberger, 2004: 134-40). But the discussion within the dia close-knit to the role of Jesus within the narrative framework of the gospel (see Table 132).

Episode #	Texts	Episode Title (at the Meso-level)
1	1:19-2:12	A *Glory-focused Revelatory* Dialogue
2	2:13-22	A *Challenge and Riposte* Dialogue
3	3:1-21	A *Pedagogical* Dialogue Leading to a Monologue
4	3:22-36	A *Report-and-Defense* Dialogue to a *Narratorial Commentary*
5	4:1-42	An *Inter-Religious* Dialogue
6	4:43-54	A *Request-Rebuke-Response* Dialogue
7	5:1-47	A Sign and a *Controversy* Dialogue Leading to a Monologue
8	6:1-71	From *Sign-centered* Dialogues to *Question-and-Answer* Dialogues
9	7:1-52; 8:12-59	A *Religious-Theological* Dialogue
10	9:1-10:21	A *Dramatic dialogue* leading to a monologue and a community dialo
11	10:22-42	A *Forensic dialogue*
12	11:1-54	A *Glory-focused Revelatory Dialogue*
13	11:55-12:50	A *Conflict-centered Dialogue*

Table 132: Thirteen episodes of the BS (i.e., dialogues at the *meso*-level)

The fifth dialogue at 4:1-42 is *inter-religious* in nature (cf. Keener, 2003: 1: 584-628; Ml 2013: 36-42).[3125] While Jesus confronts the Samaritan woman and directs her to et perspectives, she accepts the new religiosity that is introduced by Jesus (cf. Bartholomä, 2

[3121] For more details on the narrative reading of John 2:12-25, refer to Barus, 2006: 123-40; Malina and 1 1988: 16-8; Beasley-Murray, 1987: 37-46.

[3122] This trend of the dialogue is similar to Platonic pedagogical dialogues, where encounters take place b philosopher, Socrates, and a non-philosopher or inadequate philosopher. Cf. Schneiders, 1999/2003: 117- 2007: 28; Vellanickal, 1977: 163-213.

[3123] The trend of dialogue leading to monologue in two consequent days is introduced in 1:19-34 (and dialogue; 1:35-42). But it was done at the micro-level.

[3124] Dodd (1960: 384) says that, "The episodes are constructed upon a common pattern, subject to endless Each of them tends to move from narrative, through dialogue, to monologue, or at least to a form of dialog comparatively long speeches are allotted to the chief Speaker".

[3125] For more details about the literary genre 'dialogue', refer to Elam, 1980: 19, 54, 91, 135-6, 178-84; Cf. 1999/2003: 126-48; Maccini, 1994: 35-46; Gench, 2007: 30-8.

108; Kok, 2010: 168-93).[3126] This is different from the *religious-theological dialogue* of 7:1-52/8:12-59 (i.e., the ninth episode), where Jesus confronts the religious leaders of Israel (cf. De Jonge and Van Duyne, 1978; Leidig, 1979).[3127] In both the cases, Jesus introduces his "from above" ideology over against the "from below" ideologies of his interlocutors (cf. Nicholson, 1980: 21; *Crito* [Cooper, 1977: 37-48]).[3128] In the case of the dialogue between Jesus and the Samaritan woman a cordial relationship between the interlocutors is established. While Jesus reveals his identity to her progressively (4:10, 13-14, 17b-18, 21-24, 26), she advances in her understanding about Jesus and her faith in him (4:9, 11-12, 15, 19-20, 25; cf. Irudaya, 2003: 707-16).[3129] The dialogue between Jesus and the woman results in the conversion of many in the city of Sychar (4:39-42; cf. Hakola, 2005: 96-7; Schnackenburg, 1980: 1: 419-77).[3130] But the dialogue between Jesus and the Jews in 7:1-8:59 develops in antagonistic terms as the brothers of Jesus did not believe in him (7:1-9) and the Jews attempted to arrest him (7:30, 44) and to stone him (8:59; cf. Dodd, 1960: 345-54; Bartholomä, 2010: 135-78).[3131] The *request-rebuke-response dialogue* in 4:43-54, as the sixth episode, introduces the theme that Jesus is the giver of life (cf. Dunn, 1991: 359-63; Van Aarde, 2009: 409-15).[3132] While the first request-rebuke-response dialogue in 2:1-12 appears as the final slot of the first episode (i.e., 1:19-2:12), the dialogue in 4:43-54 is introduced as an independent episode (cf. Dodd, 1963: 188-95; Keener, 2003: 1: 628-33).[3133] In the episodic development of John, a paradigmatic reader can observe the way the narrator uses *challenge-and-riposte* and *request-rebuke-response* dialogue forms both independently and among many other forms (see Table 132).

[3126] Sadananda (2004: 254) states that, "Chapter 4 speaks of a successful dialogue between the Samaritan and the Johannine community that unfolds at different levels—consultations, community scrutiny, inner-Johannine community ripples and a fruitful ecumenism". Nortjé-Meyer (2009: 123) says that, "gender is constructed by the relation of a character to other characters, male and female of the same text and of other texts".

[3127] As religious complaints against Socrates form the substance of Platonic *Euthyphro*, in John religious complaints against Jesus form the central stuff of the dialogues. For more similarities between Platonic Socrates and Johannine Jesus, refer to Van Kooten, 2005: 149-94.

[3128] Just as the Johannine dualistic and contrasting tendencies, Platonic dialogues use contrasts of 'good and bad' and 'justice and injustice' (see *Crito*; Cooper, 1977: 41-3). For more similarities between Platonic Socrates and Johannine Jesus, refer to Van Kooten, 2005: 149-94.

[3129] Leidig (1979) analyses the conversation between Jesus and the Samaritan woman and others from a faith perspective. She structures the entire gospel as conversations of faith.

[3130] O'Day (1986: 130) states that, "When one begins to divide John 4:4-42 into its component parts, the fourth evangelist's careful interweaving of the different sections of the story become clear. A quick overview of the text establishes vv. 4-6 as the introduction, 7-26 as Jesus' dialogue with the Samaritan woman, 27-38 as Jesus' dialogue with the disciples, and 39-42 as the conclusion. A careful look at the narrative, however, reveals that it cannot be so quickly and crisply divided into distinct, self-contained sections". Olsson (1974: 115) says that, "it is (4:1-42) manifestly *dramatic* in character and contains one of the longest *dialogues* in the gospel".

[3131] For more details about the dramatic aspects in chaps. 7-8, refer to Brown, 1966: 1: 305-68; Motyer, 1997: 122-210; Keener, 2003: 1: 703-74; Köstenberger, 2004: 226-75; Moloney, 2005: 193-213; Westermann, 1988: 59-60.

[3132] For details about reading a text as discourse, refer to Louw, 1992: 17-30.

[3133] This shows the narrator's role of introducing literary categories in his own way. In 2:1-12, a request-rebuke-response dialogue appears as part of an episode (along with other dialogue categories). But in 4:43-54, it is used as an independent category (cf. Moloney, 1998: 150-63). Similarly, while in 1:19-2:12 dialogue leading to monologue is introduced at the micro-level, in 3:1-21 it is used at the meso-level.

In 5:1-47, the seventh episode, the narrator presents a sign and a *controversy dialogue*[3134] to a monologue (cf. Dodd, 1960: 318-32; Culpepper, 1983: 91).[3135] As in the case of t episode (3:1-21), the narrator here introduces the pattern of a dialogue followed by a mor While the pattern is used in 3:1-21 in relation to a pedagogical dialogue, in 5:1-47 the p used in relation to a sign and a controversy dialogue (cf. Dodd, 1963: 174-80; Motyer, 19 210).[3136] This pattern is used yet another time in the tenth episode (9:1-10:21), where a *dialogue* leads to a monologue and further to a community dialogue (cf. Wright, 2009: 1 Stibbe, 1993: 105-6).[3137] This trend of dialogue leading to monologue (i.e., 3:1-21; 5:1- 10:21) is one of the characteristic features of the Johannine narrative (cf. Ellis, 1984: 7; *Crito* [Cooper, 1977: 37-48]).[3138] But John uses the trend while dealing with different to using different patterns.[3139] As in 10:19-21, the community dialogues are also used narrative segments such as 7:40-44; 9:8-12;[3140] and 11:54-57. While in 7:40-44 and 9: community dialogues develop at the intervals of the episodes,[3141] in 10:19-21 and 11:54 develop at the close of the episodes (see Table 132).[3142] From this detail we understand tenth episode has two community dialogues, one at the interval (9:8-12) and one at th (10:19-21; cf. Dodd, 1963: 181-8).

[3134] Keener (2003: 1: 65; cf. Robbins, 1988: 2-22; Hock and O'Neil, 1986: 26) says that, "Much of the speec of the Fourth Gospel appears in controversy narratives. This form is much briefer in the Jesus tradition repo Synoptics, where it resembles other ancient controversy-*chreiai*—that is, short stories of conflict generally c with the protagonist's wise quip". He (2003: 1: 65) further says that, "Because John's material has been i into his distinctive idiom it is 'less amenable to form-critical analysis' than that of the Synoptics; shorter c traditions could stand behind his Gospel, but it is no longer possible to identify them on objective grounds" details about Johannine controversy dialogues, refer to Westermann, 1988: 59-60.

[3135] Dodd (1963: 177; cf. Moloney, 1998: 164-93) says that, "The colloquy between Healer and patier further consideration. Such brief dialogues are frequently introduced in healing stories of various types, i bring out certain aspects of the conditions under which, or the means by which, the healing is effected".

[3136] In Plato's *Euthyphro* and *Crito*, while Socrates' speech is increasing, Euthyphro's and Crito's sp decreasing. This method is also seen in John's dialogues. Cf. Cooper, 1977: 44-8; Majercik, 1992: 2: 185- Peprah, 2001: 11-51.

[3137] Schneiders (2002: 191; cf. Painter, 1986: 31-61; Keener, 2003: 1: 194-214; Brant, 2004: 28-9; 1923/1993: 15-24) says that, "John 9 is related by the evangelist backward to the story of the healed paraly the pool of Bethzatha in 5:1-18 and forward to the story of the raising of Lazarus in 11:1-57". She (20 further says, "John 5:1-18, the story of the paralysed man, is remarkably similar in structure, but strikingly in outcome, to the narrative of the man born blind . . . . John 11, the raising of Lazarus, begins like John 9 . 11, Jesus raises Lazarus to life, revealing himself as the resurrection and the life as he reveals himself in Creator and in John 9 as the Light of the world". Through these similarities, the narrator establishes a relationship among the episodes.

[3138] Martyn (1968/1979: 23-36; cf. Duke, 1985: 117-26; Hitchcock, 1923/1993: 15-24) calls the story of th as a "synagogue-church drama".

[3139] In 3:1-21, the theme is 'new birth'; in 5:1-47, the theme is the 'authority of the Son of Man over the Sa in 9:1-10:21, the theme is Jesus' identity as the 'light of the world', 'door of the sheep' and 'good shepherd' the pattern is: dialogue that automatically turns to be a monologue; in 5:1-47, the pattern is: a dialogu dialogue, and an expositional monologue; and in 9:1-10:21, the pattern is: a dialogue, a sign, dramatic c monologue, and a community dialogue.

[3140] Here it is used as a dialogue between a group and an individual.

[3141] I.e., episodes nine (7:1-52/8:12-59) and ten (9:1-10:21).

[3142] I.e., episodes ten (9:1-10:21) and twelve (11:1-54).

The eighth episode in 6:1-71 has a sequence that moves from a *sign-centered dialogue* to *question-and-answer dialogues* (cf. Lindars, 1992: 118-9; Hylen, 2005: 43-52). While in vv. 1-21 two signs of Jesus are narrated with the help of both explicit and implicit dialogues, in vv. 22-71 we see an explicit dialogue in question-and-answer format (cf. Anderson, 1997: 1-59; Borgen, 1997: 95-114). In chap. 6, Jesus' performance of feeding the five thousand (vv. 1-15) and the subsequent bread discourse (vv. 22-71) are presented progressively within the narrative framework (cf. Dodd, 1963: 196-222; Beutler, 1997: 115-27).[3143] Though *forensic* nature is part of several slots (i.e., 7:45-52; 8:31-59; 9:8-12, 13-17, 18-23, 24-34, 39-41), in 10:22-42, the eleventh episode, the narrator introduces an episode with forensic aspects as the leading trend (cf. Lincoln, 2000: 12-124; see Table 132).[3144] Schnackenburg's (1980: 1: 114) statement is appropriate here: "If we begin with the narrative matter, the structure of the gospel as a whole displays a notably dramatic element, which makes it different from the Synoptics in the way the action develops and reaches its climax".[3145] The feature of the development of action and dramatic climax is obvious in the first half of the Gospel of John. In the BS, the narrator weaves several dialogic episodes sequentially (cf. Brooks, 1984: 3-5; Dodd, 1963: 322-34).[3146] This sequence of the BS informs the reader about the discourse pattern (*sjuzet*) of the story (*fabula*) persuasively (cf. Eco, 1979: 27; De Klerk and Schnell, 1987: 15).[3147]

1.3. Some Significant Narrative Features

The above details of dialogue at the *micro-* and *meso-*levels inform us that the Johannine episodes create a world of its own to tell the story of Jesus. The development of dialogue in the macro-level can be better understood through the means of slot and episode developments. The narrator uses a

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[3143] Also refer to Dodd, 1960: 333-45; Painter, 1997: 61-94; Moloney, 1997: 129-48; O'Day, 1997: 149-59; Kysar, 1997: 161-81; Menken, 1997: 183-204; Schenke, 1997: 205-19; Thompson, 1997: 221-46; Culpepper, 1997: 247-57; Hays, 1996: 140-2; Brant, 2004: 149-58; Harrill, 2008: 133-58.

[3144] Dodd (1960: 354-62) considers the section 10:22-39 as an appendix to 9:1-10:21. For more details concerning the Johannine dialogues with individuals and Jesus' teaching in the Synoptics, refer to Bartholomä, 2010: 75-292.

[3145] Powell (1990: 40) states that, "To understand the plot of a narrative, it is also important to recognise elements of causality that links events to each other. Causal relationships between events may be subdivided into categories of *possibility*, *probability*, and *contingency*. Only in the latter case can one even actually be said to *cause* another. The first category refers to instances when an event simply makes possible the occurrence of another".

[3146] In his well-known article on Johannine narrative style in the *Festschrift* to Gunkel, Hans Windisch cites John 4:1-42 as one of the best examples of "die breit ausgeführten, dramatisch ausgestalteten Erzählungen" in John and illustrates his assertion by translating the text as "drama" in seven scenes. In this group of texts he also includes the account of the man born blind, 9:1-41, the report of the raising of Lazarus, 11:1-53, and the final scene at Lake Tiberias, 21:1-23. Cf. Windisch, 1923: 174-5; Olsson, 1974: 115. For more details about the episodic development of the BS, refer to Brant, 2004: 27.

[3147] For details about Saussure's structuralism and discourse analysis, refer to Howarth, 2000: 16-66. For further reading about discourse analysis, refer to Fairclough, 1992: 3; Foucault, 1971. Keener (2003: 1: 54) says that, "Rather than implying that John used tradition or remembered discourses in an unusual manner, the Fourth Gospel's discourses may imply that he developed his tradition or memories in a manner different from that of the Synoptics". He (2003: 1: 54) further says that, "Guided by the Paraclete, John may have developed his material as would Jewish haggadists or targumists, or Greco-Roman authors practicing the rhetorical technique of elaboration. In this way he would remain faithful to his tradition while expounding its meaning for his own generation".

discourse pattern in his own idiom in order to tell the events in a reader-friendly manner (1979: 27).[3148] Van der Watt (2012: 1; cf. Tovey, 2007: 67-73) rightly says that, "As in world the narrative world consists of people (characters) that performs actions (doing t talking) that leads to altered or new situations within a specific space (Jerusalem, the Galilee, and the like) and time (hours, night, day, and the like). This 'created narrative unfolds according to the plot based on the ideology of the (implied) author".[3149] The se John's Gospel (such as wedding, pool, temple, synagogue, sea, funeral and the like [cf. 1990: 69; O'Connor, 1980/2008]) are described according to the demand of the utterance u dialogues within the slot/episode-structures.[3150] In the BS, the natural settings sem complement the development of the dialogues (cf. Resseguie, 2005: 87-120; Powell, 1990 The topographical/geographical details of the gospel provide strength and originality dialogues.[3151] Tolmie (1999: 105; cf. Brant, 2004: 90-104; Chatman, 1978: 138-45) says th as no narrative can exist without characters or events, no narrative can be imagined w setting".[3152] What Tolmie says is adequately proved through the narrative development of The narrator of the story introduces the settings in dynamic connectivity with the charact actions and movements, and their utterances. Moreover, it is done through the incorpo several narrative asides and literary devices. The narrator's intent to develop the dial closer relationship with the narrative settings provides special force for the slot development of the BS.

The dialogue of the BS is imitation of the real situation of Jesus' life and ministry narrative style of the evangelist copies the life situation of Jesus through means of all the r literary elements. The *mimetic* function of the dialogue is obvious especially in the Auerbach, 2003; Woodruff, 1992: 73-94).[3154] As Van der Watt (2012: 8; cf. Genette, 198

[3148] Van der Watt (2007: 6) says that, "The Johannine documents are unique within New Testament literatu own way, they reflect on the life and teachings of Jesus, using typically Johannine concepts, expressions, and style. These documents were embedded into the ancient contexts within which they originated, gently t world that surrounded them".

[3149] Also see Stibbe, 1992: 9; Tannehill, 1984: 229; De Klerk and Schnell, 1987: 13-5.

[3150] Press (2007: 64; cf. Neyrey, 2007: 76) says that, ". . . Plato provides indications of a recent historical ev of day or of the year, or connection with an external event (a festival, banquet, trial, execution, funeral, s military public display), and these are often important in understanding the dialogue as a whole".

[3151] Guthrie (1961/1990: 262) says that, "On numerous occasions topographical details are given in t sometimes in narratives where the synoptic parallels lack them. There is mention of two Bethanys (1:2 Aenon near Salim (3:23), of Cana in Galilee (2:1; 4:46; 21:1), of Tiberias as an alternative name for the Se (6:1; 21:1), of Sychar near Shechem (4:5), Mount Gerizim near a well (4:21), and of Ephraim near the (11:54)".

[3152] Beacham (1993: 114; cf. Resseguie, 2005: 87-120) says that, "The overall arrangement of the setting after the actor in importance; it is through it that the actor makes contact with and assumes reality within space". In Plato (cf. Press, 2007: 64-5; Cooper, 1977), "The courthouse setting of the *Euthyphro* and *Apol* prison setting of the *Crito* and *Phaedo*, heighten both dramatic intensity and the philosophic seriousness of discussed".

[3153] For more details about John as an eye-witness, refer to Guthrie, 1961/1990: 263-4.

[3154] 'Mimesis' is by title 'a presentation of reality' (cf. Auerbach, 2003; Culpepper, 1983: 80-1). Regardi Quintilian (*Inst.* 10.2.1-2; cf. Brant, 2004: 13) writes, "There can be no doubt that in art no small portion

Larsen, 2008: 31) says that, "Mimesis, copying Jesus, becomes a central theme in the Johannine literature".[3155] Some narrative similarities between the Platonic and the Johannine dialogues are conspicuous to the reader.[3156] Plato's literary style transformed the real-life conversations of Socrates with his friends and students into creative 'inventions' which incorporated various dramatic elements for the purpose of progressing toward a philosophical truth (cf. Majercik, 1992: 2: 185; Van Kooten, 2005: 168-77).[3157] Similarly, in John, the narrator attempts to imitate the real-life conversations of Jesus with his interlocutors and incorporates the philosophical, theological, and community aspects.[3158] Just as Socratic *elenchus*,[3159] in John, Jesus is continually in dialogue with his interlocutors and brings them to the knowledge that they are "not in the know". Their "not in the know" is brought in sharp contrast with Jesus' "in the know" for the progression of the dialogue (cf. Neyrey, 2007: 50-4). As the Platonic protagonist uses the method of *epagoge* (induction),[3160] in the BS, Jesus emphasises the 'from above' aspects as requirements for his interlocutors. From that particular point of view the issues and people are approached. As universalism is one of the significant tenets of Johannine theology, the particulars are viewed with an intention of universal expansion. This aspect of development from the particular to the universal provides an eternal effect for the message of John. As in the case of Socratic *definition*,[3161] in the BS, Jesus is portrayed as the authentic interpreter and the one who can define things. Denning-Bolle (1992: 72-3) states that, "these three 'elements' [i.e., elenchus, epagoge, and definition] are

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lies in imitation, since, although invention came first and is all-important, it is expedient to imitate whatever has been invented with success. And it is universal rule of life that we should wish to copy what we approve in others".

[3155] Powell (1990: 11; cf. Majercik, 1992: 2: 185) says that, "Mimetic types of criticism view the literary work as a reflection of the outer world or of human life and evaluate it in terms of the truth or accuracy of its representation".

[3156] Van Kooten (2005: 168) says that, "John's acquaintance with Plato could be the result of formal, institutionalised education, but that is not necessary, as a whole range of formal and informal training and teaching in Greek language, culture, and philosophy was available throughout the Mediterranean world. Jews had access to it, too. That they even had knowledge of Plato is clear from explicit references to him by Jews such as Aristobulus, Philo of Alexandria, Josephus, and Justus of Tiberias".

[3157] Denning-Bolle (1992: 72, 76; cf. Guthrie, 1975: 65; Gundert, 1968: 16) states that, "In Plato, the dialogue presented the best form in which to encapsulate the lively sort of exchange of which Socrates was a master. The written form of the dialogue was to act simply as an aid to memory but was never meant to take the place of verbal debate".

[3158] John is a creative imitator. Brant (2004: 13) comments about Quintilian as follows: "Quintilian goes on to decry blind imitation for its failure in invention and encourages his student to understand what he imitates and why it is good (*Inst.* 10.2.18). In the imitation of orators and poets, he encouraged the study of how circumstances and persons were handled, the arrangement of judgments, the manner in which they spoke, procedures, methods, the appeal to emotions, and the manner in which they used applause to serve their case (*Inst.* 10.2.27)".

[3159] Denning-Bolle (1992: 72) defines that, "It consisted of the continual interrogation of a person in order to help him to realize that he knows nothing whereas formerly he had (falsely) supposed he did, indeed, know something". Robinson (1953: 83; cf. quoted in Denning-Bolle, 1992: 73) says that, "Dialectic demands question-and-answer because it demands elenchus and elenchus demands question-and-answer".

[3160] According to Aristotle (*Topics* 12), epagoge is the approach to the universal from a particular. The simplest method is that from one single case another single case may be inferred. From the cases one proceeds to the universals. Cf. Robinson, 1953: 33-4; Denning-Bolle, 1992: 72.

[3161] Denning-Bolle (1992: 72) explains that, "Socrates poses a problem, usually of an ethical nature. He demands to know the nature of something by means of such questions as 'What is X?' (e.g., 'What is justice?') and 'Is X something we can qualify?' ('Is justice better than injustice?'). To Socrates, the question 'What is X?' was identical to enquiring after X's being or essence". He (1992: 72) further states that, "It is impossible, he maintained, to know what sort of thing X is until you know *what* X is. Thus, in the *Meno*, the question arises as to whether virtue can be taught".

not to be sharply differentiated from one another; they intertwine constantly and do not s themselves".[3162] Though there are several stylistic similarities between Plato and Jo difference is compelling. While Plato attempts to describe the truth that is remote, in J truth himself appears in flesh and in constant dialogue with his interlocutors.[3163]

John uses a dialectic sort of argumentation[3164] to lead the reader toward a certain p Griswold, 1998: 221-53; Schaeffer, 1988: 389).[3165] In the BS, this characteristic tenet is de from a dualistic point of view (cf. De Klerk and Schnell, 1987: 17-8).[3166] Anderson (2008: Keener, 2003: 1: 65-6) makes mention about the development of the human-divine dia John's Gospel through the means of dialectical thinking of the evangelist and of the schema.[3167] The narrative support for the dialogue is continually stated all through the BS. (1975: 1; cf. Keener, 2003: 1: 65-6) observes that, "Since in discussions of his [i.e., Plato so much is made of dialectic as a technical or semi-technical term, it is worth noticing this use to stand for any philosophical discussion carried out in a spirit not of competition (a Sophists) but of cooperation, not for personal prestige but solely to reach the truth". This p of the Platonic dialogues can also be noticed in the Johannine dialogues.[3168] In John's g Jesus the protagonist is in constant dialogue with his interlocutors in order to re messiahship and to lead them toward eternal life perspectives. The interlocutors come intriguing questions and later on turn out to be either in the category of believing or unb (cf. Baldick, 1990: 56). On several occasions, the narrator employs the *question-and request-rebuke-response*, and *challenge-and-riposte* methods in order to maintain the di nature of the dialogues.[3169] The dialectical aspects of John develop as the *thesis*[3170]

[3162] Denning-Bolle (1992: 73) says that, "Socrates tried to arrive at a definition of something through elenchus but also through induction (particulars to universals)".

[3163] Anderson (2007b: 1) says that, "For most readers of the Bible, the Gospel of John comes across as a graphic narrative, drawing the reader into the story either as a friend or foe of 'the truth', whatever that migh

[3164] Denning-Bolle (1992: 72) states that, "It was the dialogue from which most readily drew another pers question-and-answer format, the most characteristic form of Socratic argumentation".

[3165] Press (2007: 82; cf. Melling, 1987: 11-2; Majercik, 1992: 2: 185) says that, "The word 'dialectic' transl Greek *dialektikos*, which, like the word *dialogos* for dialogue, comes from the verb *dialegesthai*. This famil is used quite frequently in Plato's dialogues. The ordinary meaning of *dialegesthai* is 'to converse', but acquires the more specialized meaning 'to discuss' in the sense of arguments about something that go bac between participants, as opposed to the one-way argument-giving that characterizes oratory".

[3166] Griswold (1998: 254; cf. Majercik, 1992: 2: 185-8; Halliday, 1978: 164-82) observes that, "In Plato's di always find, among many other things, lots of arguments". Denning-Bolle (1992: 73) mentions that, "The dialogue form is a *literary* device. Plato's famous dialectical method, on the other hand, is a *ph* phenomenon. *Dialektikè technè* (διαλεκτική τέχνη) is the art of using dialogue; dialectic literally 'conversational method' (e.g., *Phaedrus* 276e)".

[3167] Anderson (2008: 109-11) states the following three aspects: *first*, any adequate interpretation of a theological theme must engage *the dialectical thinking of the Evangelist*; *second*, *the Johannine agency* central to understanding the Son's relation to the Father and mission in the world; and *third*, dialectica Johannine theology is to further *the divine-human dialogue*, which the Fourth Gospel bespeaks and conveys

[3168] For more details about the connection between Plato and John, refer to Van Kooten, 2005: 168-77.

[3169] Baldick (1990: 56) defines dialectic as: *first*, the art of formal reasoning, especially the procedure of se through debate or discussion; *second*, the reasoning or logical structure that holds together a continuous a exposition; *third*, the interplay of contradictory principles or opposed forces, as understood in the Europe

antithesis[3171] are united through a higher *synthesis*. The characters like Nicodemus, the Samaritan woman, the blind man, and others engage in a dialectical duel with Jesus and realise the truth claims of the protagonist (cf. Schnackenburg, 1980: 2:1).[3172] In this sense, Jesus' interlocutors are transferred to a different (higher) level.

1.4. Signs and the Dialogue

The signs and dialogues are integrally connected in the BS and together they help the protagonist to reveal himself (cf. Dodd, 1960: 297-389; Schnackenburg, 1980: 1: 515-28).[3173] While Platonic dialogues concentrate mostly on arguments,[3174] John's dialogues develop in association with actions and movements of the characters (cf. Cooper, 1977; Tolmie, 1999: 63-82).[3175] In John, the protagonist appears not simply as one who argues his cause but rather as one who proves his arguments through the means of signs (see Table 133).[3176] Keener (2003: 1: 251; Salier, 2004: 46-76; cf. Aristotle, *Rhet.* 1.2.18, 1357b) states that, "A 'sign' (σημεῖον) signified something beyond itself, and functioned as a proof or attestation; thus the term appears in rhetoric as well as in the context in which we employ it".[3177] This tendency of the connection between the utterances and the actions of the protagonist dynamically works within the narrative framework (2:1-12; 4:46-54; 5:1-18; 6:1-15, 16-21; 9:1-10:21; 11:1-54; cf. Black, 2001: 2; Hays and Holladay, 2007: 92-4).[3178]

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of philosophy influenced by Hegel and including Marx and Angels. Some schematic versions of dialectical philosophy speak of a unification of opposites in which the *thesis* is opposed by the *antithesis* but united with it in a higher *synthesis*".

[3170] I.e., accepting the messiahship of Jesus, believing in him, and be part of the experience of eternal life.

[3171] I.e., not knowing or rejecting the messiahship of Jesus and the experience of eternal life.

[3172] Kennedy (1984: 9) says that, "a dialectical dispute is cast as a *question-and-answer* dialogue".

[3173] Chatman (1978: 45) states that, "It has been argued, since Aristotle, that events in narratives are radically correlative, enchaining, entailing. Their sequence, runs the traditional argument, is not simply linear but causative. The causation may be overt, that is, explicit, or covert, implicit".

[3174] Press (2007: 75) states that, "Certainly one of the most striking features of Plato's dialogues is that they are full of opinions being stated by interlocutors, reasons being given, and then opinions and reasons subjected to criticism and refutation".

[3175] Barry (1970: 51) states that, "An action is . . . to mean the basic unit of striving, an act or deed, which may be pursued with words and/or physical movements".

[3176] Kennedy (1984: 15) says, "*Semeion* is a term of Aristotelian rhetoric as well (1.2.1357b), but is used there to mean a probable or necessary cause for an inference: if a man is just, it is a *sign* that he is wise; if it is raining, it is a *sign* there are clouds".

[3177] Morris (1995; cf. Witherington, 1995: 42; Mlakuzhyil, 1987: 17-30; Helms, 1988: 83-100) interprets the signs in closer affinity with the public discourses in 2:1-12:50. Witherington (1995: 42) talks about the arrangement of the BS in the following way: "this shows us deliberate schematising of this first major section of the gospel, which has the 'perfect' number of signs and discourses".

[3178] Köstenberger (2001: 8) says that, "The first half of John's narrative sets forth evidence for Jesus' messiahship by way of seven selected signs (1:19-12:50)". Bailey and Vander Broek (1992: 129) state that, "The main aim of rhetoric in the ancient world was persuasion. Even though rhetoric functioned primarily in the civic life, knowledge of it is relevant to religious language as well, because reasons are often given why people should believe what is proclaimed or live in a certain manner".

Jesus' first sign of turning water into wine appears as the last slot of the first episode (1:1
Though he does not make a glory proposal anywhere in 1:19-2:12, the revelation of his
presented through a sign toward the climax of the episode (2:11; cf. Webster, 2003; Salie
46-76).[3179] The story of Jesus' turning of water into wine proleptically works with his disc
15:1-11. Jesus, the one who turns water into wine, is revealed as the 'I AM' and the 'Tru
(15:1-11; cf. Bailey and Vander Broek, 1992: 172-5). The entire episode in 1:19-2:12 mai
typical sequence, i.e., a series of dialogue leading to a sign and the glorification of the pro
(cf. Schnackenburg, 1980: 1: 282-343). This format is different from that of the seventh
11:1-54, where the protagonist proposes the glory at the beginning (11:4) and fulfills it to
end (11:43-53; cf. Kim, 2011: 53-62). The common factor in both episodes is the use of
as a rhetorical means to actualise the sign and vice versa. Dodd (1960: 363) rightly sa
"Word and action form an indivisible whole, to a degree unique in the Book of Signs".
1:19-2:12 and 11:1-54, the signs are performed, after a series of dialogues, as a m
glorification. But in 11:1-54, an antithetical dialogue develops after the performance of
(vv. 47-50; cf. Keener, 2003: 2: 835-57; Hitchcock, 1923/1993: 15-24).[3180] In that sense, tho
the episodes are thematically well-connected, the narrator employs other literary features t
them distinctively to the reader (see Table 133).

No.	Signs	Connections with Johannine dialogues/discourses
1	Turning water into wine (2:1-12)	*Dialogue-sign-dialogue* pattern; the sign is performed a series of dialogues (cf. 1:19-51) as a means of Jesus' glorification; Jesus who provides the best wine is later revealed, through a discourse, as the 'I AM' and the 'Tr (cf. 15:1-11)
2	Healing the royal man's son (4:43-54)	*The time of dialogue is the time of healing*; the action o supported by his utterances on 'life giving' (i.e., "Go, y will live"; vv. 50, 53a)
3	Healing the invalid (5:1-18)	*Dialogue-sign-dialogue-monologue* pattern; *the time of is the time of healing*; the performance of sign leads to controversial dialogue followed by a monologue (vv. 1
4	Feeding the five thousand (6:1-15)	*Dialogue-sign-dialogue* pattern; the feeding of the five with physical bread leads to the revelation that Jesus is AM', the bread of life, and the bread from heaven in a and-answer dialogue format (6:22-71)
5	Walking on the water (6:16-21)	*Sign-dialogue-action* pattern; the dialogue is mostly pr implicit format; the miraculous arrival of the boat on th considered as a 'miracle within a miracle'

[3179] While Jesus himself reveals his identity as the Son of God/Messiah, performer of signs and wonder made flesh, and the saviour of the world, the interlocutors reveal Jesus as the Lamb of God (1:29-36), ful promises (1:23; 12:38-40), eschatological prophet (4:19), and the revealer of truths. Jesus' signs reveal th giver of new wine (2:1-12), new life (4:46-54), healing (5:1-18), new bread (6:1-15), authoritative over (6:16-21), giver of sight (9:1-41), life and resurrection (11:1-57).

[3180] Schnackenburg (1980: 1: 112) says that, "New light is thrown on Johannine style when its poetic r considered. Scholars began by comparing the strophes and meters of the OT and tried to show that the di John were composed in 'hymnic' type of prose".

6	Healing the blind man (9:1-41/10:1-21)	*Dialogue-sign-dialogue-monologue-community dialogue* pattern; in the episode the performance of the sign causes a controversial dialogue leading to a monologue and a community dialogue
7	Resurrection of Lazarus (11:1-54)	*Dialogue-sign-antithetical dialogue* pattern; a series of dialogues results in a sign/glorification and subsequently in an antithetical/official dialogue

Table 133: The signs and dialogue interaction within the narrative framework of the BS

While the first Cana incident in 2:1-12 follows a 'dialogue-sign-dialogue' pattern, the second Cana sign in 4:43-54 follows a unique pattern in which 'the time of dialogue is the time of healing' (cf. Schnackenburg, 1980: 1: 323-40, 461-77).[3181] The third sign in 5:1-9 also has a pattern of 'the time of dialogue is the time of healing'. But differently from the two Cana miracles, the larger framework of chap. 5 maintains a 'dialogue-sign-dialogue-monologue' sequence (5:1-47). While the fourth sign story (6:1-15) has a 'dialogue-action-dialogue' format, the fifth one (6:16-21) has an 'action-dialogue-action' format (cf. O'Day, 1997: 149-59; Hays, 1996: 140-3). The feeding of the five thousand (vv. 1-15) followed by the discourse of the bread of life, that is maintained in question and answer format (vv. 22-71), is one of the striking features of the chapter (cf. Kysar, 1997: 161-81; Menken, 1997: 183-204). In the episode, the action of feeding the five thousand is symbolically connected to the revelation of Jesus as the "bread of life" (cf. Coloe, 2001: 5-6; Koester, 1995: 1-31). Thus the entire chapter follows a symbolical action followed by a metaphorical speech (cf. Mooij, 1976: 1-18; Levin, 1977: 1).[3182] The story of healing the blind man follows a 'dialogue-sign-dialogue-monologue-community dialogue' format.[3183] Though the format of the sixth sign story is similar with the third sign story [i.e., 5:1-47], there are noticeable differences between them. While in 5:1-47 the healed man's role as a believer is not clear, in 9:1-41 the healed man's progress in faith is recorded through his exchange with his interlocutors (cf. Dodd, 1960: 354-62; Martyn, 1968/1979: 24-151). Schnackenburg (1980: 1: 115) observes that, "These complexes of narrative include displays of doubt and unbelief, as in chaps. 6 and 9, and the reaction at the end of chap. 11, where unbelief leads to the Sanhedrin's decision on Jesus' death. For a receptive reader, all this is only a further stimulus to faith".[3184] The above evidences convincingly show how the narrator employs different patterns to incorporate dialogues and signs

[3181] Beets attempts to look at the symbolic significance of Johannine events. Beets (1995: 102) says that, "The conversion of water into wine may have, apart from its meaning as an event in the intuitive world, a symbolic significance; the poor water becomes wine, the purely formal manifests itself as matter, 'reason becomes flesh'".

[3182] Keener (2003: 1: 251; cf. Witherington, 1995: 9-11) says that, "Signs fulfill a specific literary function in the Fourth Gospel, summoning the reader, like the witnesses in the narratives, to either faith or rejection (with emphasis on the former, 20:27-31)". For more reference about 'metaphor', refer to Frey, Van der Watt, and Zimmermann, 2006; Aaron, 2001: 1-41. Also see Van der Watt, 2000.

[3183] Maniparampil (2004: 77) says that, "The lengthy discourses that are glued to the signs are Johannine meditations on the identity of the person of Jesus and his unique assignment".

[3184] Schnackenburg (1980: 1: 115; cf. O'Brien, 2005: 284-302) further says that, "In other groups of narrative, as in chaps. 7 and 8, and 10:22-39, the visage of unbelief is shown as it stiffens and hardens. Chap. 7 uses the technique of brief, changing scenes to illustrate the conflict of opinions, the antagonism between belief and unbelief".

as interactive elements within the narrative framework (cf. Kennedy, 1984: 14-5; se
133).[3185]

1.5. 'I AM Sayings' and the Dialogue

Jesus' self revelatory[3186] aspects are potentially reflected through his "I AM" sayings (see
8:12; 9:5; 10:7, 9, 11; 11:25; cf. 14: 6; 15:1, 5; cf. Aune, 2003: 126-7; Carter, 2008: 123-9
saying, "I am the bread of life" (6:35, 48), is stated after giving thanks and distributing th
and feeding the five thousand (6:1-15; cf. Anderson, 1997: 1-59; Painter, 1997: 61-94).[31
he utters that he is the "light of the world" in 8:12, he appears as the fulfiller of the festiv
lights (or the festival of Dedication) described in chapters seven and eight (cf. Schnacl
1980: 2: 189-92, 242; Koester, 1995: 5).[3189] His second usage of the expression in 9:5 is d
in the context of giving sight to a blind person (9:1-41; cf. Martyn, 1968/1979: 24-15
1996: 49-66). The utterances "I AM the gate for the sheep" (10:7, 9) and "I AM t
shepherd" (10:11, 14) are expressed immediately after the expulsion of the healed man
synagogue (9:34; cf. Dodd, 1960: 354-68; Van der Watt, 2000: 54-91). In his respon
implies that while the Jews expel people from their assemblies on account of him, he is ri
to accept them as a "gate for the sheep". While the Jews are unable to solve the lifelong
of the man who was closely associated with them in their assemblies, they are reduced
hands". Jesus' significance as the "good shepherd" through his involvement in the li
person (10:1-18; cf. Koester, 1995: 17; Lyall, 1996: 67-90) is brought to the notice of th
(see Table 134).[3190] While the dialogues/discourses are presented in relation to some si

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[3185] De Klerk and Schnell (1987: 15) say that, "In most stories the sequence and coherence of the action is
because the reader unconsciously looks for relations between events and tries to place them in a logical s
significant factor here is the relation between cause and effect as a means of making the story progress,
then progress afresh and of carrying the reader along in this rhythmic pattern".

[3186] The dialogues of the BS are revelatory as they reveal several important aspects with regard to the life a
of Jesus (cf. Carter, 2008: 123-9). It is not only the aspects related to Jesus that the dialogues reveal b
unbelieving and misunderstanding natures of the disciples and the Jews (cf. Press, 2007: 65; Culpepper,
65). The narrator's role as one who amplifies and makes the story rhetoric is significant to reckon with (cf.
Wellek, 1955: 181; Mitchell, 2006: 615-33).

[3187] Köstenberger (2001: 8; cf. Ridderbos, 1987/1997: 12-4; Burge, 1992: 354-6; Lindars, 2000: 94-6; I
says, "John includes Jesus' seven 'I am' sayings (6:25-59; 8:12=9:5; 10:7=9, 11; 11:25; 14:6; 15:1
numerous witnesses in support of Jesus' claims (including Moses and the Scriptures; the Baptist; the Fathe
his own works; the Spirit and the disciples; and the fourth evangelist himself)".

[3188] Schnackenburg (1980: 2: 10; cf. Van der Watt, 2007: 186-200) says that, "The great sign of the feeding
(1-15), and its meaning is disclosed by Jesus' address on the following day (26-59). The Johannine descri
great feeding contains within itself all the elements which emerge later in Jesus' revelatory discourse
behavior of the Jews. The symbolic character of the occurrence is forcefully emphasised: Jesus' del
masterful and purposeful action (10-12) shows his intention of revealing himself through signs".

[3189] For more details about the literary-critical analysis of John 9, refer to Resseguie, 1993: 115-22.

[3190] For details about the discourses of John, refer to Maniparampil, 2004: 77-8.

events, Jesus' self-revelatory aspect is the highlight through these "I AM" sayings (cf. *Crito* [Cooper, 1977: 37-48]; Kysar, 1975: 119-21).[3191]

No.	'I AM' Sayings	Connections with Johannine dialogues/discourses
1	'I AM' the bread of life (6:35, 48)	Jesus' breaking of the bread, feeding the five thousand, and the bread discourse are intended to reveal his identity as the 'I AM', the bread of life, and the bread from heaven
2	'I AM' the light of the world (8:12; 9:5)	In 8:12, the presence of Jesus in the Feast of Tabernacles is significant as he fulfills the meaning of the festival of lights; In 9:5, Jesus reveals that he is the light of the world through the activity of giving sight to a blind person
3	'I AM' the gate for the sheep (10:7, 9)	While the Jews send the blind-turned-healed man 'out of the synagogue', Jesus reveals that he is the gate for the sheep
4	'I AM' the good shepherd (10:11)	While the Jews did not recognise the issues of a man who was part of their own synagogue and thus remain bandits, strangers, hired hands, and thieves, Jesus recognises the issues of the man and becomes a good shepherd
5	'I AM' the resurrection and the life (11:25)	By the resurrection of Lazarus from the dead, Jesus symbolically revealed that he is the resurrection and the life; the utterance of Jesus is proleptic and rhetorical as it directs the attention of the reader toward his own resurrection in chapter 20

Table 134: The 'I AM' Sayings of Jesus in the BS

Moreover, Jesus' self-revelatory statement that he is the "resurrection and life" (11:25) appears in the context of Lazarus' resurrection from his death (cf. Bailey and Vander Broek, 1992: 176; cf. Kim, 2011: 53-62).[3192] In all these occurrences, his self-revelatory utterances are always supplemented with complimentary actions (cf. Barry, 1970: 51; Keener, 2003: 2: 842-5).[3193] The aspect of dialogues centered on signs and revelatory "I AM" sayings is one of the peculiar features of the BS (also see 14:6; 15:1, 5; cf. Stibbe, 1993: 100; see Table 134).[3194] This feature is

[3191] The 'I AM Sayings' in the gospel are presented as established sayings of Jesus (cf. Witherington, 1995: 20-3; Burge, 1992: 354-6). Earlier, Aristotle in his *Poetics* referred to the *Sōkratikoi logoi* ("Socratic discourses", or "conversations with Socrates") as an established literary genre. Garver (1994: 90) points out that, "Rhetorical argument can be ethical without the speaker being ethical. Aristotle thinks it makes rhetoric worse, not better, to try to depend on, and so infer to, the actual character of the speaker apart from the particular speech".

[3192] Schnackenburg (1980: 2: 331; cf. Ridderbos, 1987/1997: 396-7) says that, "The Revealer's solemn presentation of himself as the 'resurrection and the life' is followed by a carefully constructed couplet which presents the invitation and promise to the reader in a combination of restriction and unlimited potential by means of the two terms 'die' and 'live', so producing an effect of mystery: 'He who believes in me, though he die, yet shall he live, and whoever lives and believes in me shall not die to eternity'".

[3193] For more details about the linguistic character of John, refer to Schnackenburg, 1980: 1: 105-18.

[3194] John builds the narratives around the sayings and actions of Jesus. This is also a proven factor in the synoptic evangelists. But the question is how far the evangelists were able to sustain the originality of the sayings of Jesus. This was same with the *Sōkratikoi logoi*. Kahn (1996: 1) says that, "What is known is that quite a number of friends and followers of Socrates celebrated his memory in literary form, after his death. Aside from Plato's work, only the writings of Xenophon have survived intact. Nevertheless, we have significant remains from at least four other Socratic

rhetorical as the narrator persuades the reader through the character of Jesus.[3195] In John utterances go beyond their literal meanings and actually *do* something (cf. Funk, 1988: 3; 1997: 69-115).[3196] A paradigmatic reader can create a world of her/his own in the pr reading the gospel. In the language of Warren and Wellek (1955: 181), every readi performance.[3197] John develops his narratives and discourses in his own idiom and persu reader with a personal punch (cf. Keener, 2003: 1: 76-80). This narrator-and-reader inter poignantly presented through the medium of Jesus' "I AM" sayings.[3198]

1.6. Content, Form, and Function of the Dialogue

The Johannine dialogue in the BS reveals its genre dynamics. John uses dialogue as a sig component within the narrative framework in order to present a more compelling and r story to the reader. The interaction of the content, form, and function of the dialogue inf reader about the unique features of it as a literary genre (cf. Carter, 2006: 3-20). In the f sections, we will see the way content, form, and function interact within the BS.

1.6.1. The Content of the Dialogue

The 'content', 'form' and 'function' of dialogues[3199] help us to understand the char features of that literary genre (cf. Hernadi, 1972; Garver, 1994: 55).[3200] The dialogue

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authors: Antisthenes, Aeschines, Phaedo, and Eucleides. And we have at least anecdotal information concer author, Aristippus".

[3195] Tovey (2007: 75) says that, "These seven statements, the titles and descriptions . . . join with the works of Jesus (signs and speech), comments by the narrator, quotations from scripture, observations and sta characters, and the account of numerous incidents and their attendant detail to provide a complex picture of to convey an understanding of his identity that is theologically rich".

[3196] In all these, John's Gospel uses the literary device called personification (cf. *Crito* 50-4; see Press, 200 1996). Press (2007: 60; cf. Tovey, 1997: 69-115; Traugott and Pratt, 1980: 10-7; Van der Watt, 2010: 13 such utterances *performatives*. Warren and Wellek (1955: 22) say that, "The defenders of literature will be is not an archaic survival but a performance". Garver (1994: 10) says that, "Aristotle's approach invites u attention to rhetoric as an activity, instead of looking at the motives that might inspire a rhetorician or the e practices cause. Rhetoric as an activity has its own values, criteria for success and failure, and intrigui complexity, and so to consider it as an activity, as Aristotle does, offers clear gains".

[3197] Stockhammer (1963: 224; cf. Funk, 1988: 3; Vorster, 2009: 505-74) says that, "Rhetoric is an art o effect is produced through the medium of discourse". Funk (1988: 4; cf. Traugott and Pratt, 1980: 1-35 "The act involved is a communication. The medium of communication is of course language, but language of narrative discourse".

[3198] Van der Watt (2007: 49) states that, "Several titles identify Jesus as the one who *reveals*. He is, for inst the Word (1:1), prophet (1:21, 25; 4:19; 6:14; 7:40, 52; 9:17), Rabbi or teacher (1:38, 49; 3:2; 4:31; 6:25; 9: 13:13, 14; 20:16), and the 'way' to salvation and God (10:7-10; 14: 6)".

[3199] Hellholm (1986: 13; cf. Collins, 1986: 1-9; Aune, 1986: 65-91; Collins, 1979: 1-19; Chandler, 2002 notes that genres participate in three separate, though related, aspects: form, content, and function. Hellho of genre is used as the basic principle for analysing Johannine dialogues here. Keener (2003: 1: 3) says genre of a work is its literary 'type' or category; the genre's frequent, hence anticipated, characteristics informed readers will approach it".

major semantic units within the narrative framework (cf. Thiselton, 1977: 75-104; Riemer, 2010).[3201] But the meaning of the utterance units and their function within the slots/episodes cannot be deciphered apart from the narratives (cf. Du Toit, 2009: 267-304; Greimas, 1987: 63-83).[3202] In the BS, the dialogues convey the theological meaning of the text in association with the narratives (cf. Bal, 1985/1997: 3-15; Barwise, 1988: 23-38).[3203] The dynamic interlocking of the narratives and the dialogues/discourses is one of the primary features within the first half of the gospel.[3204] The meaning of the dialogue can be understood primarily on the basis of the themes that are held together. The message (or the aspect of the 'what' of the text) is expressed through the utterance units and their function within the dialogues, the actions and movements of the characters, and the narrative asides.[3205] Jesus' revelation of his identity, in relation to his Father, his disciples, and the Jews, is highlighted through the dialogue sections. Some of the major themes described in Table 135 are worth noting. Among them, one of the most prevalent themes is Jesus' identity as he is the fulfiller of the Jewish messianic hopes (cf. Evans, 1992: 579-90; Moo, 1992: 450-61). It is God who fulfills his work of love in the world through the agency of Jesus. This aspect of the fulfillment theme is expressed through several direct quotations from/allusions to the OT passages (1:23, 45; 2:6, 16-17; 3:28; 4:19-26; 6:30-33; 7:19-24; 8:33-58; 11:21-27; 12:13-15). Mostly the fulfillment language comes out in its full potential through the dialogues.[3206] At the beginning of the gospel, the narrator introduces a transfer of role from John the Baptist, the witness, to Jesus, the Word, through a fulfillment formula (1:23). Jesus' role as the revealer of God's plan and his mission and glory is a running theme throughout the BS (see Table 135).

The dialogues, coupled with the actions, in the BS usher in a new order through Jesus' life and ministry, as he is introduced as the bringer of a new temple (2:19), the one who demands new birth (3:3), and the provider of new water and new life (4:13, 14; 4:46-54; 7:37-8; cf. O'Day, 1986:

[3200] Press (2007: 55; cf. Schaeffer, 1988: 387-95; Aune, 1987: 46-76) observes that, ". . . Plato would not have recognised and surely would not have been interested in the distinction between form and content, the two being inextricably bound together . . . . The most important single point—something readers should always observe—is the difference between what happens in the dialogue and what effects Plato means this to have on the audience". In our analysis, we attempted to see the content, form, and function as three different genre components.

[3201] Garver (1994: 53; cf. Dockery, 1991: 57, 61-3; Barwise, 1988: 23-38; Tuggy, 1992: 45-67) asks, "When form is tied to function, what can 'form' mean?" Questions of this sort make us think rapidly in the process of reading Aristotelian rhetoric.

[3202] Literary critics like Warren and Wellek (1955: 34) say that the total meaning of a work of art cannot be defined. They (1955: 34) opine that, "The meaning of a work of art is not exhausted by, or even equivalent to, its intention. The total meaning of a work of art cannot be defined merely in terms of its meaning for the author and his contemporaries. It is rather the result of a process of accretion, i.e., the history of its criticism by its many readers in many ages".

[3203] Just as a typical Platonic dialogue, in John, "the conversation topics themselves are historically contextualised rather than abstract perennial questions" (cf. Press, 2007: 57; Schaeffer, 1988: 387-95).

[3204] For more details about the narrative dynamics, refer to Kermode, 1979: 23.

[3205] Vanhoozer (1988: 26; cf. Greimas, 1987: 63-83) says that, "Text-oriented methods of interpretation aim at describing the immanent sense of the text. The goal here is to *explain* the text's form and structure (e.g., knowledge *about* the text) rather than to understand its reference (e.g., knowledge of what the text is *about*)".

[3206] While Plato uses inter-textuality as a method to affirm the disagreement of Socrates (cf. *Euthyphro*), John uses OT passages to show the fulfillment aspect. Cf. Cooper, 1977: 11; Schaeffer, 1988: 387-95.

130).[3207] Through dialogues the narrator also introduces the aspect of believing in Jesus resultant experience of eternal life (2:11, 22; 4:41, 53; 6:14; 7:31; 8:30; 10:19-21, 42; 11: By contrary, unbelief and the resultant judgment are brought together (6:64; 7:1-9, 30- 8:59; 9:18; 10:19-21, 39; 11:57; 12:36b-41; cf. Travis, 1992: 411). The themes such as disc (1:19-51), missional harvest (4:7-38), and Jesus' universal significance (4:39-42) are aspects in the Johannine dialogues. The self-revelatory aspects are climax with the "I AM" of Jesus and their integral connection with the actions (6:35, 41, 48, 51; 8:12; 9:5; 10:7, 9, 11; 25 [also 14:6; 15:1, 5]; cf. Burge, 1992: 354-6). The dialogues also reveal the dualistic between belief and unbelief (cf. Wilkins, 1992: 1: 656-7), truth and untruth (cf. Crump, 19 62), and the 'from above' and the 'from below' (cf. Nicholson, 1980: 21).[3208] It is ironic th risks his life due to his life-giving and eternal life-centered performances (11: 1-12:50; c 1985).[3209] Proleptic themes that take the attention of the reader are the 'hour' of Jesus (2: 7:6, 30; 12:23, 27) and the 'lifting up of the Son of Man' (3:14; 8:28; 12:32; cf. Olsson, 19 Genette, 1980: 40, 68-78).[3210] The union and relationship between Jesus and his Father and of Jesus as the emissary of God have important implications all throughout the discou dialogues (cf. Hurtado, 1992: 270-6; see Table 135).

Sl. No.	Episode	Episode Title	Content
1	1:19-2:12	A Glory-focused *Revelatory* Dialogue	Transfer of role from John the Baptist to Jesus, messia identity of Jesus, discipleship, and God's glory is revea through a process of dialogues and the climax of a sign
2	2:13-22	A *Challenge and Riposte* Dialogue	Jesus' concern about his Father's house and his wish t the task of the Father, and a shift of emphasis from the temple to the 'new and eschatological temple'
3	3:1-21	A *Pedagogical* Dialogue Leading to a Monologue	The experience of 'new birth' is the central theme. Oth themes connected to that are God's love for the world Jesus, the requirement of believing in God's only begc and the attainment of eternal life
4	3:22-36	A *Report-and-Defense* Dialogue to a *Narratorial*	The dialogue and the narratorial commentary reaffirm messiahship and superiority of Jesus through the witn activity of John the Baptist

[3207] Keener (2003: 1: 54) says that, "Speeches could have a historical kernel, and John could have develo kernel, based on sayings, controversy-dialogues, or eyewitness notes or memories, without violating its basi in the case of John's narratives, his trustworthiness regarding the dialogues and discourses rests partly on h eyewitness tradition".

[3208] De Klerk and Schnell (1987: 17-18) state that, "In John one finds a great many opposites: light versu faith versus unbelief, acceptance versus rejection, life versus death, insight versus obtuseness, truth versus human versus divine, power versus helplessness, obedience versus recalcitrance, abundance versu condemnation versus mercy, sickness versus health, spirit-filled versus demon-possessed, love versus ha authenticity versus hypocrisy, children of God versus children of Satan, joy versus sorrow, saved v fruitfulness versus uselessness, and so on".

[3209] For more details about the usage of irony in the NT, refer to Resseguie, 2005: 67-75.

[3210] Köstenberger (1999: 76) views that, "One of the devices by which drama is built in John's Gospel is t references to the coming of Jesus' 'hour'. Throughout the first major portion of the Gospel, Jesus en maintains that *his hour has not yet come* (2:4; 7:6, 8; 7:30 = 8:20). When the Jews seek to arrest him (or eve people want to make him king), he consistently eludes their grasp (6:15; 7:44; 8:59; 10:39; 11:53)".

		Commentary	
5	4:1-42	An *Inter-Religious* Dialogue	Messiahship of Jesus and the tri-tiered theme (i.e., water, woman, worship), disciples' quest about Jesus' surprising activity of speaking with a woman in public, missional and eschatological harvest, and Jesus' universal significance as the saviour
6	4:43-54	A *Request-Rebuke-Response* Dialogue	Jesus is the 'Giver of Life'
7	5:1-47	A Sign and a *Controversy* Dialogue Leading to a Monologue	Jesus' ability to make human life 'well', a controversy based on a healing on a Sabbath day, wholistic healing and demand for discipleship, identity of Jesus, and the equality of Jesus' work with that of the Father
8	6:1-71	From *Sign-centered* Dialogues to *Question-and-Answer* Dialogues	Jesus' role as a prophet who comes into this world, revelation of Jesus' identity as the "I AM", the antithetical worldviews of Jesus and the Jews, Jesus' re-affirmation of his words over against his disciples' unbelieving nature, the Twelve are affirmed in their belief, and Jesus' revelation of the 'devil' out of the Twelve
9	7:1-52; 8:12-59	A *Religious-Theological* Dialogue	Contrasting identities/ideologies/worldviews of Jesus and his brothers/interlocutors, the destination and the identity of Jesus, revelation of Jesus' prophetic role as the Messiah and its effect upon his interlocutors, revelation of Jesus' identity as the "I AM", juridical conversation concerning Jesus at the official levels of Judaism, Jesus' identity 'from above' and the interlocutors' misunderstanding nature, Jewish unknowing versus Jesus' knowing, and truth/freedom/conflicting kingships
10	9:1-10:21	A *Dramatic dialogue* leading to a monologue and a community dialogue	Jesus is the (I AM) light of the world/gate of the sheep/good shepherd, the identities of the healer and the healed man, unbelief of the Jews and escape of the parents, belief development in the healed man's life, and the theme of judgment
11	10:22-42	A *Forensic dialogue*	Jesus' messianic claims in the midst of Jewish antagonistic attitudes, and the fulfillment of John the Baptist's witness in the life and ministry of Jesus
12	11:1-54	A *Glory-focused Revelatory Dialogue*	Jesus reveals his identity as the Lord, I AM, the resurrection and the life, the Messiah, the Son of God, and the one coming into the world. The fulfillment of the proposed glory of God (of Jesus; v. 4) through the resurrection of Lazarus (also revelation of God's glory through Jesus). Jesus' popularity and the consequences that they may bring to the political scenario. Caiaphas' solution to kill Jesus to save the nation. Jesus risks his life due to his life-giving sign performances.
13	11:55-12:50	A *Conflict-centered Dialogue*	Judas' counterfeit discipleship model revealed through his speech versus Mary's genuine discipleship model revealed through her action. Jesus' kingship is revealed, his popularity is in conflict with the expectation of the Pharisees (v. 19), other sheep (i.e., the Greeks) are added to the sheepfold of Jesus and

			his hour has come (vv. 20-28a; cf. 10:16), the Father ha glorified the son and the crowd is misunderstood (vv. 2 and Jesus invites his interlocutors to believe in him as h light of the world. The scriptural prophesy is fulfilled i unbelief of the people, Jesus' words (i.e., his dialogues monologues, and other speech forms) with his interloc according to the Father's commandment.

Table 135: A brief description about the 'content' of dialogue in the BS

Jesus' role as the light of the world and the bringer of life and salvation has peculiar signifi the BS as a whole (cf. Shirbroun, 1992: 472-3; Marshall, 1992: 723-4). The opposition Jews as they are the representatives of this world is deciphered through dualistic colour Barrett, 1982: 98-115; see Table 135). The incarnation of the 'word' (cf. 1:1, 14) actualisation of Jesus being the 'word' through his utterances of life (i.e., in the di continually impact the discussions of the BS (cf. Johnson, 1992: 481-4).

The theology of the dialogue is centered on the person and work of Jesus (cf. Hawki Schnackenburg, 1980: 1: 153-72).[3211] The emphasis on realised eschatology, thro experience of life, has more effect on the reader (cf. Ihenacho, 2001: 3-355).[3212] The e 'word became flesh and lived among us' (1:14) and the aspects of Jesus' introduction of h the giver of life and the light of the world control the entire theological discussion of th Von Wahlde, 1984: 575-84; Johnson, 1992: 469-71).[3213] The *logos-life-light* aspect (cf. as the identity of Jesus and his representation from the Father pave a strong foundatio narratorial development (cf. Dodd, 1960: 201-12; Vellanickal, 1977: 90-225).[3215] The fir the gospel presents Jesus as the communicator of the divine voice 'from above' and the dialogues with the world 'from below' for transformation (cf. Nicholson, 1980: 21; Neyr 156).[3216] He reveals the heavenly voice through his very identity as the son of Go considering his opponents as the representatives of this world (cf. Bauer, 1992: 774

[3211] Anderson (2008: 109; cf. MacRae, 1993: 103-13) states that, "From beginning to end, the theological the Fourth Gospel is thoroughly dialogical. The challenge, of course, is to understand clearly the epist character of John's theological dialogism and to interpret it accordingly".

[3212] Allison (1992: 209) says that, "In Johannine thought eternal life (6:47), living water (4:14), bread fr (6:25-34), divine sonship (1:12) and even the resurrection (5:25)—all things traditionally associate eschaton—may be experienced now".

[3213] O'Day (1978: 13) says that, "Literary analysis of biblical texts, analysis carefully attuned to the parti the way each text is composed, is therefore not something superimposed on, external to, or alien to theo pastoral appropriation of biblical texts. Literary analysis that takes the biblical texts most seriously (and the its own methods most seriously) must always attend to the integration of narrative mode and theological cla

[3214] Denning-Bolle (1992: 73) says that, "Plato was convinced of two things: *first*, the method of dialectic way toward discovery and truth; *second*, only in question-and-answer did dialectic find its true being. And truth toward which dialectic aims? This truth is the essence or form (εἶδος) of things". In John's Gospel, Je is pictured as the essence of truth (14:6).

[3215] For more details about the God of the fourth gospel, refer to Thompson, 2001.

[3216] Thiselton (1992: 1) says that "texts may enlarge the horizons of readers. When this occurs, horizon become new horizons. Reading may also produce transforming effects".

dualistic framework brings a direct exchange between the two worldviews.[3217] Jesus is introduced as one who works according to the will of the Father, one who brings salvation into the world, and one who guarantees eternal life to those who put their faith in him (cf. Smith, 1984: 173-222).[3218] The unbelieving interlocutors are considered as the opponents of the divine plan and hence the sons of darkness. A dualistic contrast is at the centre of the story as the world 'from above' and the world 'from below' are in constant dialogue with each other and God wants people to be saved, attain eternal life, and to be attuned to his plan and purpose (cf. Dodd, 1960: 144-50).[3219] Thus in the BS, dialogues are built on stable theological grounds (see Table 135).

1.6.2. The Form of the Dialogue

At the syntactic level, we view 'how' the dialogue texts are structured (cf. Deeks, 1993: 77-101).[3220] The 'what' (or *content*) of the dialogue is structured in specific formats and the plot-structure provides special force to the content (cf. Hellholm, 1986: 13-54; Aune, 1986: 65-91).[3221] Hence, the 'how' (or *form*) of the text is significant in the process of interpretation (cf. Beardslee, 1970: 14-29; Muilenburg, 1993: 65-76).[3222] The BS has its own syntactics that is organised by the help of literary conventions and devices, especially by the help of narratives, dialogues, and monologues (cf. O'Day, 1987: 12; Brown, 1966: 1: cxxxii-cxxxvf).[3223] The dialogues primarily

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[3217] Themes such as eternal life, hour of Jesus/God, lifting up of the Son of Man, and glorification are important to understand the development of the story and the advancement of the revelatory function of the dialogue around Jesus' identity as the Messiah (cf. De la Potterie, 1989/1990: 159-90). Jesus' self-revelations in the 'I AM sayings' formula and his signs develop interactively in order to highlight his personality.

[3218] The narrative development of the gospel describes that God, through Jesus, is in a dialogue with the world.

[3219] This analysis affirms that creative dialogue can enrich and unearth new theological perspectives (cf. Sadananda, 2004: 254).

[3220] Dodd (1963: 317-8) says that, "Coming more directly to matters of form, we observe that whereas in the Synoptics it is the exception for a dialogue to be initiated by Jesus, and the rule is for it to be initiated by an interlocutor, the reverse is true in the Fourth Gospel. A dialogue commonly opens with an oracular utterance by Jesus". Dodd (1963: 318) further says that, "The interlocutor makes a response which indicates either blank incomprehension or else a crude misunderstanding. Jesus sometimes retorts with a reproach, but always the failure to understand provides him with an occasion to explicate the enigmatic saying or to carry the thought further".

[3221] Bakhtin (1998: 60; cf. Traugott and Pratt, 1980: 1-35) says that, "Language is realised in the form of individual concrete utterances [oral and written] by participants in the various areas of human activity. These utterances reflect the specific conditions and goals of each such area not only through their content (thematic) and linguistic style, that is, the selection of the lexical, phraseological, and grammatical resources of the language, but above all through their compositional structure". He (1998: 60) further says that, "All three of these aspects—thematic content, style, and compositional structure—are inseparably linked to the whole of the utterance and are equally determined by the specific nature of the particular sphere of communication".

[3222] In Platonic dialogues, content and form of the dialogue are kept in intense union. Schaeffer (1988: 389; cf. Muilenburg, 1993: 65-76) says that, "This intense union between form and content is much less noticeable in the Ciceronian dialogue. Cicero's dialogues are organisational structures that develop ideas according to deductive rules, not according to the dialectics of an actual conversation".

[3223] Gilbert (1962: 5) says that, "Certainly the form of the dialogue has commonly been used since Plato's time for the presentation of matters that are to be debated rather than for the direct exposition of the beliefs of the author". Young (1998: 31-33) observes several narrative elements in Platonic dialogues such as: rare words, μήν in combination, words containing περ, the language of appearance and reality, forms involving πᾶς, questions and answer formulae,

develop at two levels: between the narrator and the reader and between the interlocutor story.[3224] The dialogue of the interlocutors within the narrative framework effectively h narrator and reader interact (cf. Funk, 1988: 11-8; Windisch, 1993: 25-64).[3225] That furthe the communication of the characters is important in the process of developing the narr reader dialogue (cf. Carter, 2008: 124; Green, 2003: 11-66).[3226] In the BS, the dialogues monologues are the larger literary components that function within the narrative framew Elam, 1980: 19, 53-4, 91, 135-6, 173, 178-84). While the dialogues provide rhetorical for narrative framework, the narrative sections supplement adequate details to the dialogue order to provide specificity (cf. Black, 1996: 220-34; Court, 1997: 79-85).[3227] The narrat as the interpreter of the story of Jesus is conspicuous through the narrative and dynamism.[3228] At the structural level, the dialogues develop from micro-units[3229] to meso and from meso-units to the macro-unit.[3231] This *micro-*, *meso-*, and *macro*-dynamisn dialogue within the BS convey the content efficaciously to the reader.[3232] As Chatma distinguishes 'story' from 'discourse', the 'content' and 'form' are distinct entities. dynamically merge together in the literary composition.

Sl. No.	Episode	Episode Title	Form
1	1:19-2:12	A Glory-focused *Revelatory* Dialogue	*Question-and-answer*, dialogue turned monologue, thr four-layered, cyclical, *request-rebuke-response to enc* sequential, sign/action-centered, explicit and implicit
2	2:13-22	A *Challenge and Riposte* Dialogue	Action (i.e., 'Temple Cleansing') followed by a dialog 'Temple Logion'), *challenge-and-riposte*, fulfillment-
3	3:1-21	A *Pedagogical* Dialogue Leading to a Monologue	Circular, revelatory, *double meaning-misunderstandir clarification* sequential, pedagogical dialogue turned a monologue, *teacher to teacher* dialogue

backward references, the anastrophe πέρι, avoidance of hiatus, and prose rhythms. These add narrative qu dialogues. In John, the narrator uses almost all of these sorts of narrative techniques.

[3224] In her 2001 work, Reinhartz (15-31) considers "reading as relationship".

[3225] Gabel and Wheeler (1986: 3) find the literary quality of the Bible as follows: "the Bible is a collection produced by real people who lived in actual historical times. Like all other authors, these persons used the native to them and the literary forms then available for self-expression, creating, in the process, material read and appreciated under the same conditions that apply to literature in general, wherever it is found".

[3226] For details on the communication theory, refer to Van Dijk, 1995: 107-26.

[3227] Malina and Rohrbaugh (1998: 6) observe that, "John indeed highlights the interpersonal and textual f language. The linguistic dimensions of how Jesus speaks (textual component) and with whom he speaks (in component) come through in a way not found in the synoptic narratives".

[3228] John's presentation of the story is entirely different from that of the synoptic evangelists (cf. Boyd, 1 writing, Lieu (2005: 171-83) analyses John's distinctive way of writing. This is same with the prese Socrates within the Platonic and Xenophonic dialogues. Nightingale (1995: 4) observes, "it should be Xenophon's Socrates bears little or no relation to either comic or tragic heroes; nor does Xenophon borrov structural, stylistic, or thematic elements of the genres of comedy and tragedy". With regard to the pre dialogues, John shows more literary advancements than that of the synoptic evangelists. Cf. Teeple, 1974; 1987.

[3229] I.e., the utterance units together form slots with the help of narratives.

[3230] I.e., the utterance units and slot-units together form episodes.

[3231] I.e., the BS as a whole is a larger dialogue unit of the gospel.

[3232] For more details on the rhetorical and literary structural patterns of the fourth gospel, refer to Østenstad

4	3:22-36	A *Report-and-Defense* Dialogue to a *Narratorial Commentary*	A *report-and-defence* talk followed by a narratorial commentary, a complaint to a clarification dialogue
5	4:1-42	An *Inter-Religious* Dialogue	Inter-religious, *statement-misunderstanding-clarification, challenge and riposte*, tri-tiered (i.e., water, woman, worship), interludinal, implicit, foreground-and-background, rear-of-stage and front-of-stage, pedagogical/instructional, concluding dramatic utterance
6	4:43-54	A *Request-Rebuke-Response* Dialogue	*Request-rebuke-response* dialogue
7	5:1-47	A Sign and a *Controversy* Dialogue Leading to a Monologue	*Question-response-command, command-response-question, action-implicit dialogue-subsequent action, action-implicit dialogue-resultant action, implicit dialogue/controversy*
8	6:1-71	From *Sign-centered* Dialogues to *Question-and-Answer* Dialogues	Question of Test-Answer of Impossibility-Action of Possibility, dialogue-action-dialogue, action-dialogue-action-dialogue, mountain dialogue, sea dialogue, synagogue dialogue, abbreviated and implicit, elusiveness to revelation, non-recognition to recognition, question-and-answer, question-and-counter question, dualistic and antithetical, challenge-and-riposte
9	7:1-52; 8:12-59	A *Religious-Theological* Dialogue	*Suggestion-negative reaction-positive action, implicit and explicit, religious-theological controversy in a challenge-and-riposte format, an enigmatic pronouncement turned to be a community dialogue, a forensic dialogue at the rare of stage, statement-misunderstanding-clarification, forensic and antithetical*
10	9:1-10:21	A *Dramatic dialogue* leading to a monologue and a community dialogue	*Question-and-answer, challenge-and-riposte, sign/work-centered dialogue, forensic, implicit, judicial, antithetical, belief-centered, double meaning-misunderstanding-clarification, question-and-counter question*
11	10:22-42	A *Forensic dialogue*	*Forensic, question-and-answer, accusation-and-response, challenge-and-riposte, interludinal, implicit dialogue, prophesy to fulfillment*
12	11:1-54	A *Glory-focused revelatory dialogue*	*Indirect communication/dialogue, statement-misunderstanding-clarification, conflictive/argumentative/defensive, implicit, question-and-answer, from prophesy to fulfillment, from dialogue to action*
13	11:55-12:50	A *Conflict-centered dialogue*	*Implicit, question-and-answer, challenge and riposte, from action to dialogue, statement-misunderstanding-clarification, conflict-centered, soliloquy*

Table 136: A brief description about the 'form' of dialogue in the BS

As it is discussed in *part two* of the dissertation, the story of the BS is presented through appropriate transitions between the episodes, sequence of the events, and dramatic effects (cf.

Funk, 1988: 28-58; Hitchcock, 1923/1993: 15-24).[3233] The thirteen episodes comprise seve
The narrator arranges the episodes mostly with one slot (i.e., episodes 2, 3, 4, 6, 11), and v
slots (i.e., episodes 1, 5, 7) and seven slots (i.e., episodes 9, 10, 12). As an exception, t
three slots in episode 8 and four slots in episode 13 (see Table 137).[3234] While episodes 2,
and 11 develop with the help of one major slot each, episodes 1, 5, and 7 develop with the
five slots each. The episodes with seven slots, such as 9, 10, and 12, are comparative
dramatic in nature (cf. Hitchcock, 1923/1993: 15-24; Resseguie, 1993: 115-22). The episode
single slot are often supplemented by either a monologue (i.e., episode 3) or a complimen
(i.e., episode 6) or an interlude (i.e., episode 11). The use of sub-slots is a noticeable fe
episodes 8 and 9 (see Table 137). All the episodes are developed by the help of several
dialogues. The BS as a whole is framed with the help of speech units, slots (and sub-sl
episodes.[3235] This analysis informs the reader how the *macro*-dialogue of the BS is formed
help of several layers of *micro*- and *meso*-dialogues.

Episode #	Texts	Episode Title	Count of the slots
1	1:19-2:12	A Glory-focused *Revelatory* Dialogue	Five slots
2	2:13-22	A *Challenge and Riposte* Dialogue	One slot
3	3:1-21	A *Pedagogical* Dialogue Leading to a Monologue	One slot (dialogue to monologu
4	3:22-36	A *Report-and-Defense* Dialogue to a *Narratorial Commentary*	One slot
5	4:1-42	An *Inter-Religious* Dialogue	Five slots
6	4:43-54	A *Request-Rebuke-Response* Dialogue	One slot (and one complimenta
7	5:1-47	A Sign and a *Controversy* Dialogue Leading to a Monologue	Five slots (to monologue)
8	6:1-71	From *Sign-centered* Dialogues to *Question-and-Answer* Dialogues	Three slots (with three sub-slots three)
9	7:1-52; 8:12-59	A *Religious-Theological* Dialogue	Seven slots (with two sub-slots seven)
10	9:1-10:21	A *Dramatic dialogue* leading to a monologue and a community dialogue	Seven slots (followed by a mon and a community dialogue)
11	10:22-42	A *Forensic dialogue*	One slot (and one interludinal s
12	11:1-54	A *Glory-focused revelatory dialogue*	Seven slots
13	11:55-12:50	A *Conflict-centered dialogue*	Four slots

Table 137: Slots within the BS

[3233] Brant (2004: 30-1; cf. MacRae, 1993: 103-13) says that, "The way that the author of the Fourth Gos
transitions between episodes, by employing the narrator to provide a short bridge that moves Jesus from on
the next, bears no resemblance to the transitions between major scenes in tragedies".
[3234] It is also true with the classification of the Platonic dialogues: short length dialogues (i.e., *Crito*, *I*
Euthyphro), medium length dialogues (i.e., *Lysis*, *Laches*, *Apology*, *Meno*, *Euthydemus*, and *Parmenides*
length dialogues (i.e., *Symposium*, *Phaedrus*, *Sophist*, *Protagoras*, *Politicus*, *Philebus*, *Cratylus*, *Phaedo*,
Timaeus, and *Gorgias*; see Press, 2007: 57; Majercik, 1992: 2: 185-8; Schaeffer, 1988: 387-95).
[3235] For more details about the slots, refer to Part Two of the dissertation.

The trends of dialogue leading to monologue (episodes 3, 7, and 10), episodes composed in single slot supported with complimentary slot (episode 6) and interludinal slot (episode 11), and the existence of sub-slots (episodes 8 and 9) are some of the important features of the Johannine dialogue. The development of the story in the form of slots and episodes increases the chances of persuasion. The use of literary devices in the process of communication, i.e., between the characters, strengthens the articulative features of the narrative (cf. Press, 2007: 61; Carter, 2008: 124).[3236] The narrator uses dramatic aspects as significant elements in the development of the storyline (cf. Ellis, 1984: 6-7; Brant, 2004: 16-73).[3237] The speech-patterns, movements, and actions of the characters highlight the dramatic peculiarity of the story (cf. Hitchcock, 1923/1993: 15-24; Greimas and Courtés, 1979/1982: 201).[3238] In the process of developing the dialogues, the narrator employs *dramatic irony* (cf. MacRae, 1993: 103-13; Duke, 1985), *double meaning-misunderstanding-clarification* formulae, *challenge-and-riposte* and *request-rebuke-response* patterns, *question-and-answer* formats, and other literary forms and figures of speech/thought (cf. Resseguie, 2005: 56-78; see Table 136). While in the majority of the occasions the dialogues are presented in *explicit* format, the narrator also uses *implicit* formats on other occasions. Brant (2004: 16) states that, "much of the action of the gospel is presented through dialogue rather than narration".[3239] The content of the story is framed with intent and the form that is employed helps the reader in the process of interpretation (cf. Kennedy, 1984: 10; Chandler, 2002: 189).[3240] The interlocking of the content and the form is further reflected in the functional aspects of the BS (cf. Chatman, 1978: 22-6; Carter, 2006: 3-20).

In the BS, the narrator's potentiality is proved through the usage of literary figures of speech/thought (see Table 136). The reader of the story experiences new emotions in the process of reading (cf. Newheart, 1996: 48-9). The message is the vehicle that connects the sender and the receiver (cf. Du Toit, 2009: 111-19). This connectivity is established through the dialogue between the narrator and the reader (cf. Kennedy, 1984: 15; Aristotle 1.2.1356a). The development of the 'story' and the 'discourse' has striking similarity with the Greek tragedies (cf. Brant, 2004; Chatman, 1978). In the BS, the protagonist undergoes a situation of conflict (*agōn*) with the

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[3236] The artistic features of Johannine dialogue are important to note here. Before John, Plato did that with his dialogues. Kahn (1996: xiv; cf. Schaeffer, 1988: 387-95) says, "Plato is the only Socratic writer to turn this popular genre (dialogue) into a major art form, in rivalry with the great works of fifth century. Attic drama. He was also the only Socratic writer to utilise the dialogue form as the device for presenting a full-scale philosophical worldview".

[3237] Just as Platonic dialogues reveal their dramatic feature, John uses dramatic style at its best use. While speaking about the dramatic feature of Platonic dialogues, Press (2007: 175) states, "Why call this 'dramatic'? Because, unlike dispassionate, rational theories or doctrines, the account is intrinsically exciting, involves striking, emotionally charged problems, confrontations, charges, successes and failures of the kind that characterise drama".

[3238] Barry (1970: 10; cf. Hitchcock, 1923/1993: 15-24) is true when he says, "'Drama' is meant to signify a play performed by actors on a stage".

[3239] Brant (2004: 16; cf. Templeton, 1999: 53-65) further says that, "Although these characteristics are necessary features of the Aristotelian tragic form, they are not unique to tragedy or a play, and their presence in the gospel could be attributed to the conventions of good storytelling if not for the fact that the way that these features are achieved and the purpose they serve render them theatrical as well as suspenseful. The author of the Fourth Gospel plunders a trove of theatrical devices and conventions in order to produce his plot".

[3240] Lee (1994: 23-35) says that in Johannine narrative form and meaning belong together.

values, goals, and norms of other characters (cf. Resseguie, 2005: 201-2; Powell, 1990: 4
This is ideological as it develops in the form of a conflict between his values ("from abo
the dominant culture ("from below") of the day. The conflict of the story is well establish
the help of verbal abuse (*flyting*; cf. Brant, 2004: 123-39; Baldick, 1990: 84) betw
characters.[3242] The controversial dialogues in John 5-10 make use of this dramatic elem
significant phenomenon. In the narrative, the crisis or reversal (*peripeteia*) happens w
interlocutors continue in their unbelief and when they reject Jesus' messiahship (5:18; 7:
52; 8:57-59; 9:35-41; 10:19-42; 11:45-53; 12:36-43; cf. Larsen, 2008: 26-31; Brant, 2(
50).[3243] As in the case of the Platonic dialogues (cf. Press, 2007: 135-7), in the BS, th
reversal within the storyline provides additional punch for the development of the narra
Aristotle, *Poet.* 11).[3244] The *pathos*[3245] of the protagonist begins in the gospel when the ant
attempt to stone him and even to kill him (5:18; 7:45-52; 8:59; 10:39; 11:45-53; 12:27
Jesus recognises (*anagnōrisis*) that the hour has come and his time of being lifted up (12
Brant, 2004: 50-7; Baldick, 1990: 8-9).[3247] This opens up the unravelling or re
(*dénouement* [*lusis*]; cf. Culpepper, 1998: 63; Resseguie, 2005: 205)[3248] of the plot in th

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[3241] In Aristophanes' Greek Old Comedy, the contest or dispute between two characters which forms a ma
the action. For example, see the debate between Aeschylus and Euripides in his play *The Frogs* (405 BCE; c
1990: 3). Brant (2004: 140) says that, "The conflicts of the Fourth Gospel, with their accusation of legal in
testimonies, scrutiny of witnesses, and rendering of judgment, contain forensic language apropos of a trial".
and Schnell (1987: 19) say that, "In most stories conflict development is an important element . . . . As a rul
character is confronted with certain adverse factors: he comes into conflict with persons (antagonists),
circumstances which endanger him (and his helpers) or the cause he espouses".

[3242] Brant (2004: 124) says that, "In literary flyting, found from the Homeric epics through Beowulf to Sh
the contest contains insults, boasts, riddles, and miniature stories, and the merit of a verbal charge is me
whether it remains within the limits of the facts. A key component of literary flyting is irony, for it is the
audience who determines whether a point has been scored".

[3243] Brant (2004: 42-3; cf. Baldick, 1990: 165) states that, "When Aristotle asks what sort of action is app
drama, he identifies three means of moving the soul to pity and fear (the emotions that drama ought t
reversal (*peripeteia*), recognition (*anagnōrisis*), and suffering (*pathos*) (Poet. 1450a.34-35; 1452b.8)".

[3244] Resseguie (2005: 205) notes that, "Aristotle referred to the reverse in fortunes as a *peripety* (from the
'reversal')".

[3245] Baldick (1990: 163; cf. Hernadi, 1972: 30) says that, "*pathos*, the emotionally moving quality or p
literary work or of particular passages within it, appealing especially to our feelings of sorrow,
compassionate sympathy".

[3246] Brant (2004: 57; cf. Aristotle, *Poet.* 1425b.13-14) states that, "In Aristotle's theory of tragedy, *pathos* is
suffering but rather actions by which suffering is wrought. Just as *anagnōrisis* and *peripeteia* are not d
elements, *pathos* winds its way through, and is constitutive of, the twists and turns of a plot".

[3247] Larsen (2008: 26) notes that, "Aristotle was probably not the first to use the concept of anagnorisis as
technicus in poetics, but rather engaged in an existing debate on the nature of tragedy that included the ty
question. Nevertheless, the *Poetics* is practically the only surviving metaliterary discussion of anagn
Antiquity". Culpepper (1983: 81; quotes Aristotle, *poet.* 1452a) reports that, "Recognition is, as its name
change from ignorance to knowledge, tending either to affection or to enmity; it determines in the direction
ill fortune the fates of the people involved". Brant (2004: 51) says that, "Recognition is a cognitive act an
something private. In a narrative, an omniscient narrator can reveal what occurs in a character's
performance piece, recognition must be played out on the dramatic and theatrical axes so that audience can
the event happen. Two of the principal means of making it visible are the action that follows and th
characters speak when the moment of recognition occurs".

[3248] Baldick (1990: 55) says, "*Dénouement*, the clearing up or 'untying' of the complications of the plot i
story; usually a final scene or chapter in which mysteries, confusions, and doubtful destinies are clarified".

the gospel story (i.e., the Book of Glory).[3249] In this structure, the BS is comprised of almost all the major plot elements except the dénouement.

The larger story of the BS has unity of action: a beginning (John 1-4), middle (5-10), and end (11-12; cf. Kennedy, 1984: 33; Culpepper, 1983: 80).[3250] As Stibbe (1994: 35) observes a tri-tiered development, a paradigmatic reader of the BS can see a plot of its own. The coming of the λόγος from the eternal world (i.e., "from above") to a world that marks the 'hour' of Jesus (i.e., "from below") is narrated in John 1:1-51. His hour of glorification is expected from 2:4 (cf. 4:21; 7:6, 30) and the protagonist realises that the 'hour' of the Son of Man has come in 12:23 (cf. De la Potterie, 1989/1990: 159-90).[3251] This sequence creates an analeptic and proleptic balance in the narrative framework of the BS (cf. Baldick, 1990: 9, 178). While the first major section (chaps. 1-4) establishes the character and mission of Jesus in the mind of the reader, the second major section (chaps. 5-10) introduces the conflict in which the *theomachus* or 'enemy of God' comes to the fore (cf. Stibbe, 1994: 35). In the words of Stibbe, John 11-12 is a significant section. He (1994: 36) says that, "It is this event [John 11:1-54] which precipitates Jesus' downfall (11:45-53). It is from this point that the Sanhedrin '*plotted* to take his life' (11:53)". The plot of the BS is built by the help of transitions (cf. Brant, 2004: 30-2) and by cause and effect (cf. Resseguie, 2005: 199).[3252] This careful construction of the BS forms a *plot within the plot* of the gospel. The above details enable the reader to understand that the plot-structure of the BS is correlated through the method of *stichomythia* (cf. Press, 2007: 64; Culpepper, 1983: 86-98).[3253] From these, a paradigmatic reader can understand that the slots/episodes of the BS are rhetorical to form a dramatic plot within the narrative framework of the gospel.

[3249] Bailey and Vander Broek (1992: 130; cf. Kennedy, 1984: 15-6) state that, "Writers about rhetoric did not fail to discuss the social nature of speech, because they realised that the character of the speaker (called *ethos*) and the state of mind of the audience (called *pathos*) affected persuasion". They (1992: 130) continue saying that, "Because of this, speakers were taught to present themselves as authoritative and trustworthy and to develop ways of affecting the emotions of the audience as a means of constructing a convincing speech (*logos*)".

[3250] Brant (2004: 32-3) argues that, "The ostensible lack of unity in the composition of the Fourth Gospel has been the occasion for theories for displacement, various sources, and multiple editions. Those who argue that the gospel is the composition of one individual must contend with differences in style, inconsistencies in sequence, and unevenness in the finish of scenes. Nevertheless, these problems do not obscure the unity that drives the gospel's plot. The gospel's sequence of episodes unmistakably moves toward a climax".

[3251] Talbert (1992: 179) states that, "The plot/story of the Fourth Gospel is simple. John tells of one who came as revealing, empowering presence (1:1-18); who picked/produced a new community (1:19-2:12); who provided them with warrants from his public ministry for a different kind of worship (2:13-11:54); who privately predicted what their future would be like, offering promise, parenesis, and prayer for that time (13:1-17:26); and who ultimately made provision for their community life, worship, and ministry before he returned to whence he had come (18:1-21:25)". He (1992: 179) further says that, "In between 2:13-11:54 and 13:1-chapter 21 stands a thought unit (11:55-12:50) that functions as a hinge".

[3252] Culpepper (1983: 97; cf. Lincoln, 2000: 161) states that the "plot of the gospel is propelled by conflict between belief and unbelief as responses to Jesus".

[3253] Baldick (1990: 211) says that, Stichomythia is "a form of dramatic dialogue in which two disputing characters answer each other rapidly in alternating single lines, with one character's replies balancing (and often partially repeating) the other's utterances. This kind of verbal duel or 'cut and thrust' dialogue was practiced more in ancient Greek and Roman tragedy than in later drama".

1.6.3. The Function of the Dialogue

The function of the dialogue is another significant area that contributes to understanc development of the genre (cf. Hellholm, 1986: 13-54; Aune, 1986: 65-91). While semanti with the question of the 'what' and syntactics with the question of the 'how' of the text, pra deals with the question of the 'why' of the text (cf. Press, 2007: 67-70; Van Dijk, 1976: 23 Why is dialogue a significant aspect within the text and how does that rhetorise the mess in relation to the paradigmatic reader?[3255] Moreover, at the secondary level, it looks at ' dialogue invites the attention of the reader'.[3256] In the BS, the dialogue between the narr the reader happens by means of the charactorial interactions.[3257] The narrator dramatically the story through performative language and especially through the medium of dialo Thiselton, 1992: 1-10; Levin, 1997: 1).[3258] Davies (1992: 25; cf. Hitchcock, 1923/1993: 15-2 1961: 149-65) says that, "The attribution of direct speech makes a formal distinction narrator and character, and creates a more immediate and mimetic effect, but characte Fourth Gospel do not use their own peculiar vocabulary or style of speech".[3259] Hence, the layered dialogue (i.e., between the narrator and the reader and between the characters) fun an interconnected way (cf. Press, 2007: 59; Reinhartz, 2001: 19-31).[3260] The doubl dialogue of the BS develops in a *narrator, dialogue of the characters within the text*, an sequence (cf. Warren and Wellek, 1955: 34; Tovey, 1997: 44-52; see Diagram 55).[3261]

[3254] Powell (1990: 11; cf. Moore, 1989: 71-107; Chandler, 2002/2007: 194-6) says that, "Pragmatic types c are reader-centered and view the work as something that is constructed in order to achieve a particular ef audience; the work is evaluated according to its success in achieving that aim".

[3255] Newheart (1989) even includes the psychological aspects that underlie in the process of reading the te (1976: 4; cf. Coloe, 1989: 3; Green, 2003: 37-66; Van Dijk, 1981) speaks of a 'second naïvete' to describe t of returning to a literary work a second time, bringing to this second reading the insights gained from the firs

[3256] Culpepper (1998: 15; Malina and Rohrbaugh, 1988: 16-8; cf. Eco, 1979: 3-43; Vorster, 2009: 505-74) "While the Gospel tells the story of Jesus, it also draws us as readers into it and seeks to move us along the of responses to a higher level of response to Jesus as the Revealer".

[3257] Strauss (1964: 53; cf. Berger, 1998: 295) says that, "the good writing must resemble the healthy animal do its proper work well. This proper work of a writing is to talk to some readers and to be silent to others".

[3258] Ricoeur (1988: 3: 173; cf. Tovey, 1997: 33-5) says that, "The moment when literature attains its highes efficacy is perhaps the moment when it places its readers in the position of finding a solution for themselves must find the appropriate questions, those that constitute the aesthetic and moral problems work".

[3259] Bal (1985/1997: 5) says that, "A *narrative text* is a text in which an agent relates ('tells') a story in medium, such as language, imagery, sound, buildings, or a combination thereof. A *story* is a fabula that is p a certain manner. A *fabula* is a series of logically and chronologically related events that are caused or exp actors".

[3260] I.e., between the characters and between the narrator and the reader.

[3261] Coloe (1989: 6; cf. Funk, 1988: 28-58; Green, 2003: 11-36) states that, "The dialogue between my t century world and the world of the gospel presumes that there is historical continuity between these t making possible that Hans-Georg Gadamer refers to as a 'fusion of horizons'". Gadamer (1975: 273; 1976: 4; Coloe, 1989: 6; Resseguie, 2005: 22-3; Du Toit, 2009: 110-20; Stibbe, 1994: 32-53) says that, "[T of the present cannot be formed without the past. There is no more an isolated horizon of the present tha historical horizons. Understanding, rather, is always the fusion of these horizons which we imagine themselves . . . . In a tradition this process of fusion is continually going on, for there old and new conti together to make something of living value". Lategan (2009: 464) says that, "It is useful to refer to the rh

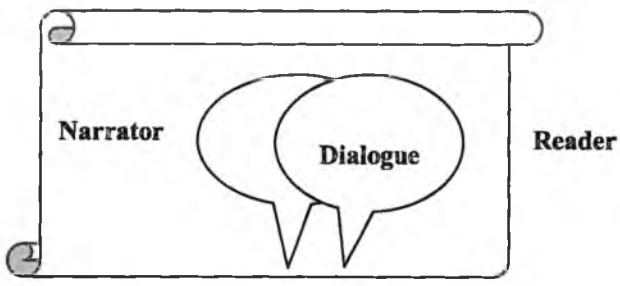

Diagram 55: Narrator, (dialogue) text, and reader interaction in the BS

The dialogue of the BS functions as a rhetorical device to amplify the narrative framework of the story (cf. Robbins, 1989: 161-93; Black, 2001: 2).[3262] Jesus' role as the protagonist is foregrounded from the very beginning of the gospel (cf. Baldick, 1990: 86; Tovey, 1997: 35). In the first episode (1:19-2:12), the dialogue(s) and the dramatic movements of the characters help the reader understand the fading ministry of John the Baptist and the transfer of role from him to Jesus (cf. Sternberg, 1985).[3263] John's role as a witness to introduce Jesus the messiah is narrated through the means of several dramatic dialogues (1:19-36; 3:22-36; cf. Elam, 1980). Jesus' disciple-making initiatives through his interactions and his performance of a miracle at Cana attract not only his interlocutors but also the paradigmatic reader.[3264] The revelation of Jesus' glory at the beginning of the gospel invites the attention of the reader right from the very beginning of the gospel (2:11; cf. Eco, 1979: 3-43; Ryken, Wilhoit, and Longman, 1998: 720-7).[3265] The episodes of the BS focus on the identity of Jesus as he is described as the Messiah and the Saviour of the world (4:25-26, 42). Jesus persuades the reader to elicit and edify faith in him, directs the attention of her/him toward eternal life perspectives, and informs that he is the performer of signs, giver of life, and the 'holistic' transformer of the present order (cf. Press, 2007: 62; Chatman, 1978: 161-5).[3266] The BS provides ample evidence to assert that Jesus comes with authority and power from his Father.[3267] The narrative shows the conflict between the two worldviews ('from above' and 'from below') in

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of communication in the reading process where the distinction between the 'implied' and the 'real reader' is explained. The key to activating the reading process is the implied author, which (in the description of Iser, 1976: 61) is a 'structured mould' [*strukturierte Hohlform*], that is, a textual space waiting to be filled, a role to be assumed by the real reader during the reading process".

[3262] While in Platonic writings dialogue is used as an exclusive literary unit (especially in *Euthyphro*), in John dialogues and narratives are used interactively. Cf. Cooper, 1977: 1-16; Schaeffer, 1988: 387-95; Tovey, 1997: 35-6.

[3263] John the Baptist's leading in the first and second slots (1:19-28, 29-34) and Jesus' leading in the third and fourth slots (1:43-51 and 2:1-11) are linked by the third slot (1:35-42) where the transfer of role is smoothly dealt with.

[3264] For more details, refer to Bennema, 2009: Tovey, 2007.

[3265] Jesus' miracle of turning water into wine and the manifestation of his/Father's glory persuades the reader toward the identity of Jesus (cf. 2:1-11).

[3266] John presents dialogue as a means to transform the social order. The narrator uses it with intent and care all through the BS.

[3267] Hurtado (1992: 274) says that, "When John refers to God's works, it is most often to associate Christ with them. Like God, the Logos was 'in the beginning' (1:1-2), and God's creation was through the Logos (1:3). God, the judge of all who will reward the righteous with resurrection life, has now given to the Son to share in the judgment and to 'give life to whom he will' (5:21-22, 26-29)".

the incarnation and ministry of Jesus, and reveals the fulfillment of the messianic promise life and ministry (cf. Barrett, 1982: 98-115; Evans, 1992: 587-9; see Table 138).

Sl. No.	Episode	Episode Title	Function
1	1:19-2:12	A Glory-focused *Revelatory* Dialogue	Transference of role from John the witness to Jesus the Messiah, focalization of Jesus, inviting the reader towa the Messiah in order to believe in Jesus (and for discipl and disciple-making)
2	2:13-22	A *Challenge and Riposte* Dialogue	It persuades the reader to elicit and edify faith in Jesus 'New Temple')
3	3:1-21	A *Pedagogical* Dialogue Leading to a Monologue	The episode provokes the reader to *see* and *enter* the ki of God, being born from above, being born of water an believing in the saving work of the Son of Man, having experience of eternal life, and being ignited by the ligh world
4	3:22-36	A *Report-and-Defense* Dialogue to a *Narratorial Commentary*	The dialogue functions to inform the reader further abo and to direct her/his attention toward the Messiah throu charactorial juxtaposition
5	4:1-42	An *Inter-Religious* Dialogue	Persuades the reader: to aspire eternal life experience, the forthcoming dramatic movements, to be a witness/proclaimer/harvester for the sake of the Savio reader comes to know Jesus more closely through his interference at diverse levels
6	4:43-54	A *Request-Rebuke-Response* Dialogue	It functions as a rhetorical piece for inviting the reade attention toward Jesus who is the Giver of Life
7	5:1-47	A Sign and a *Controversy* Dialogue Leading to a Monologue	The dialogue persuades the reader to be made well (w to acquire more knowledge about Jesus. It calls the att the reader in the activity of meaning-making. It also g reader toward the source of Jesus' authority and powe
8	6:1-71	From *Sign-centered* Dialogues to *Question-and-Answer* Dialogues	The dialogue persuades the reader: to be a dialoguing practising follower of Jesus, and to be connected to th of Life. It functions as a narrative embodiment of Joh Christology, and a dramatic and creative literary piece generates anticipation in the mind of the reader and in her/him toward believing in/following Jesus
9	7:1-52; 8:12-59	A *Religious-Theological* Dialogue	The reader is informed about the conflict and charact between Jesus and his interlocutors. The narrator pers reader: to take side with Jesus "the good man", and to in him and be a challenged personality. The dialogue the reader to look forward with greater anticipation al role of Jesus. The reader is informed about the accept rejection of Jesus at the official level. It also directs th toward the final forensic procedure of the gospel

10	9:1-10:21	A *Dramatic dialogue* leading to a monologue and a community dialogue	The reader is made aware of the conflicting worldviews. The dialogue functions as a sharp instrument in order to reveal the internal views of the characters. It functions as a rhetorically intertwined critique of the prevailing bias toward the minorities and the powerless. The reader is invited to follow Jesus who is the light of the world.
11	10:22-42	A *Forensic dialogue*	The reader is convinced to follow a journey of faith 'here' and 'now'. The implied reader of the story is once again convinced of the greatness and the truthfulness of Jesus' being as the agent of God
12	11:1-54	A *Glory-focused revelatory dialogue*	At the beginning, the reader is motivated to know the way God's/Son of God's glory would be manifested. The reader of the story who was travelling through moments of suspense right from the beginning reaches into surprise, and comes to the realisation that Jesus is an emissary from God, performer of signs by his very utterances, one who has authority from above, and one who glorifies the Father and himself through signs
13	11:55-12:50	A *Conflict-centered dialogue*	By unravelling the character of Judas, the narrator is attempting to reveal the underlying conflict within the inner-circle of Jesus. The reader who travels with the interlocutors from the beginning of the story is persuaded to come out with her/his positive emotions (i.e., love) toward the protagonist and negative emotions (i.e., hate) toward the antagonists

Table 138: A brief description about the 'function' of dialogue in the BS

The narrator uses literary devices, figures of speech/thought,[3268] dramatic aspects and other means in the dialogues and persuades the reader to move toward discipleship (1:19-2:12; 6:1-71; 9:1-10:21; cf. Tan, 1993: 28-51; Garver, 1994: 52-103).[3269] As in Plato, John makes use of irony as an important literary device, which gives a specific kind of turn to the meaning of the words used (cf. Press, 2007: 106-16; Keener, 2003: 1: 214-28).[3270] Culpepper (1983: 165; cf. Duke, 1985: 7-42) says that, "The 'silent' communication between author and reader assumes its most intriguing form in the ironies of the gospel".[3271] This tendency helps the reader to be interlocked with the text. Culpepper emphasises that the aspect of 'believing' is the significant response expected from the

[3268] For more details about the use of irony in the gospel, refer to O'Day, 1986: 63; O'Day, 1986b: 3-32. She (1986: 63-77) refers to the users of irony in the past like Aristophanes, Plato, Aristotle and his successors, Cicero and Quintilian, and others in her writing.

[3269] Cf. Hitchcock, 1911/1993: 25-64; Strachan, 1925; Bowen, 1930: 292-305; Hedrick, 1933: 115-24; Muilenburg, 1932: 40-53; Lee, 1954: 173-6; Flanagan, 1981: 264-70; Pierce, 1960: 453-4; Connick, 1948: 159-69; Martyn, 1983; Domeris, 1983: 29-35; Nicholson, 1983.

[3270] Schaeffer (1988: 389) states that, "The dialogues of Plato are the most philosophical use of the genre. To read them is to engage in the search for value that can only occur between persons. Plato uses the dialogue to portray this dialectical activity and to allow the reader to share it vicariously. The effect of the dialogue cannot be separated from its content. It is not simply an expository vehicle".

[3271] Also refer to Dodd, 1960: 357; Meeks, 1976: 59; MacRae, 1993: 83-96; Wead, 1970: 47-68; Muecke, 1969 and 1970; Booth, 1974.

reader (1:19-2:12; 2:13-22; 3:1-21; 4:43-54; 6:1-71; 7:1-8:59; 11:55-12:50; cf. Tovey, 200 37). As the interlocutors within the story are divided, i.e., as believing and unbelieving, the who choose to follow Jesus are highly regarded over against the readers who choose to re darkness.[3272] In the communication between narrator and reader,[3273] a continuous dialog place as the story develops from one step to the other (cf. Van Dijk, 1994/1995: 107-24; 1979: 3-43).[3274] The episodic structure of the BS helps the reader to understand the progressively.[3275] In the text, the narrator communicates the transfer of role from John the to Jesus (cf. Witherington, 1992: 390), the messianic role and identity of Jesus (cf. Hurtad 114-17), the fulfillment of the promises laid down in the OT (cf. Evans, 1992: 587 requirement of faith to follow the protagonist (cf. France, 1992: 224-5), and the exper eternal life (cf. Lategan, 2009: 482; Johnson, 1992: 469-71).[3276] The reader is informed order' through the narrative pattern that is ushered through Jesus (2:1-4:54),[3277] through of becoming a witness/proclaimer/harvester for the saviour (4:1-42), and the necessity to knowledge about him (5:1-47; see Table 138).

The narrator progressively shows how the innocent redeemer is under trial (cf. Lincol Loader, 1997).[3278] A dualistic contrast between 'belief' and 'unbelief' and 'from above' a below' lies underneath the narratorial framework (cf. *Crito* [Cooper, 1977: 37-48]; Neyre 156-7).[3279] The reader develops (and poses) questions one after another on the basi

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[3272] In Johannine dialogues, the leader of the dialogue [i.e., Jesus] has his knowledge 'from above'. While he knowledge and ideology, only a certain group of people accepts it. This is different from the Ciceronian Schaeffer (1988: 389) says that, "The leader of the Ciceronian dialogue already possesses a body of knowle expounds in response to the questions of his interlocutors. This exposition is logical rather than dramati interlocutors accept their teacher's views because of their logical and persuasive force".

[3273] Eco (1979: 5; cf. Tovey, 1997: 69-115) says that, "The very existence of texts that can not only interpreted but also cooperatively generated by the addressee (the 'original' text constituting a flexible typ many tokens can be legitimately realised) posits the problem of a rather peculiar strategy of communica upon a flexible system of signification".

[3274] For more details about the rhetorical axis of communication, refer to Lategan, 2009: 464; Hernadi, 1972

[3275] Bal (1985/1997: 5) says that, "An *event* is the transition from one state to another state. *Actors* are perform actions".

[3276] Eco (1979: 7) says that, "To organise a text, its author has to rely upon a series of codes that assign giv to the expressions he uses. To make his text communicative, the author has to assume that the ensemble c relies upon is the same as that shared by his possible reader. The author has thus to foresee a model of t reader [he calls her/him, Model Reader] supposedly able to deal interpretatively with the expressions in the as the author deals generatively with them".

[3277] Through the introduction of themes such as 'new wine', 'new temple', 'new birth', 'new life', and pro bread' and 'new light'.

[3278] Stibbe (1994: 24) states that, "In the final section of Part 1 of the gospel (chaps. 1 to 12), Jesus raises La the dead (11:1-44), a miracle which finally seals his fate with the Jewish authorities (11:45-53). Jesus with while, much to the consternation of those who are looking for him (11:54-56). Jesus then returns to Bethan home, and is anointed (12:1-11) prior to his entry into Jerusalem on a donkey (12:12-19). The section several speeches by Jesus and a summary by the narrator (12:20-36, 37-43, 44-50)".

[3279] Ellis (1984: 8; cf. Funk, 1988: 4; Charlesworth, 1968-1969: 389-418) says that, "Storytellers and dram limit dialogue to two persons at any one time. Others on stage are either provided with exit cues or reduce bystanders. This is what is meant by the rule of two, and John uses it regularly".

movements, acts, and utterances of the characters (cf. Harrop, 1992: 10-6; Bal, 1985/1997: 5).[3280] The narrator, in return, uses the narrative elements to respond back to the reader (cf. Hitchcock, 1923/1993: 15-24).[3281] The central theme of the text, the identity of Jesus as the agent of God who comes to introduce himself as the *light-logos-life* (i.e., *licht-liebe-leben*; cf. Voigt, 1991), is convincingly explained to the reader through the medium of dialogue (cf. Koester, 1990b: 665-80; Thiselton, 1992: 1-10). The dialogue informs the reader that Jesus is the Saviour of the world and the light that shines in the darkness. The above analysis helps us to understand the dynamic interaction of the 'content', 'form', and 'function' within the dialogue text (cf. Hellholm, 1986: 13-54; Aune, 1986: 65-91).[3282] The plot structure of the entire BS informs us that the narrator arranges the story in slot and episodic fashion in order to sustain dramatic features and to develop suspense and surprise in the reader (cf. Hitchcock, 1923/1993: 307-17; Culpeper, 1998: 63).[3283] The dialogue as a peculiar genre is explored in the story of John by means of the available rhetorical devices of that time (cf. Carter, 2008: 123-9; Neyrey, 2009: 3-84).[3284] While the form of the genre sets a framework for the content, the form and content together help the genre function in relation to the reader (cf. Hellholm, 1986: 13-54; Aune, 1986: 65-91).[3285] Here, the semiotic components, i.e., semantics, syntactics, and pragmatics, come together to expose the nature and function of the dialogue to the maximum (cf. Chandler, 2002: 196; Leavitt, 2005: 207-30). Eco (1979: 3) rightly says that, "An open text is a paramount instance of a syntactic-semantico-pragmatic device whose foreseen interpretation is a part of its generative process". What Eco says here is substantiated through the analysis of John's dialogue at the *micro-*, *meso-*, and *macro*-levels.[3286]

The narrator of the BS shows interest in developing dialogue as a dynamic literary genre. S/he employs it as a major literary device in order to foreground the characters, especially Jesus the protagonist of the story (cf. Segovia, 2007: 163-5). The dialogue plays a significant role in revealing both the internal and external struggles of the protagonist, the antagonistic tendencies of

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[3280] In the language of Eco (1979: 7), the "text creates the competence of its Model Reader".

[3281] Chatman (1978: 265) states that, "The success of any argument depends on its persuasiveness to an audience, which judges it, appropriately, on its coherence, the power of its explanatory capacity, whether it provides a sufficient diversity of examples to test itself, whether it readily provokes discussion of its methods, conclusions, analyses, and, in particular, whether it anticipates and invites counterargument".

[3282] For more details about 'content', 'form', and 'function', refer to Greimas and Courtés, 1979; Bal, 1985/1997: 3-15; Greimas and Courtés, 1979: 57-8, 121-2, 124-7.

[3283] Ellis (1984: 6; cf. Wenham, 1998: 102-28) states that, "Few things are more helpful for readers of John's Gospel than an appreciation of his literary techniques. These are for the most part the techniques of a dramatist. They include the technique of using stories to set up scenes; the use of discourses, dialogues and monologues to expound Jesus' teaching; the use of misunderstanding and double-meaning words to emphasise important elements of Jesus' teaching; and the use of such other techniques as the rule of two, explanatory comments, irony, foreshadowing, inclusion, and the chiastic arrangement of parts, sequences, and sections of the gospel".

[3284] Dodd (1963: 319; cf. Majercik, 1992: 2: 185-6; Stibbe, 1994: 54-72) attempts to see the Johannine dialogues in connection with other philosophical and religious dialogues, especially of Plato, Cicero, Plutarch, and Lucian of Samosata.

[3285] For more details about semantics, syntactics, and pragmatics, refer to Greimas and Courtés, 1979: 272-7, 328-34, and 240-1.

[3286] Read more details in Part II and the previous paragraphs of the macro-analysis. The above analysis at the micro-, meso-, and macro-levels provides us a clear view of the nature and function of the dialogues in the BS.

the Jews, and the perplexed nature of the disciples.[3287] The narrator's capability to inc dialogue as a major literary device, i.e., distinct from/in relation to the narratives, is on striking phenomena of John (cf. Neyrey, 2009: 3-354).[3288] The narrative, i.e., at the macro- used as an overarching framework that incorporates dialogue as a major component.[3289] W dialogue helps to interpret the narrative, the narrative, i.e., in the form of pure, formul explanatory narratives, aids the dialogue significantly (cf. Brodie, 1993: 129-256; Ressegui 21-2). The narrative sections, through metaphors, asides, signs, and other means, hermeneutical stimulus to the reader (cf. Parsenios, 2010: 1-47).[3290] The aspect of dependence of the narrative and dialogue sections prompts the reader to interpret the BS ca (cf. Plastaras, 1972: 9-16).[3291] In the process, an interpreter may find difficulty in affirm independence of dialogue as a genre (cf. Smith, 1999: 21-45; Carter, 2006: 3-20). But, as functions as a major and unique genre in the first half of the gospel, s/he has to see th develops independent from/dependent to the narrative sections. From the overall analysis, that dialogue as a literary genre functions dynamically within the narrative framework of . All these inform a paradigmatic reader significant lesson concerning the dialogue (cf. Re 2001: 23-6).

1.7. Johannine Dialogue and the Community Aspects

The Johannine community aspects are dynamically expressed through the r speeches/dialogues of Jesus (cf. Falk, 1971: 42-50; Nichols, 1971: 130-41).[3293] The ar centered and dualistic pattern of the BS provides insights about the 'hate' language of over against Jesus the protagonist and his speeches and mission initiatives.[3294] Their hate

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[3287] Plastaras (1972: 6) says that, "Approximately half of the Fourth Gospel is taken up by discourses of J are without parallel in the synoptic gospels. The Johannine Jesus does not sound like the Jesus who speaks t synoptic tradition; the style and the vocabulary are different".

[3288] Smith (1999: 23) says that, "The Jesus of John sounds less like the Jesus of the synoptic tradition th author(s) of these letters [i.e., Johannine Epistles]. The Greek of this Gospel has sometimes been de semitising, that is, similar to a Semitic language, especially Hebrew, the language of scripture, or Aramaic, language of Jesus".

[3289] Plastaras (1972: 7) states that, "The Johannine discourses are *not* the free composition of an inspire prophet. A careful comparison of these discourses with the sayings of Jesus in the synoptic tradition reve germinal ideas developed in the discourses are almost always firmly linked to words which Jesus uttered public ministry".

[3290] For more details about Johannine narrative art, structure, and interpretation, refer to Brant, 2011: 12-20.

[3291] Brant (2011: 10) says that, "Dialogues and debates are the action of the Gospel. The form of the Synop is suited to paraenesis, practical ethical teachings informed by Jesus' proclamation of the reign of heaven. T the Gospel of John is suited to Jesus' proclamations about his identity as the Son of God".

[3292] Brant (2011: 12-3) says that, "Whatever genre category we impose on our reading of the Gospel of helpful to recognise that ancient writers did not think of invention of events or details or speeches as a disto truth but rather as conveying the truth".

[3293] Mattill (1977: 295; cf. Culpepper, 1975; Kysar, 1977: 357) suggests that a critical study of the traditions and of theological and ecclesiastical developments within the Johannine communities" is necessa

[3294] According to Van der Watt (2005: 128), "The Soteriology of this Gospel [John] is not formulated in an historical manner. It is formulated to address the specific conflict the Johannine community was experienci disciples of Moses". This conflict is conspicuous throughout the dialogues in the gospel.

is explicit through their activity of *naming* him a 'deceiver' (7:12), 'demonic' (7:20; 8:48, 52; 10:20-21), 'Samaritan' (8:48), and 'Son of Joseph' (6:42; cf. Motyer, 1997: 122-210).[3295] Other aspects of 'hate' language such as *diminution* and *reduction* are also used by them (6:42, 52).[3296] The narrator's memory of the actual events concerning Jesus is reproduced in the light of the ongoing struggles of the community (cf. Thatcher, 2007: 487-505; cf. Meeks, 1972: 44-72).[3297] Martyn (1968/1979: 24-151; cf. Lincoln, 2000: 17-21; Wright, 2009: 1-98) maintains that the Gospel of John is made up of two stories, namely, the story of Jesus and the story of the Johannine congregation who selected events from the life of Jesus to apply to their own situation, thus interweaving their own situation with the story of Jesus (cf. Tovey, 2007: 148).[3298] This resulted in a *two level story/drama* (cf. Van der Watt, 2012: 3; Martyn, 1968/1979: 24-151).[3299] Van der Watt (2012: 3-4) builds upon Martyn's position and argues in favour of a *third level*.[3300] He (2012: 3; cf. Barrett, 1982: 1-18) says that, "There is a (divine) story behind the (earthly) story, which also serves as interpretative frame for the earthly story of Jesus. This transcendental story has a plot and characters of its own. The Son was with the loving Father, even before creation. The Father showed him everything, given him all the power and sent him into the world to bring eternal life,

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[3295] Roy (2002: 25-42) explains four language structures: naming, diminutives, reduction, and metaphors. *Naming* generally indicates labelling other people out of hatred. The central idea is that "a name, a lack of name, a name enforced by opponents, and a name embraced by insiders can have an impact on our perceptions of each other and whether we tolerate, or hate, each other". Twelftree (1992: 171; cf. Justin, *Apol.* 26.1-5; Origen, *Contra Cels.* 6.11) states that, "In John's Gospel Jesus faces the less serious charge of being possessed by a demon (7:20). Nevertheless, for Jesus to be possessed meant that he was thought to be mad (10:20-21) and a Samaritan (8:48-49, 52), in that he was putting forth heretical or unacceptable and unbelievable opinions".

[3296] *Diminutives* allow people "to make another person, thing [. . .], smaller and younger than it actually is" (cf. Roy, 2002: 32). *Reduction* helps people to reduce others to one part of their personality, and thus one can make others as objects and thus dehumanise them. *Metaphors* allow people to name or call others metaphorically (e.g., dog, pig; cf. Roy, 2002: 26, 32). The opponents of Jesus attempt to reduce/diminish him by saying that "whose father and mother we know" (6:42), "this man" (6:52), "how does this man have such learning" (7:15), "we know where this man is from" (7:27), "your testimony is not valid" (8:13), "Are you greater than our father Abraham?" (8:53), and "you are not yet fifty years old" (8:57).

[3297] Kysar (2005: 76; cf. Martyn, 1968/1979: 24-151; Bauckham, 2001: 101-11) says that, "Currently the Johannine community still remains a central theme in studies of John. However, the reconstruction of the Johannine community is based on both historical and interpretative methods now under siege and being dismantled piece by piece".

[3298] Martyn's main thrust is on the writing of the gospel as a two-level drama, reflected both in the period of Jesus' ministry and the conflict between the Johannine community and the synagogue (cf. Martyn, 1968; Culpepper, 1975: 309). Also refer to Thompson, 2005: 21-42; Bauckham, 2001: 101-11; O'Grady, 1999.

[3299] Martyn (1968/1979: 37; cf. Brown, 1979; Rensberger, 1988: 107-32; Hitchcock, 1923/1993: 15-24; Ringe, 1999: 10-28; Lindars, 2000: 68-70; Bauckham, 2001: 101-11; Culpepper, 1975: 261-88) says that, "Presented as a formal drama, and allowed to mount its actors, so to speak, on a two-level stage so that each is actually a pair of actors playing two parts simultaneously, John 9 impresses upon us its immediacy in such a way as strongly to suggest that some of its elements reflect actual experiences of the Johannine community". Hägerland (2003: 309-22) argues against this position, regarding it as improbable.

[3300] Visotzky (2005: 104) says that, "J. Louis Martyn and Raymond Brown were correct; there is a two-level drama in John: that of Jesus and that of the Johannine community. Yet it is sensitivity to levels three and four—the long history of (mis)interpretation of the Fourth Gospel and our own current biases—that allows us to fully understand those earlier levels of drama and suggest new ways for understanding their historic setting". While Visotzky (2005: 92-3; cf. Martyn, 1968; Brown, 1979) suggests a *third* and *fourth* level drama, he overlooked this overarching level of drama that was suggested by Van der Watt (also see 2007: 37-44). Some of the aspects suggested by Visotzky in the third and fourth level are already discussed at the narrator and reader dialogue.

which he did".[3301] Jesus' verbal interactions with and explicit/implicit references about the world reveal this broader spectrum of the Johannine drama (1:51; 2:16; 3:3-8, 11-21; 4:7-2 47; 6:25-59; 8:12-59; 10:1-18; 12:27-32, 44-50; cf. Stibbe, 2006: 170-93; Tolmie, 19 75).[3302] Van der Watt's observation makes much sense in the process of interpreting the d of John. The narrative framework informs the reader that Jesus is in constant touch v Father.[3303] This interaction, between the Father and the Son, lies at the root of all other l dialogue within the BS (cf. Hurtado, 1992: 274-6; Bassler, 1992: 2: 1049-55).[3304]

The violent actions of Jesus' interlocutors (cf. Lindars, 2000: 37-8)[3305] are beyond the pa the dialogue (cf. Martyn, 1968/1979: 24-151; Brodie, 1993). Jesus uses his language in above" perspective.[3306] His speeches and actions emerged not out of 'hate' but out of ' toward his interlocutors.[3307] The Johannine community as a sectarian group was at the initi of its formation (cf. Conway, 2002: 479-95; cf. Meeks, 1972: 44-72).[3308] The antagon exclusive attitudes of the Jews toward those who do not hold on to their religious ideol obvious through the ongoing vocal exchanges within the BS.[3309] This is vivid through thei "attempting to kill Jesus" on several occasions (5:18; 7:19-20, 25; 11:45-53), "driving" th man out of the synagogue (9:34b; cf. Lindars, 2000: 68-70), and "plotting to kill Lazaru 11; cf. Neyrey, 2007: 210-1). The theme of eternal life was introduced in a context in w

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[3301] Van der Watt (2012: 4; cf. Neyrey, 2007: 156-7; Thompson, 1988: 13-31; Vellanickal, 1977: 90-225; Moloney, 2003: 18-22) further says that, "What happens to Jesus, the disciples, or the Jewish opponents c understood in the light of this transcendental, divine (meta)-narrative, the story behind the story. This is the ' John calls it – 8:23) that unfolds the 'below'. To a large extent the events in both the life of Jesus and Johannine group are just expressions of the dynamics of this transcendental divine narrative".

[3302] Also refer to Meyer, 2005: 255-73.

[3303] Bennema's (2009) work on Johannine characters does not adequately treat the aspect of God's (along v character within the story.

[3304] Culpepper (1983: 108) says that, "Jesus' dialogue gives the impression that he is always consci dependence on the Father".

[3305] I.e., 'complaining about him' (6:41; 7:12), 'picking up the stones to throw at him' (8:59; 10:31; 11:8) him' (7:30, 32, 44-45; 10:39; 11:57), and 'attempting to kill him' (5:18; 7:19-20, 25; 11:45-53).

[3306] Lindars (2000: 89; cf. Culpepper, 1983; Abbott, 1905) says that, "The main discourses which follow in are concerned with Jesus' qualifications for his function as the agent of God's final act of redemption, and g of the way in which he performs it".

[3307] The aspect of language in John is important to outline the point of view of the interlocutors in the dia already told that language and thinking/understanding are inseparable. But Gadamer goes further to articul that language is a repository of a culture. Cf. Gadamer, 2007: 90-2; Lindars, Edwards, and Court, 2000: 17- 1993; Neyrey, 2007; Culpepper, 1983; Stibbe, 1993.

[3308] The understanding of the community as a school has important consequences as it enables the compr the gospel as a literary preservation of a tradition in history (cf. Culpepper, 1975: Kysar, 1977: 355-66; Lin 73-4; Thompson, 1996: 21-42).

[3309] Jesus' speech, in a context in which majority-and-minority bifurcation is existent, to promote light and his mediation and to discard darkness and discrimination is obvious to the reader (cf. Fitzmyer, 2005: 117- 2005: 158-67). Van der Watt (2005: 128) states that, "The Jewish opponents claimed that God was with th of their relation with the Law, temple, and other cultic activities, their relationship with Moses, or th through Abraham. The disciples of Jesus claimed that God was with them, based on the revelation of Jesu substantiated by his words and deeds and was witnessed to by Scripture. Accepting or rejecting this revel mean experiencing salvation or not".

community's life was at risk (cf. Ihenacho, 2001: 3-355; Wenham, 2006: 8-10).[3310] The 'revelatory dualism' of the BS is conspicuous as the identities of both the protagonist and the antagonists are brought to the notice of the reader (cf. O'Day, 1986b: 1-2; Kysar, 1975: 131-6, 215-21).[3311] The usage of elusiveness is a narrative pattern employed within the text in order to reveal the protagonist rhetorically and efficaciously (cf. Martyn, 1979: 93-102; Stibbe, 1991: 19-38).[3312] The forensic aspects of the BS help the reader understand the role of Jesus as an innocent sufferer (cf. Loader, 1997; Moo, 1992: 460-1). This tendency of revelation is at the kernel of the dialogues in the BS.[3313]

The Johannine narrator describes the divisive nature of the society by placing Jesus as the hero of justice over against the injustice of his counterparts (cf. Conway, 2002: 479-95; cf. Meeks, 1972: 44-72).[3314] The presentation of Jesus as the Messiah (cf. Hurtado, 1992: 114-7), the saviour of the world (cf. Marshall, 1992: 719-24),[3315] the Lamb of God (cf. Neyrey, 2007: 52; Marshall, 1992: 432-4), and the eschatological judge[3316] through the means of dialogical duel and rhetoric means really helps the narrator to include the feelings of the Johannine community (cf. Garver, 1994: 52-103; Tovey, 2007: 148-59). This further enables the reader to understand the overall story from within the life situation of the excluded community (cf. Conway, 2002: 479-95; Thatcher, 2007: 487-505).[3317] The narrator's role as an interpreter of the story through the means of dialogue works primarily in two ways: *first*, it promises the believing to be comforted in the context of alienation and marginalisation; and *second*, it challenges the unbelieving to put their trust in Jesus (cf. Meeks, 1972: 44-72; Martyn, 1968/1979: 24-151).[3318] The narrator uses dialogue as a rhetorical means to delve out the real life situation of the people. The implicit hate language that underlies the Jewish

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[3310] Lindars (2000: 81; cf. Kysar, 2005: 65-81; Culpepper, 1983: 94, 103, 106-7, 109, 113-4, 118, 120, 129-30, 137, 140, 147-8, 156-7, 159-60, 163, 173-4, 181, 189-91, 194, 196-7, 200-1, 235) says that, "The chief clue to the distinctive character of John's concept of salvation is the use of 'life' or 'eternal life' instead of 'kingdom of God' or 'kingdom of heaven'".

[3311] Fitzmyer (2005: 120; cf. Ashton, 1991: 205-32; Charlesworth, 2005: 65-97; Petersen, 1993) says that, "A noteworthy aspect of Johannine theology is the elaborate dualism one encounters in the gospel and epistles. Here one finds seven pairs of opposites: death and life (John 5:24; 6:49-51, 58; 11:25; 1 John 3:14); flesh and spirit (John 3:6; 6:63; 1 John 4:2-3); light and darkness (John 1:5; 3:19; 8:12; 12:35, 46; 1 John 1:5; 2:8-9, 11); truth and lies/error (John 8:44; 1 John 1:6; 2:21, 27; 4:6); above and below (John 3:31; 8:23); earthly and heavenly (John 3:12-13, 31); Jesus/God/Father and this world (John 3:16-17; 13:1; 16:28; 17:14-16, 25; 1 John 2:16-17; 4:4; 5:4, 19)".

[3312] For more details about the Synagogue-Church dialogue, refer to Kysar, 1975: 149-56; Neyrey, 2007: 11, 15; Stibbe, 1993: 17; Culpepper, 1983: 99-148; O'Grady, 1999.

[3313] Neyrey (2007: 9) says that, "God remains 'unknown' by all except Jesus, for 'no one has ever seen God' (1:18; 5:37; 6:46). Jesus speaks the words of God, even if many do not grasp their meaning (3:34). Some who receive Jesus' revelation then disclose it to others (1:35-50). Nevertheless, at all levels, we observe a process of selected disclosure". While Jesus discloses himself and the will of God through dialogues, his interlocutors' folly is also revealed.

[3314] Culpepper (1983: 112) states that, "John insists on the recognition of Jesus' divinity and his origin from above".

[3315] Sadananda (2004: 254) says, "In confessing Jesus as cosmic 'I am' — 'Saviour of the world' who fulfills the particular expectation and longings of the universal community, the Saviour-hood of God is affirmed".

[3316] Travis (1992: 411) says that, "The Fourth Gospel refers in only two places to the final judgment. When in John 12:48 Jesus says people will be judged on the last day by the word which he was spoken, the thought seems to be close to that of Mark 8:38. John 5:26-29 offers the traditional apocalyptic description of a final general resurrection and judgment".

[3317] For more details, refer to Culpepper, 1975; Mattill, 1977: 294-315; Martyn, 1968; Brown, 1979.

[3318] Also refer to Visotzky, 2005: 91-107; O'Grady, 1999.

feelings and the Johannine community[3319] aspects is reflected through the dualistic and di
dialogues of the BS (cf. Keener, 2003: 1: 149-52; Duke, 1985: 139-56).[3320] In short, the d
of the BS serve as a significant literary element for the dramatic and narrative flow of the
As Dodd (1960: 383) rightly says, "chaps. 2-12 [for me 1:19-12:50] has shown that they
organic whole".[3321] In the organisational set-up of the BS, Jesus' dialogue enables him to re
identity and mission to the interlocutors (cf. Culpepper, 1983: 106-12; Carter, 2006: 197-2

1.8. Contribution of Dialogue to the Johannine Narrative

Finally, it is significant to think about the contribution of dialogue to the narrative sectio
BS. A paradigmatic reader can see the way dialogue adds flavour to the narrative framewo
gospel. A tri-dimensional approach to the Johannine dialogue (i.e., *first*, among the char
Jesus' story;[3322] *second*, between the Johannine author and the historical readers; ar
between the narrator and the ever-present reader)[3323] displays its extensive possibilitie
process of interpretation.[3324] Our study has already dealt with the role of dialogue in the J
narrative. The slot and episode development of the story through the means of both the n
and dialogues provides a dramatic framework altogether (cf. Brant, 2011: 12-3; Parsenios,
47).[3325] The incorporation of stylistic features helps the narrator to interlock the reader
text, and that further makes the interpretative process smooth and rhetorical (cf. Ressegu
27-58). While the Synoptic evangelists fill the space with loosely connected pericopes,
provides us 'cause and effect' details concerning the dramatic and theological developme

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[3319] While the Jewish community attempt to eradicate the Johannine community, the Johannine community s
for their existence.

[3320] Meeks (1986: 164; cf. Ashton, 1991: 167; Von Wahlde, 1995: 379-89; O'Grady, 1999) considers the
dialogues as reflections of dialectical order between Johannine community and the Jewish community.

[3321] Dodd (1960: 383) says that, "A continuous argument runs through them. It does not move along the dire
logical process. Its movement is more like that of a musical fugue. A theme is introduced and developed up
then a second theme is introduced and the two are interwoven; then a third, and so on. A theme may be dr
later resumed and differently combined, in all manner of harmonious variations". Dodd (1960: 383) further
"The works of Christ are all 'signs' of His finished work. The 'signs' are all true, provided that He who wo
the Son of Man who was exalted and glorified through the cross. In that sense, each several act of Chri
within it the whole truth of the Gospel, and should disclose this truth if it is sufficiently pondered and pi
conception of the purport of the story of the ministry has determined the structure of the Book of Signs".

[3322] For more details about the characters' speech, refer to Resseguie, 2001: 10-5.

[3323] Resseguie (2001: 15) says, "When the narrator intrudes into the narrative to speak in his own voice he
ideological perspective".

[3324] In our analysis, we elaborately explored the first and third dimensions. The second dimension is differe
third but at the same time strikingly similar to it in different ways.

[3325] Mlakuzhyil (1987: 112-21) refers to the dramatic techniques of John as significant elements in the nar
as change of scenes, technique of alternating scenes, technique of double-stage action, introduction and
dramatis personae, the law of stage duality, technique of vanishing characters, technique of seven scenes, t
diptych-scenes, sequence of action-dialogue-discourse, and dramatic development and pattern.

[3326] While the synoptic gospels exemplify loosely connected and independent pericopes, John includes
with slot and episode structures. John also shows how episodes are sequentially connected.

story (cf. Plastaras, 1972: 1-16).[3327] In John, the orchestration of the story with the help of slots and episodes is more sequential and progressive (cf. Parsenios, 2010: 10-28).[3328] One of the major contributions of dialogue within the narrative framework is its realistic effects and the exposition of Jesus' identity as the agent of God and the Saviour of the world.[3329] The existence of dialogue as a literary genre (i.e., notified through the analysis of the component parts, such as content, forms, and function) is identified not only as a distinctive literary phenomenon but also as a major narrative element of the gospel (cf. Smith, 1999: 21-3).[3330] Dialogue functions as the major literary means through which the faith-reactions of the interlocutors are introduced to the reader. It helps the reader to understand the development of the genre and its related aspects such as characterisation, plot-structure,[3331] and point of view. It also reveals the stylistic aspects and the dramatic intentions of the narrator (cf. Mlakuzhyil, 1987: 112-21; Parsenios, 2010: 1-47). These features help us to understand the creative and persuasive role of dialogue within the narrative master plan of the gospel (cf. Brant, 2011: 11-20).

Johannine dialogue stands out as it functions as the major component of the narrative sections. It helps the narrator to tell the story artfully and to communicate it performatively (cf. Parsenios, 2010: 12; Ellis, 1984: 29-194). The narrator uses various dialogue types to lead the reader toward the kernel of the story (cf. Smith, 1999: 21-3). To lead the reader toward the protagonist of the story the narrator takes active means and measures. Through the narrative techniques the implied reader gradually becomes informed about the protagonist. This persuades the reader to recreate the story according to his/her contextual realities (cf. Resseguie, 2001: 27-58). Literary devices such as double meaning, misunderstanding, irony, symbolism, metaphorical language, dualistic tendencies, and character acts/movements/mannerisms are explored to impress the paradigmatic reader to reinterpret the story to his/her own time and context (cf. Brant, 2011: 11-2).[3332] Toward

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[3327] Smith (1999: 21-2) says that, "The first part [chaps. 2-12], the public ministry, is variously called the Book of Signs (cf. Dodd, 1953/1960: 290-1, 297-389), because the account seems to center on Jesus' deeds, or the Revelation of the Glory before the World (cf. Bultmann, 1971: 111-454)".

[3328] For details about the differences between the synoptic and Johannine presentations, refer to Brant, 2011: 9-12.

[3329] Brant (2011: 13) says that, "The style of the Gospel of John has been called dramatic in comparison to that of the synoptic authors. The conflict arises at the beginning of the narrative and develops steadily toward a climax so that the action is always fraught with tension".

[3330] Spencer (1991: 232-3) observes that, "In Aristotle's *Rhetoric*, content or the cognitive message 'can stand on its own right, apart from the form'. In Aristotle's *Poetics*, literary form is an essential part of the work". Spencer (1991: 233) further states that, "In *The Poetics*, Aristotle does not so much claim that form is an essential part of a work as he defines what he thinks are the essential characteristics of each form. Aristotle in both works wants to teach the reader how to compose the best fictional or persuasive piece".

[3331] Culpepper (1995: 347-58), following Abrams (1999), identifies four factors that must be considered in any analysis of plot: sequence, causality, unity, and effective power. Resseguie (2001: 169) says that, "Sequence refers to the order and progression of events. Causality describes the relationship between events and why one event is linked to another. Unity relates how the beginning, middle, and end of the plot cohere, and effective power refers to the plot's ability to evoke desired responses in reader".

[3332] Resseguie (2001: 27-59) sees the language of estrangement through the usage of these literary devices. He (2001: 58-59) says that, "Ironies, misunderstandings, and double entendres invert the human propensity to view the world as a patina of the ordinary and thereby to miss the spiritual side of life. The reader who thinks in terms of the quotidian, the ordinary, the material, the earthly is confronted with a new way of thinking that sees the spiritual, the new, the

that end the dialogue of John's Gospel works as a useful instrument. The narrative techi showing and telling provides interpretative avenues as it inspires the reader to see the cha contextualisation of the story (cf. Neyrey, 2009; Ellis, 1984: 29-194). The dialogue at the c level functions as the key element as it opens up further possibilities of dialogue to the au historical reader and to the narrator and ever-present reader levels (cf. Resseguie, 2001: 23-

2. Concluding Remarks

The study can be concluded on the basis of the overall discussion of the dissert paradigmatic reader of the BS may find the progress of the story in a rhetorical ma Fiorenza, 2001: 43-4; Vorster, 1009: 505-78). The narrator's ability to convince the reader dramatic and dialogic means is one of the peculiar features of the BS. Reinhartz (2001 Culpepper, 1996: 193-207; Duke, 1985) says that, "Like works of fiction, the gospel is a n it conveys setting, plot, and characters through a highly artful mode of storytelling, i irony, symbolism, and other literary devices". As in the case of Platonic dialogues, almo the Johannine dialogues take place in a particular setting and with the help of artful m Press, 2007: 57; Chatman, 1978: 19, 138-45).[3334] How does dialogue as a literary and r means works within the narratorial framework? This question is answered in this disserta the discussion can be recapitulated as follows.

First, our analysis of the Johannine texts which made use of a problem-oriented approac us in understanding the literary character of its dialogue (cf. Egger, 1996: 8).[3335] The quality and the performative function of the dialogue are well detailed throughout the s Baldick, 1990: 164; see the *micro*-, *meso*-, and *macro*-analyses).[3336] The role of the nar dialogue partner with the reader is expounded through this analysis (cf. O'Day, 19 Chatman, 1978: 28-9). The narrator uses several rhetorical devices and literary fi speech/thought in order to communicate the story of Jesus persuasively to the reader (cf. I 1998: 145-403; Garver, 1994: 52-103).[3337] Through all these means, the narrator foregr

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unfamiliar, the defamiliarised. This deforming process turns on its head a 'below' point of view so that shares the narrator's 'above' point of view".

[3333] Brant (2011: 19) says that, "The Gospel of John has found an iconic place within the context of conten and popular culture".

[3334] Press (2007: 57; cf. Schaeffer, 1988: 387-95) states about the Platonic dialogues, "The space and time s are borrowed from the real world and chosen so as to provide an additional dimension to the dialogue's con In John too the settings are borrowed from the real world. This tendency of the Johannine dialogues make of the original.

[3335] Also see Punch, 2010: 16; Costa, 2012: 16-7.

[3336] Greimas and Courtés (1979: 227) say that, "For semiotics, linguistic performance is first of all ins particular case in the general set of problems of comprehension and of formulation of human activ encounters, depicted in innumerable instances and in diverse forms in the discourse which it has to analyse" 2004: 8-10, 53-4, 56, 80, 84, 86, 115, 120, 154, 182.

[3337] Garver (1994: 248; cf. Rorty, 1996: 1-4; Chatman, 1978: 28-9; Funk, 1988: 2-25) says that, "Rhet called the art of arts in that in rhetoric rationality fully dominates the art". Resseguie (2005: 41) says tha

role and identity of Jesus, the protagonist of the story (cf. Genette, 1980: 189-94).[3338] This feature of the text is convincingly brought out through the usage of a problem-oriented approach. The use of all the important tools in the field of literary criticism helped us in understanding the dramatic and artistic quality of the text (cf. Windisch, 1993: 25-64; Tan, 1993: 26-47). The use of dialogue as an important means to expose the story of Jesus and also the Johannine life situation is better understood through the application of this multi-faceted approach to the text.

Second, a genre analysis of the Johannine dialogues which into consideration the content, form, and function (cf. Hellholm, 1986: 13-54; Aune, 1986: 65-91)[3339] helps us to understand the semantic, syntactic, and pragmatic aspects (cf. Kermode, 1979: 162; Tuckett, 1987: 68-75).[3340] Our study informed us that dialogue is a recognisable and established category which is spread throughout the BS. Baldick (1990: 90; cf. Burridge, 1992: 52) rightly puts it, "A literary genre is a recognisable and established category of written work employing such common conventions[3341] as will prevent readers or audiences from mistaking it for another kind".[3342] In the BS, a reader can recognise several common conventions of dialogue that form it as a specific literary category (see Part II).[3343] John's narrative develops with a focus on the characters and their verbal exchange. In the dialogues, Jesus' utterances reveal his relationship with the Father (cf. Thompson, 1988: 13-31; Kelly and Moloney, 2003),[3344] his own identity in relation to his interlocutors, his expectation about his interlocutors, and the folly of the antagonists (cf. Lindars, 2000: 89-91).[3345] The identity of Jesus is also revealed through the convincing statements of his interlocutors (1:19-36, 49; 3:2;

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delights while it persuades; it is an integral and indispensable part of every mode of discourse, whether written or spoken, for it is the means by which authors persuade us of their ideological point of view, norms, beliefs, and values".

[3338] This aspect of foregrounding is done in an entirely different way in the gospel. Stibbe (1994: 30; Hamid-Khani, 2000: 33-61) says that, "When it comes to understanding Jesus, the narrator constantly leaves us with logical ellipses or gaps which we, the reader, must try to fill. The one telling the story is therefore an elusive narrator, just as the one about whom the narrator is speaking is an elusive hero. In this respect, the 'teller' and the 'told' compliment one another perfectly".

[3339] Van Aarde (2009: 381) postulates that, "The term *genre* refers to the *generic* characteristics of a specific literary form, which differ from the characteristics of other forms, and which enable us to identify a specific *literary type*". Also refer to Collins, 1986: 1-9; Collins, 1979: 1-19; Davies, 1992: 67-109; Attridge, 2002: 3-21; Tan, 1993: 50-89; Stibbe, 1994: 54-72; Witherington, 1995: 2-4.

[3340] Nightingale (1995: 3; cf. Conte, 1991/1994: 132; Burridge, 2007: 23-4; Attridge, 2002: 3-21) says that, "If genres are not merely artistic forms but forms of thought, each of which is adapted to representing and conceptualising some aspects of experience better than others, then an encounter between two genres within a single text is itself a kind of dialogue".

[3341] I.e., a type, species, or class of composition. For more details about genre, refer to Part I.

[3342] Stibbe (1994: 54; cf. Aune, 1987: 13) states that, "By 'genre' is meant 'a group of texts that exhibit a coherent and recurring configuration of literary features involving form (including structure and style), content and function'".

[3343] See more details in the *micro*-, *meso*-, and *macro*-analyses of the BS. Greimas and Courtés (1979: 78) say that, "Reported dialogue often involves a framing. The framing element, whose main function is to signal the speech act as a semiotic act ('he said', 'she replied'), frequently includes information about the mood of the dialogue ('anxiously', 'with an emotion-tinged voice')".

[3344] Goldingay (2000: 131; quoted in Green, 2003: 13) says that, "the 'revelation' of God's person is inextricably tied to the events in which God becomes different things, in a way that any person does; it is thus inextricably tied to narrative". Green (2003: 13) continues saying that, "This understanding of God is 'storied'. Its content is embodied, lived. This is the theological inheritance bequeathed to us in Scripture".

[3345] In these revelatory descriptions a reader can notice the way dialogue as a genre functions as a distinguishable literary category in relation to other categories.

4:7-26; 7:1-8:59; 11:1-54). On the one hand, it is the revelation of Jesus' identity, and on th it is the revelation of the identity of the antagonists.[3346] This revelation evolves in the text the contrasting voices and their dialogic development. In Jesus' exchange, the connection 'speech' (cf. Thatcher, 2001: 263-77) and 'action' is established through the integration o and 'I AM' sayings (cf. Burke, 1992: 354-6; Ball, 1996).[3347] The well-structured natur dialogue provides rhetorical punch to the BS as a whole (cf. Windisch, 1993: 25-64; Re 2005: 41).[3348] This nature of the dialogue, i.e., its focused content and literary pattern, h narrator to communicate his message and convince the reader (cf. Chandler, 2002/2007: 1 The text shows that dialogue functions as a distinguishable and significant literary ge Hernadi, 1972: 1-9; Keener, 2009: 73-84).[3349]

Third, though dialogue is a distinguishable literary category, its interaction with the narr strong within the BS (cf. Bal, 1985/1997: 3-15; Chatman, 1978: 173-83).[3350] As dialogu and parcel of the narrative framework, it does not make full sense apart from the narrativ (cf. Van Aarde, 2009: 381-418; Moloney, 2005: 193-213). In most of the cases, dialogue cryptic if not linked to the narrative expositions (cf. O'Day, 1987: 11-3).[3351] Simil narratives themselves are meaningless apart from the dialogue. This mode of interlockir narratives and the dialogue is a conspicuous phenomenon within the text (cf. Lothe, 20(Moloney, 1998). The reader of the text can configure its fullest meaning only through interactive reading techniques (cf. Hernadi, 1972: 10-53).[3352] The Johannine phenon placing the dialogue within the narratorial framework prompts the reader to associate th component parts in an integrated way (cf. Chatman, 1978: 28-9; Howarth, 2000: 1(

[3346] Resseguie (2005: 121) says that, "Characters reveal themselves in their speech (what they say and how t in their actions (what they do), by their clothing (what they wear), in their gestures and posture (how th themselves). Characters are known by what others say about them. What do the disciples or authorities Jesus, for instance? Or what does the narrator say about him?"

[3347] For more details about 'signs', 'discourse', and 'homily' sources in John, refer to Lindars, Edwards, 2000: 51-5.

[3348] Carey and Snodgrass (1999: 68) say that genre is "a broad, descriptive literary heading or classifi typifies the style or form of a piece of writing—as in drama, essay, fiction, nonfiction, satire, fable, or establishes the characteristics—subject, length, meter, rhyme scheme, intent, or effect—that set it apart literary works".

[3349] Culpepper (2000: 10) says that, "The Gospel of John is clearly a gospel, and is more like the other Testament gospels than any other writings, including the apocryphal gospels, but it is also noticeably diffe therefore been called the 'spiritual gospel' and a 'maverick gospel'. It is more abstract in language and thc overtly theological, and contains more discourse material than the other gospels. Differences in respect language, imagery, chronology, geography, and theology are all evident upon close examination".

[3350] Beasley-Murray (1987: xc-xci) observes that, "It is important to recognise that the structure of sign an in chaps. 2-12 is interlaced with another prime theme of John, namely, the fulfillment of the feasts of the ministry of Jesus".

[3351] Baldick (1990: 146) says that, "In a dramatic work, a narrator is a performer who recounts directly to th a summary of events preceding or during a scene or art".

[3352] As Green (2003: 20; cf. Lategan, 2009: 457-82) suggests, a *determined*, *atomistic*, *scientific*, and interpretation will show these structural aspects within the text.

[3353] Stibbe (1994: 63) states that, "From a literary-critical perspective, the abiding appeal of the fourth something to do with its creative use of generic modes. Put another way, the plot of the gospel has been s such a way as to resonate with the archetypes of storytelling".

Witherington (1995: 41) says that, "There are narratives, discourses, and dialogues between 1:19 and 12:50, meant to reveal something about Jesus' ministry".[3354] This nature of the text suggests that the reader should be watchful not only of the interlocutors within the story but also of what the narrator suggests, where he guides, and how he makes movements (cf. Greimas and Courtés, 1979: 203). There develops a dialogue between the narrator and the reader (cf. Ricoeur, 1988: 3: 164-73; Warren and Wellek, 1955: 34).[3355] This double-layered nature of the dialogue is exposed in an inseparable way through the text (cf. Eco, 1979: 3-40; Tan, 1993: 50-88).[3356]

Fourth, the *micro*-, *meso*-, and *macro*-level analyses of the dialogue help the reader to understand subject matter from the minute points to the extended levels. At the micro-level, the utterance units of the characters with the help of the narratorial comments build the slot units (cf. Windisch, 1993: 25-64). Within the slot-units, the story develops an interactive structure in the form of dialogues, either explicitly or implicitly.[3357] It takes place in association with the movements, interactions, mannerisms, and actions of the characters (cf. Barry, 1970: 51; Elam, 1980).[3358] The elements within the slot units[3359] help the narrator to build the story coherently at the meso-level (cf. Harrop, 1992: 10-6; Chatman, 1978: 26, 30-1; cf. Part II).[3360] At the meso-level, the individual stories (i.e., Nicodemus event, 3:1-21; the event of the Samaritan woman, 4:1-42; and others) get their independent form (cf. Lindars, 2000: 71-3).[3361] The aesthetic nature of the narrative of the BS is its

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[3354] Dodd (1960: 389) says that, "It [the BS] constitutes a great argument, in which any substantial alteration of the existing order and sequence would disturb the strong and subtle unity which it presents, and which I take to be characteristic of the creative mind to which we owe the composition of the Fourth Gospel". For more details about the probable saying tradition behind the FG, refer to Lindars, 1992: 113-29.

[3355] Funk (1988: 36) says that, "In reading the text, the reader realises the text: he or she responds to various markers and signals in the text, discovers patterns, supplies what is felt to be missing, constructs plot, character, and the like, and relates the world of the text to other known or imagined worlds".

[3356] Bal (1985/1997: 8-9; cf. Chatman, 1978: 161-6) observes that, "It is possible to examine *what* is said in a text, and to classify it as narrative, descriptive, or argumentative. Such an analysis often helps to assess the ideological or aesthetic thrust of a narrative. The one question that still remains is *how* all of this is narrated. There is often a noticeable difference between the narrator's style and that of the actors".

[3357] For more information about the micro- and meso- development of the dialogue, refer to Part II.

[3358] The gospel progresses in the form of a drama. Kelly and Moloney (2003) say that, "To appreciate more fully the manner in which John introduces his readers into the experience of God we must appreciate its dramatic quality. This would mean attending to the gospel especially as a *play*, as a divinely authored drama".

[3359] I.e., utterances, interactions, movements, mannerisms, and actions of the characters. For more information about the dramatic movements and actions in John, refer to Brant, 2004: 85-90.

[3360] Lindars (2000: 58) says that, "the discourses are steadily built up to a climax. The subject is announced, often using a saying from the tradition .... If the dialogue form is used, the speaker may misunderstand Jesus, as in the case of Nicodemus in 3:1-10. This gives the cue for Jesus to redefine his statement, so as to take the subject to a deeper level. Another technique, which often appears in monologues, is for the evangelist or Jesus to make a sweeping statement, and then to limit its application by making a further statement which modifies it, e.g., 1:11-12; 8:15-16". The idea of cohesion was first developed in detail by Roman Jakobson, one of the leading linguists of the twentieth century and a pioneer in the application of linguistics to literature. In 1960 Jakobson characterised, with reference to poetry, a notion basic to the analysis of literary texts: that they have cohesion or internal patterning and repetition far exceeding that of most non-literary texts (cf. Traugott and Pratt, 1980: 21-4; Jakobson, 1960).

[3361] Culpepper (1983: 98) states that, "The effect of this narrative structure, with its prologue followed by episodic repetition of the conflict between belief and unbelief, is to enclose the reader in the company of faith. The gospel's plot, therefore, is controlled by thematic development and a strategy for wooing readers to accept its interpretation of Jesus".

existence as a macro-dialogue that is comprised of several meso-dialogues (i.e., 1:19-2:1 22; 3:1-21, 25-30; 4:1-42; 5:1-47; and others).[3362] Dodd (1960: 389; cf. Kelly and Molone 9-14) states that, "The Book of Signs exhibits a design and structure which respond sensit the development of the highly original ideas of the author".[3363] This dynamism of the meso-, and macro-development of the dialogue enables the reader to be interactive with th John (cf. Culpepper, 1983: 79-98; Vorster, 2009: 505-74).[3364] Thus, the slot, episodic,[3365] *macro*-structure of the BS develop in a rhythmical way (see Part II; cf. O'Day, 1987: 11-3 1993: 11-2).[3366]

Fifth, the characterisation of the story is expressed primarily through dialogues (cf. Aristot 6.24; Culpepper, 1983: 101-48).[3367] The dualistic framework of the narrative divides the cl either to the side of light or to the side of darkness (cf. Barton, 2008: 7; Beirne, 2003). contrasting and conflictive aspects like 'from above' and 'from below', 'believi 'unbelieving', and 'eternal life' and 'death'[3369] develop as central themes throughout the d (cf. Nicholson, 1980: 21; Genette, 1980: 182-5).[3370] Jesus the protagonist, through hi involvement, inspires his interlocutors (i.e., Nicodemus, the Samaritan woman, the Jews, t man, Mary, Martha, and Lazarus, and others) for face-to-face communication (cf. V 1994/1995: 107-24; Van Aarde, 2009: 404-6).[3371] His revelatory 'I AM' sayings coupled sign performances and dynamic movements attract his interlocutors toward the 'comm

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[3362] Stibbe (1993: 11) states that, "What the evangelist created was almost certainly an artfully constructed Something of this architectural dexterity is still visible in many of the episodes".

[3363] In the *Phaedrus* (264c) Plato says that every discourse should be like a living body in which the parts c limbs (cf. Kennedy, 1984: 23).

[3364] For more details about the aspects of genre, refer to Kermode, 1979: 162; Tuckett, 1987: 69-75.

[3365] Baldick (1990: 72; cf. Carey and Snodgrass, 1999: 57-8) defines 'episodic' as "constructed as a nar succession of loosely connected incidents rather than by an integrated plot".

[3366] Dodd (1960: 384) says that, "The episodes are constructed upon a common pattern, subject to endless Each of them tends to move from narrative, through dialogue, to monologue, or at least to a form of dialogu comparatively long speeches are allotted to the chief Speaker. Most of them have an epilogue or appendix part recapitulates leading ideas of the episode, and in part alludes to ideas contained in other episodes, earli in such a way as to form a series of links".

[3367] Van der Watt (2012: 8; cf. Stibbe, 1993: 32-3, 34; Barus, 2006: 128-34; Bennema, 2009: 208) "Presentation of characters in chap. 8 is varied and vivid. This is done in several ways, for instance dissonance, dualistic descriptions or contrasts, as well as examples. The people Jesus engages in dialog Pharisees in the first section (8:12-30) and 'believers' in the second section (8:31-59). The dialogue with th deals directly with their ethical behavior and how it is to be identified, while the dialogue with the Pharisees witness and understanding (or not understanding) of the witness".

[3368] For more details about characterisation, refer to Hochman, 1985; Docherty, 1983; Chatman, 1978.

[3369] Anderson (1996: 196, 210-11; cf. Brant, 2004: 202) pursues the similarity between Johannine ar dialogues but concludes that the dialogic response evoked by the Fourth Gospel is to choose between two leading to death and the other leading to eternal life.

[3370] Van der Watt (2012: 8; cf. Lincoln, 2000: 20; Neyrey, 2007: 5-9; Barrett, 1982: 98-115; O'Brien, 200 Lindars, 2000: 89-91; Brant, 2004: 3-4, 22-3, 47-50, 103-4, 122-3, 227-9) says that, "The characterisation [stylistically and semantically done in strong *dualistic fashion*".

[3371] Culpepper (1983: 106; cf. Stibbe, 1993: 5-31) says that, "Apart from the Father and Jesus, whose char dominates the gospel, the other characters fall into a limited number of groups: the disciples; 'the Jews', th and those aligned with them; and the crowd and those minor characters caught between Jesus and those w him".

light' (cf. Harrop, 1992: 10-6; Stibbe, 1993: 16-7).[3372] But those who are hesitant to accept the call of Jesus are considered as part of the 'community of darkness' (cf. Resseguie, 2005: 121-65; Petersen, 1993: 23-79).[3373] Dialogue with Jesus is decisive as it either leads the interlocutor to 'accept' (i.e., Samaritan woman and the blind man) or to 'reject' him (i.e., Jesus' brothers and the Jews; cf. Leidig, 1979; Van der Watt, 2007: 51-65). This dualistic contrast is highly emphasised in the dialogic interactions between Jesus and the other characters (cf. Barrett, 1982: 98-115; Powell, 1990: 51-68).[3374] While Jesus reveals his identity, glory, and authority through his dialogue, his interlocutors either associate with him through their 'belief' or reject the revealer and his revelation (cf. Skinner, 2013; Tolmie, 1999: 39-62).[3375] This set-up of the dialogue is helpful in understanding the identity of Jesus' interlocutors in relation to him.[3376] The narrator uses narrative techniques like *showing* and *telling*, i.e., the characters show (*mimesis*)[3377] and the narrator tells (*diegesis*),[3378] in order to present the 'dialogue' and 'narrative' interactively (cf. Resseguie, 2005: 126-30; Genette, 1980: 163-4). In that process, the narrator uses dialogue as a central component to expose the characterisation of the story.[3379]

[3372] Neyrey (2007: 5; cf. Collins, 1976: 26-46, 118-32; Koester, 1995: 36-8; Petersen, 1993) says that, "They [Johannine characters] represent in a homiletic context traits either praiseworthy or blameworthy within the Johannine group".

[3373] Resseguie (2005: 122-3; cf. Chatman, 1978: 107-145) says that, "Many biblical characters are either at the margins of society or at the centers of power and influence, either rising to prominence or falling to oblivion. Because we learn from the success and failure of others, the study of character and characterisation can be a fascinating part of narrative analysis. The enjoyment of a narrative lies in the discovery of complex, developing characters that help define or redefine our own quests".

[3374] Resseguie (2005: 147-8) says that, "The man born blind is one of the most memorable minor characters of the New Testament. He routs the religious authorities by dissembling their inflated claims and models the triumph of light over darkness. He is known by the setting, by his actions, and by what he says. As the narrative progresses, he develops into an engaging character, which parallels his understanding of Jesus".

[3375] Culpepper (1983: 103; cf. Chatman, 1978: 107-45) says that, "In John, the character of Jesus is static; it does not change. He only emerges more clearly as what he is from the beginning. Some of the minor characters, the Samaritan woman and the blind man in particular, undergo a significant change. To some extent, therefore, the Gospel of John draws from both Greek and Hebrew models of character development, but most of its characters appear to represent particular ethical types".

[3376] Chatman (1978: 48) says that, "Revelatory plots tend to be strongly character-oriented, concerned with the infinite detailing of existents, as events are reduced to a relatively minor, illustrative role".

[3377] In the form of 'indirect presentation'. Cf. Brant, 2004: 8, 12-5, 16, 69, 95-115, 192, 200-1.

[3378] In the form of 'direct presentation'. Powell (1990: 52) says that, "The technique of *telling* employs the voice of a reliable narrator to speak directly to the reader". He (1990: 52) further says that, "The technique of showing is less precise than that of telling but it is usually more interesting". Chatman (1978: 32) says that, "Dialogue, of course, is the preeminent enactment. The contrast between narration proper and enactment is demonstrated in the two basic forms for depicting a character's speech—indirect versus direct: 'John said that he was tired' versus "'I'm tired' [said John]. The first necessarily entails a person telling what John said, while the second simply has John saying something—in the audience's presence, so to speak".

[3379] Brant (2004: 203; cf. De Jong, 1991: 5-96) says that, "Like the Euripidean messenger, the Johannine narrator begins and ends the gospel with explicit self-reference and then refrains from referring to himself for the bulk of his narration, allowing the audience to receive the story as though they were witness to its unfolding action; however, by reporting characters' thoughts and motives, the narrator provides more than an objective witness would know".

Sixth, the point of view[3380] of the narrator is introduced to the reader through the (interlocking of the dialogue and the narrative (cf. Tovey, 1997: 15-68; Stibbe, 1993: 72, 7 84-5).[3381] The narrator uses the aspects of 'showing' and 'telling' to integrate the two l story (i.e., the story of Jesus and the story of the Johannine community) as a single wl Moloney, 2005: 212-3; Martyn, 1968).[3382] The protagonist of the story, with the help of r asides, speaks from the 'above' and 'eternal' perspective (3:15-16; 5:24, 40; 6:40, 47 10:10; cf. Powell, 1990: 23-4; Tolmie, 1999: 29-38).[3383] He invites his interlocutors to b him and in his father and thus to be partakers of the experience of eternal life (cf. Van d 2011: 109-36).[3384] Jesus' interactions with people from various walks of life, i.e., m female,[3385] Jewish and non-Jewish,[3386] and upper and lower classes,[3387] show his 'in attitude.[3388] Jesus' character is ethically and morally stable and persuasive to the reader (1971: 42-50; Nichols, 1971: 130-41).[3389] On the contrary, his interlocutors speak from the perspective and their ideology is in constant conflict with the ideology of Jesus (cf. Linda 35). There develops a dualistic contrast between the two points of view of the charac

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[3380] Van Aarde (2009: 389; cf. Baldick, 1990: 173; Carey and Snodgrass, 1999: 117-8; Greimas and Cou 121; Berlin, 1982: 71-113) says that, "In narratology the technical term *point of view* is used when refer strategy of telling the story and communicating the message. The term 'point of view' refers *firstly* to the a which the narrator observes the narrated world. From this angle the world is presented to the implied/ideali *Secondly*, it refers to the ideological perspective from which the narrator evaluates the narrated world. Tl 'manipulates' the reader to see the world according to the 'ideology' presented by the narration".

[3381] Culpepper (1983: 34-49) sees the relationship that is established within the gospel of John. He (1983: 4 Aarde, 2009: 389; Greimas and Courtés, 1979: 237-8) says that, ". . . the role of the narrator, his point of vie relationship to Jesus and the implied author has at least established the contours of his identity". Point of v way a story gets told'. Cf. Resseguie, 2001: 1-130; Abrams, 1993: 165; Chatman, 1978: 152; Rimmon-Ke 71-85; Genette, 1980: 185-211; Bal, 1985: 100-14.

[3382] Also refer to Quintilian, *Inst.* 10.2.1-2; Lincoln, 2000: 19-21; Funk, 1988: 133-162.

[3383] Dodd (1963: 318; cf. Neyrey, 2007: 7; Lindars, 2000: 83-4) says that, "It is true that the entire gospel its reader, often by irony, paradox, or riddling speech, to dig more deeply, but the *dramatis personae* do not example. In the main, at any rate, their role is passive and they serve as foils".

[3384] Stibbe (1993: 15) states that, "The author of John's Gospel has actually constructed a narrator with a sp of view and a specific purpose. This point of view is the omniscient perspective of one who sees the events (in the light of the resurrection of Jesus and, indeed, in the light of eternity. The purpose is a rhetorical o persuade the reader to believe that Jesus of Nazareth was and is the Son of God (John 20:31)".

[3385] While Nicodemus, the invalid person, the blind man, and others represent the male characters, the woman, Martha, and Mary represent female characters.

[3386] While Nicodemus represents the Jews, the Samaritan woman and the Greeks (12: 20-26) represent the n

[3387] While Nicodemus represents the upper class of the society, the Samaritan woman, the invalid perso man and others represent the lower class of the society.

[3388] Nortjé-Meyer (2009: 123) says, "By relating male and female characters in John, new dimensions a gender as an important aspect of characterisation. Gender is a social construct, and as related to a literary ch established by the roles attributed to a character within the narrative and by the context from which it is dra

[3389] Garver (1994: 90-1; cf. Rorty, 1996: 1-4; Neyrey, 2007: 5-7) says that, "[Aristotle] often says that the (the speaker is the most authoritative means of persuasion: e.g., '*ethos* constitutes the most effective [*kuriata* of proof'". Van der Watt (2012: 2; cf. Resseguie, 2005: 167-96) says that, "Since choice, selection, and rec plays a significant role in writing a plot, it is inevitable that the author had a specific ideology . . . which i reflect some ethical convictions". Van der Watt (2012: 2) says that, "The narrative arranges the event characters are involved, into a 'coherent and meaningful temporal and causal sequence'".

Resseguie, 2005: 167-96; Culpepper, 1983: 15-49).[3390] In John, the story of Jesus and his interlocutors is presented through the viewpoint of the narrator. The overarching point of view of the narrator is shaped with the help of the story of Jesus and the perspectives of the characters within it. He reinterprets the events in order to align the story of Jesus with the story of the Johannine community (cf. Kysar, 2005: 65-81). The narrator sides with Jesus and speaks on behalf of him (cf. Neyrey, 2007: 7).[3391] Through narrative asides, he 'manipulates' the reader to do the same (cf. Van Aarde, 2009: 390).[3392] The ideological struggle between 'from above' and 'from below' is established through the narratorial framework of the story (cf. Chatman, 1978: 153).[3393] Often the reader finds it difficult to distinguish between the points of view of the narrator and the protagonist (cf. with *Euthyphro*).[3394] This narrative pattern communicates directly to the reader through the medium of the verbal exchanges between Jesus and his interlocutors (cf. Green, 2003: 37-66).[3395] In the process, the foregrounded voice of Jesus functions as the linkage between the narrator and the reader (cf. Du Toit, 2009: 110-20).[3396] Thus the narrator dynamically interconnects the dialogue and the narrative to make his point of view clear to the reader.

[3390] Stibbe (1993: 17) says that, "He [Jesus] is the light shining in the darkness, a light which the darkness can neither apprehend nor comprehend (John 1:5). Yet this quality of elusiveness is not usually indicated by direct, explicit commentary on the part of the narrator. As in Hebrew storytelling it is suggested first of all through Jesus' words. His language is rich in misunderstood metaphors, enigmatic word-pictures and discontinuous dialogues. It is also suggested through his actions".

[3391] As it is in the case of the Platonic dialogues where it is sometimes difficult to distinguish between the voices of Socrates the protagonist and Plato the narrator, in John sometimes a reader find difficulty in distinguishing the voices of Jesus the protagonist and John the narrator. In the words of Penner (1992: 124), "The distinction between Socratic and more distinctively Platonic dialogues has been made more secure by the stylometric investigations of the past hundred and more years". Kahn (1996: 36; cf. Schaeffer, 1988: 387-95) states that, "Plato's compositions in the dramatic dialogue form achieved an immense literary success. But Plato's use of this form, in which he himself never appears, creates formidable difficulties for the interpretation of his thought. The anonymity of the dialogue form presents the interpreter with a problem that is unparalleled for any other philosopher". While in Plato the stylometric differences can be noticed within the categories of early, middle, and later chronological dialogues, it is hard in John to find the stylometric differences as the entire gospel is sustained as a single whole. For more details concerning Socratic and Platonic distinctions, refer to Dancy, 2006: 70-84; Irwin, 2008: 63-87; Kahn, 1996: 47-8. In John too we find the anonymity of the narrator as an important difficulty in the process of interpretation.

[3392] Lindars (2000: 35) says that, "Though the readers are rarely addressed directly (but cf. 20:31), the Gospel challenges them to a decision all the way through . . . . The presentation is controlled by the skillful use of dialogue, or dramatic monologue, to engage the readers on the side of Jesus and to confront them personally with the decision which is set before Jesus' audience in the play".

[3393] Resseguie (2005: 167; cf. Neyrey, 2007: 5-7) says that, "The actions of the characters, their dialogue, their rhetoric, and the setting are presented through the narrator's perspective. The influence of point of view is seen in the events a narrator selects for the story, what the characters say or do, what settings are elaborated, what comments and evaluations are made, and so forth".

[3394] While in *Euthyphro* the narrator's role is limited, in John's story the narrator role is significant. Culpepper (1983: 34) says that, "The narrator knows who Jesus is and what he knows. They both know 'all things'. The narrator, however, serves as an authoritative interpreter of Jesus' words".

[3395] Funk (1988: 4-5; cf. Hrushovski, n.d., 13; Green and Pasquarello III, 2003: 30-1) states that, "It is important to emphasise that it is only through the text the reader (and critic) have access to the story or to the narrator. Of the various components belonging to the narrative transaction, only the narrative discourse, the text, is directly available to the reader or critic".

[3396] Ricoeur (1988: 3: 164; cf. Lee, 2004: 163-218) says that, "Without the reader who accompanies it, there is no configuring act at work in the text; and without a reader to appreciate it, there is no world unfolded before the text".

Seventh, the plot structure (*mythos*, in Greek; cf. Frye, 1957: 162, 187)[3397] of the dialogue d as the slots/episodes develop in an interconnected way (cf. Van der Watt, 2012: 1-2; Stibb 94-5, 102-3).[3398] Brooks (1984: 5; cf. Brant, 2004: 26-73) says that, "Plot is the prin interconnectedness and intention which we cannot do without in moving through the elements—incidents, episodes, actions—of a narrative".[3399] The Johannine narrator main the important elements of a plot, such as sequence, causality, unity of action, conflict, s and surprise, and effective power (Aristotle, *Poet.* 1450b-1451b; Culpepper, 1983: 80; C 1978: 63-95).[3400] The narrator organises the slots in relation to one another within the framework, and the episodes in relation to one another within the larger framework of the Ricoeur, 1984: 1: 230; 1985: 2: 7-8; Kennedy, 1984: 3-38).[3401] This structure of th provides sequence and development in the storyline (cf. Funk, 1988: 3-4; Traugott and Pra 19-35).[3402] The order of the BS reveals the masterplan of the narrator: a *beginning* (chaps *middle* (chaps. 5-10), and an *ending* (chaps. 11-12; cf. Van Aarde, 2009: 386-9; Stibbe, 1 53).[3403] As in Plato (cf. Press, 2007: 64; Culpepper, 1983: 86-98), in John, the "dialogues lively passages of stichomythia (speeches, stitched together), line-for-line dialogue that sha issue, followed by more relaxed and reflective passages". The plot development of the gives strength to the story (cf. Resseguie, 2005: 197-240; Funk, 1988: 2-25).[3404] A rea concentrates only on the slots/episodes of the gospel may not understand the dynamic forc the story. But that can be understood only through a sequential and integrated readin narrative (cf. Kermode, 1986: 3-16; Dodd, 1960: 383-9).[3405] The analeptic and prolepti features of the BS provide greater strength for the understanding of each slot/episode in re

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[3397] Resseguie (2005: 198-203; cf. Lincoln, 2000: 29-33; Brant, 2004: 26-73; Chatman, 1978: 63-79; Funk, 'unity of action', 'causation', 'conflict', and 'suspense and surprise' are the important elements of a plot.

[3398] Press (2007: 57) discusses about the Platonic dialogues in the following way: "Each dialogue is a stor special kind. Each has a discernible plot and identifiable moments". In the BS, though the episodes ar sequentially to tell the single story of Jesus, each episode is structured as a story and each one is a specia Moore, 1989: 14-5; Lincoln, 1994: 3-30; Templeton, 1999: 53-65; Barus, 2006: 134; Jasper, 1987: 27-42.

[3399] Abrams (1971: 127; cf. Culpepper, 1983: 79-98) argues that, "The plot in a dramatic or narrative v structure of its actions, as these are ordered and rendered toward achieving particular emotional and artistic e

[3400] In the BS, the plot develops also through the essential characteristics such as 'order', 'amplitude', an and necessary connection'. For more information about the development of plot in John, refer to Culpepper 98; Stibbe, 1993: 13-4; Lincoln, 2000: 29-33; also see 'Macro-Analysis' section. See Kennedy's (19 Lincoln, 2000: 29-33; Baldick, 1990: 170-1; Carey and Snodgrass, 1999: 116) description about 'arrangeme

[3401] In the *Phaedrus* (264c) Plato says that every discourse should be like a living body in which the parts limbs. Cf. Kennedy, 1984: 23; Majercik, 1992: 2: 185-8.

[3402] Chatman (1978: 43; cf. Lincoln, 2000: 29-33) says that, "The events of a story are traditionally said t an array called 'plot'. Aristotle defined plot (mythos) as the 'arrangement of incidents. Structuralist narra argues that the arrangement is precisely the operation performed by discourse. The events in a story are tu plot by its discourse, the modus of presentation".

[3403] For more details, refer to Brant, 2004: 42-73; Kennedy, 1984: 33; Culpepper, 1983: 80.

[3404] Russian formalists differentiate between *fabula* (story) and *sjuzet* (plot or discourse; cf. Resseguie, 2(Eco (1979: 27) reports that, "The *fabula* is the basic story stuff, the logic of actions or the syntax of cha time-oriented course of events. It need not necessarily be a sequence of human actions (physical or not), l concern a temporal transformation of ideas or a series of events concerning inanimate objects. The plot actually told, along with all its deviations, digressions, flashbacks, and the whole of the verbal devices".

[3405] Hamilton and Cairns (1961: xiv-xvii) attempt to see the Platonic dialogues as stylistic literary philosophic-poetry.

the other (cf. Moloney, 2005: 169-92; Chatman, 1978: 64).[3406] Similarly, the macro-dialogue of the BS can be understood only through a grasp of the developmental processes of the slots/episodes (cf. Genette, 1980: 40, 51-67, 68-78; Larsen, 2008: 40-1).[3407] Thus, the plot development of John's dialogue, in relation to the narratorial patterns, is characteristic in several ways (cf. Macro-analysis).

Eighth, the dialogue is presented in dramatic format in the BS (cf. Tan, 1993: 28-9; Hess-Lüttich, 1985: 199-214).[3408] The movements and actions of the characters contribute to the development of the dialogue (cf. Barry, 1970: 10-51; Martyn, 1968/1979).[3409] Brant (2004: 16; cf. Aristotle, *Poet.* 1449b) says that, "It [i.e., John's Gospel] is a mimesis of an action that is 'heroic and complete and of a certain magnitude'".[3410] While Martyn (1968; cf. Wright, 2009: 1-98) considers the gospel as a *two-level story/drama*,[3411] Van der Watt (2012: 3) considers it as a *three-level story/drama*.[3412] The various settings of the slots/episodes (cf. Brant, 2004: 27-30), the narrative mechanism of the story, the use of literary figures of speech/thought (cf. Lausberg, 1998: 403; Sedgewick, 1948) and style,[3413] the use of plot elements (i.e., *peripeteia*, *anagnōrisis*, and *pathos*; cf. Brant, 2004: 42-63), the characterisation of the events, and the speech patterns (i.e., use of dialogues, monologues or

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[3406] For more details about 'analepsis' and 'prolepsis', refer to Baldick, 1990: 9, 178-9; Funk, 1988: 187-93.

[3407] Culpepper (1983: 97; cf. Stibbe, 1994: 32-53) says that, "The plot of the gospel is propelled by conflict between belief and unbelief as responses to Jesus".

[3408] Duke (1985: 141; cf. Keener, 2003: 1: 10) regards John's 'dramatic style' as so similar to classical Greek drama (in contrast with the synoptics) the he believes the author shows some acquaintance with Greek drama". Cf. Hitchcock, 1911/1993: 25-64; Strachan, 1925; Bowen, 1930: 292-305; Hedrick, 1933: 115-24; Muilenburg, 1932: 40-53; Lee, 1954: 173-6; Flanagan, 1981: 264-70; Pierce, 1960: 453-4; Connick, 1948: 159-69; Martyn, 1983; Domeris, 1983: 29-35; Nicholson, 1983; Tan, 1993: 26-47; Booth, 1961: 149-65.

[3409] Buber (1975: 63) states that, "When we read a drama, really read it, we may take scenario and stage directions as only clarification of the dialogue; otherwise we lose our way in a jungle of perceptions. Regarding as a species of poetry, drama is therefore the formation of the *word* as something that moves *between things*, the mystery of word and answer". Also refer to Buber, 1985: 15-6; Silberstein, 1989: 144-52.

[3410] Brant (2004; cf. Hitchcock, 1923/1993: 15-24) interprets the entire gospel in terms of elements of Greek tragedy.

[3411] Also refer to Kysar, 1975: 149-56; Kysar, 2005: 65-81; Thompson, 1996: 21-42.

[3412] While Hägerland (2003: 309-22) argues against this position, Visotzky (2005: 104) attempts see four levels of meaning within the text. Kelly and Moloney (2003: 10) say that, "In the drama of divine communication, the playwright is the Father (the author of 'the work'), while the divine author's purpose is communicated under the direction of the Spirit. Thus Jesus, as the Son and Word, enacts in his role or mission what both the author and director intend. There is an interplay of three freedoms, each showing its own initiative. The director serves the play as it was conceived by the author; and the actor serves them both with his own gifts—if the audience is to experience what the author and director intended". Kelly and Moloney (2003: 11) further say that, "If the experience of God is formed within a dramatic movement of divine communication, an alert appreciation of that kind of experience is required in anyone aiming to discern its movement and direction".

[3413] Keener (2003: 1: 48; cf. Ryken, Wilhoit, and Longman III, 1998: 720-7; Van der Watt, 2009: 87-108) says that, "One obvious feature of Johannine style is repetition on a number of levels. Although rhetoric did not recommend 'a limited repetitive vocabulary', in John's case it does offer 'rhetorical emphasis and amplification to the central themes. Narrative repetition, characteristic of oral narratives, is also a paramount feature of this gospel". Cf. with Platonic dialogues (see Griswold, 1998: 253). Marino (1978: 41) says that "all genres acquire a right to aesthetic existence precisely through their 'poetic', 'fictional' character". Blomberg (2001: 52) states that, "there is no question that John has written up his material with distinctive and characteristic linguistic style and vocabulary". Cf. Hamilton and Cairns, 1961: xiv; Falk, 1971: 42-50; Nichols, 1971: 130-41; Botha, 1991: 71-87; Timmins, 1994: 47-64; Traugott and Pratt, 1980: 29-34; Stibbe, 1994: 73-106; Witherington, 1995: 18-27; Neyrey, 2007: 14, 70, 157, 203-4, 212, 293.

interior monologue [cf. Resseguie, 2005: 127-31, 172, 190, 192], and soliloquy)[3414] en story to flow dramatically (cf. Stibbe, 1993: 110-3, 126-8; Resseguie, 2005: 56-86).[3415] Cu (1983: 199; cf. Dodd, 1960: 292-389) states that, "The dialogues, particularly those which misunderstandings and obvious irony, teach the reader how to read the gospel and detect it and subtler meanings".[3416] This aspect of the dialogue creates dramatic appeal and a effect[3417] upon the reader (cf. Keener, 2009: 74-6; Bowles, 2010: 7-30).[3418] It persuades th either to be a 'believer' and to be saved or to choose a life of unbelief and thus be condem Robbins, 1989: 161-93; Van der Watt, 2007: 51-65). This quality of the dialogue ma performative act in itself (cf. Tovey, 1997; Brant, 2004: 74-158).[3419] It provides pleasur reader[3420] and helps her/him to be persuaded, provoked, and be transformed (cf. Court, 1 86; Tovey, 2007: 41-8).[3421] Thus the text works with all the characteristic features of rhe The text, in that sense, cannot be reckoned as a 'passive' treatise rather an 'active' counte

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[3414] Stibbe (1993: 140) says that, "What we have in 12:44-50 is much more like a dramatic soliloquy, discourse in which the hero voices his thoughts on an empty stage".

[3415] To know more about Plato's poetic style, refer to Kraut, 1992: 338-61; Kosman, 1992: 51-69; cf. El Several literary factors come in rhythmical style in Johannine writings too. The narrator's poetical compositi through his combination of varied literary forms. Also see Chatman, 1978: 32-3; Lothe, 2000: 6-9; Van A 418; Lincoln, 2000: 12-182; Duke, 1985: 139-56; Culpepper, 1983: 149-202; Kennedy, 1984: 3-38; Bowle 92; Parsenios, 2010: 1-47.

[3416] Culpepper (1983: 199) continues saying that, "Concrete objects and symbolic metaphors point to abstra or concepts. As the core symbols expand and by repetition become pervasive motifs, mere allusions to then light on new scenes and amplify their echoes in the reader's memory".

[3417] For more information about the use of reality effects in the BS, refer to Stibbe, 1993: 76.

[3418] Kahn (1996: 36) states that, "Plato's compositions in the dramatic dialogue form achieved an immer success". Resseguie (2005: 126-27) says that the "two generally recognised techniques of the characterisa *showing* and *telling*) are used to present the characters dramatically before the reader. In showing, Abra "Character and Characterisation"; quoted in Resseguie, 2005: 127) says that, "the author simply presents the talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they sa Resseguie (2005: 127) says that, "The narrator can use a setting, such as a lame man on a mat at a pool (show us not only his physical attributes but also his social ranking in first-century Palestinian society. Or t can rely upon what a character says and does, or what others say, to show his or her traits". Resseguie (further says that, "In *telling*, which is also called *direct presentation*, the narrator intervenes to comment di character—singling out a trait for us to notice or making an evaluation of a character and his or her m disposition".

[3419] For more details about performative language/texts, refer to Van der Watt, 2010: 139-67; Greimas a 1979: 226-8; Greimas, 1987: 74-80; Traugott and Pratt, 1980: 15-7; Fairclough, 1992. Brant (2004: 114; 1962; Tovey, 1997) says that, "When the verbal gestures of the protagonist that interpret reality collide wi other characters, conflict develops, and speech becomes the principal action of the drama".

[3420] Warren and Wellek (1955: 21) say that, "The pleasure of literature, we need to maintain, is not one among a long list of possible pleasures but is a 'higher pleasure' because pleasure in a higher kind of activit acquisitive contemplation".

[3421] Court (1997: 84; cf. Chatman, 1978: 151; Moore, 1989: 46) says that, "Communication from the real author to the real (actual) reader proceeds by means of the theoretical chain of persons included within the 'Narrative text'".

[3422] In Aristotle's view Plato's form was halfway between poetry and prose (cf. Hamilton and Cairns, Hamilton and Cairns (1961: xv) say that "as the author of the dialogues, he [Plato] was a philosopher-poe consummate artistry in his presentation of ideas". This is also applied to the Johannine narrator.

the reader.[3423] It happens only when the narrator takes extra effort to tell the story dramatically through the means of *showing* and *telling* (cf. Quintilian, *Inst.* 10.1.19-27, 10.2.1-2, 10.2.27; Elam, 1980: 1-191; Bowles, 2010: 7-30).[3424] In the process of the dramatic description, the narrator also uses *front of stage* and *rear of stage* developments and *foregrounding* and *backgrounding* of the dramatis personae (see Episode # 5; cf. Baldick, 1990: 86).[3425] Thus the *ethos-logos-pathos* connectivity is well-established in the characterisation and the narrative structure of the BS (cf. Garver, 1994: 53, 90-1; Hays and Holladay, 2007: 93-4).[3426]

Ninth, the thematic development of the story can be understood mostly on the basis of the dialogic progression (cf. Stibbe, 1993: 33, 35-8, 40-1, 51-2, 63-4, 71, 80, 86, 96, 109-10, 115, 129-30; Schnackenburg, 1980: 1: 153-72). Dodd (1960: 383) rightly says that, in John "a theme is introduced and developed up to a point; then a second theme is introduced and the two are interwoven; then a third, and so on".[3427] This method of the development of the themes is used with the help of *repetitions and variations* (cf. Van der Watt, 2009b: 87-108). The characters' speech and the interaction 'for' and 'against' provide insights for the development of the themes. Mostly, the themes are developed on the basis of Jesus' speeches, and are supplemented with narrative asides. While Jesus the protagonist speaks on the basis of his relationship with the Father, he teaches the aspect of 'eternal life' (3:15, 16, 36; 5:24, 40; 6:40, 47, 53, 54; 10:10; cf. Dodd, 1960: 144-50; Zimmermann, 2008: 75-101)[3428] and reveals the 'from above' perspective (cf. Beasley-Murray, 1991; Ihenacho, 2001: 3-355).[3429] The Jews, who are the antagonists,

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[3423] Davies (1992: 25) says that, "The narrative is dominated by dialogue and monologue. There are few examples of indirect speech (e.g., 4:47, 51-52; 12:12, 29; 13:29; 18:14, 27; 20:18; 21:23) and some of these recap what had already been given in direct speech (e.g., 18:14, 27; 20:18)".

[3424] Refer to Resseguie, 2005: 126-30; Stibbe, 1993: 15-6, 137-8.

[3425] For more details about the dramatis personae, refer to Hitchcock, 1923/1993: 15-24; Brant, 2004: 159-232.

[3426] Kennedy (1991: ix; cf. Culpepper, 1983: 83; Frye, 1957: 187) in his preface to Aristotle's work says that, "Aristotle was the first person to recognise clearly that rhetoric as an art of communication was morally neutral, that it could be used either for good or ill. Its persuasion, he says, depends on three things: the truth and logical validity of what is being argued; the speaker's success in conveying to the audience the perception that he or she can be trusted; and the emotions that a speaker is able to awaken in an audience to accept the views advanced and act in accordance with them".

[3427] Dodd (1960: 383) further says that, "A theme may be dropped, and later resumed and differently combined, in all manner of harmonious variations. The themes are those of life, light and judgment, the passion and the glory of Christ, and the like. Each is enunciated and exemplified in various ways, and by the end of chap. 12 they are all been brought into a unified presentation of the whole truth about Christ and His work".

[3428] Dodd (1960: 133) says that, "In the former part of the work, chaps. 1-12 (or, if we set apart the proem, 2-12), which corresponds to the account of the Ministry of Jesus in the other gospels, the narrative serves mainly as framework for a series of discourses (dialogues and monologues), all related to the dominant theme of eternal life". Also refer to Van der Watt, 2011: 109-36; Lindars, 2000: 83-4; Thompson, 1992: 380-1; Donahue, ed., 2005; Painter, 2011: 27-42. The logos-light-life connection is one of the significant features of Johannine discourses (cf. Dodd, 1960: 263-85).

[3429] While Beasley-Murray (1991) deals the theme of life in relation to the mission of the Son of God, lifting up of the Son of Man, ministry of the Holy Spirit, church and ministry, and sacraments, Ihenacho (2001) discusses the theme within the community context. Ihenacho discusses the theme of life, its meaning, root, theology, and actualisation within the context of community tension.

misunderstand and oppose the views of Jesus.[3430] This narratorial framework helps the th progress from one slot to the next and from one episode to the other (cf. Dodd, 1960: 2 The dualistic themes such as light and darkness,[3431] 'from above' and 'from below',[3432] be unbelief,[3433] and truth and falsehood[3434] develop within the narrative framework. Alon these, other themes such as identities of the characters, discipleship (cf. Wilkins, 1992 Culpepper, 1983: 115-24), salvation (cf. Lindars, 2000: 81-2; Thompson, 1992: 380-2), universal significance of Jesus (4:42; cf. Van der Watt, 2007: 51-65; Koester, 1990: 665- develop. Themes like the fulfillment of the messianic promises (cf. Kelly and Molone Culpepper, 2000: 19-22),[3435] Father-Jesus relationship (cf. Culpepper, 1983: 106-14; Th 2001),[3436] the hour of Jesus (2:4; 4:21, 23; 7:6, 30; 8:20; cf. Talbert, 1992: 179-88; O'Da 161-6),[3437] glorification,[3438] lifting up of the Son of Man (3:14; 8:28; cf. Maniparampil, 2 9; Giles, 1992: 46-50), and witness (cf. Trites, 1992: 879-80; Kysar, 1975: 222-4)[3439] ad strength to the dialogue. The above description gives us a clue that the dialogue wi narrative and the themes within them basically introduce two different perspectives: *first*, t above' perspective of Jesus, and *second*, the 'from below' perspective of the Jews (c 1975: 131-6; Petersen, 1993). In the BS, the narrator takes side with the protagonist and f the philosophy of dialogue from Jesus' point of view.[3440] In that way, the utterance opponents are presented with a negative connotation. Through this methodology, the Jesus are foregrounded over against the views of his opponents. That further means narrator attempts to 'manipulate' the reader through the themes and the voice of Jesus.

Tenth, in the BS, dialogue contributes largely to the development of theology. In the prol narrator describes the relationship between the God of creation and the *Logos* (1

[3430] John's relexicalisation of items and objects affecting areas of central concern of his community is in note in the gospel. Malina and Rohrbaugh (1998: 4) say that, "Relexicalisation refers to the practice of words for some reality that is not ordinarily referred to with those words".

[3431] Also see the theme "'knowing' versus 'not knowing'" in Dodd, 1960: 151-69; Neyrey, 2007: 7, 44, 50, 78, 89, 144, 153, 169, 204, 232, 317-8.

[3432] Refer to Nicholson, 1980: 21.

[3433] Refer to Dodd, 1960: 179-86; Chakkuvarackal, 2007: 35-53; Painter, 2011: 71-82; Thompson, 1992: 3 more details about 'belief' (faith) in John, refer to Brant, 2004: 4-5, 42, 47-9, 65-8, 70, 157, 166, 177, 183-4 6, 205-6, 209, 222-3, 225, 232, 258.

[3434] Refer to Barrett, 1982: 98-115; Dodd, 1960: 170-8.

[3435] See some of the OT questions in the BS: Isa 40:3 (1:23); Gen 28:12 (1:51); Psalm 68(69):10 (2:17); 15/Psalm 77(78):24-25 (6:31); Psalm 88(89):4-5/Mic 5:1(2) (7:42); Eze 34:23; 37:24 (10:16); Psalm 81(82) Psalm 117(118):25-26 (12:13); Zech 9:9 (12:15); Psalm 6:3 and 41(42):7 (12:27); Isa 53:1 (12:38); Isa 6: Also see Thompson, 1992: 378; Beutler, 1996: 147-62; Dodd, 1960: 228-40; Schneiders, 2005: 178-9.

[3436] Also refer to Meyer, 1996: 255-73; Dodd, 1960: 187-200, 389.

[3437] For more details, refer to Culpepper, 1983: 34, 36, 39, 40, 62, 71, 90, 91, 92, 94, 95, 108, 133, 174, 222,

[3438] Refer to Dodd, 1960: 201-12; Burge, 1992: 269-70; Neyrey, 2007: 25-6, 40, 45, 216-8, 235.

[3439] For more details about the theme of 'witness' in John, refer to Painter, 2011: 61-70.

[3440] Dodd (1960: 384) says that, "The unity of structure is the single episode composed of narrative and disc related to a single dominant theme. The incidents narrated receive an interpretation of their evangelical sig the discourses; or, to put it otherwise, the truths enunciated in the discourses are given dramatic expres actions described. Act and word are one; and this unity of act and word is fundamental to the Johannine and distinguishes it from the abstract intellectualism or mysticism of much of the thought of the time".

Thompson, 1988: 13-31; Miller, 1993: 445-57).[3441] The interaction between God the Father and the Son-*logos*, presented both in explicit and implicit terms, has to be understood as a 'divine' dialogue that stabilises the 'earthly' dialogues (cf. Van der Watt, 2012: 3; Culpepper, 1983: 106-15).[3442] The 'earthly' dialogues[3443] are rooted in and emerge from the 'divine' interaction between the Father and the Son (cf. Petersen, 1993: 66-9; Kelly and Moloney, 2003: 1-28).[3444] Filling up of this important gap is very significant in the process of understanding the 'earthly' dialogues.[3445] In the BS, Jesus is presented as the revelation of the Father (cf. Hamid-Khani, 2000: 33-61; Ridderbos, 1987/1997: 12-4).[3446] In the dialogues, his function (i.e., revealing the Father) and person (i.e., being the Word) are inseparably linked (cf. Maniparampil, 2004: 88, 90; Beasley-Murray, 1978).[3447] This eternal relationship between the Father and the Son appears as the basis for all other dialogues.[3448] The dialogues of Jesus with his interlocutors (i.e., during his public

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[3441] Van Kooten (2005: 149; cf. Pagels, 1999: 477-96; Painter, 2011: 12-26) says, "It has long been noted by scholars that the opening of the Prologue to John's Gospel runs parallel to the opening of *Genesis*. John's well-known statement that 'in the beginning was the Word and the Word was with God, and the Word was God' (1:1) resembles and summarises the choice of words in *Genesis*: 'In the beginning God made the heaven and the earth (. . .) and God said . . .' (1:1-3a). This speaking of God is now rendered abstract and conceptualised as the activity of God's Word, the Logos".

[3442] Van der Watt (2012: 3) considers this as the 'divine'/'transcendental' story behind the 'earthly' story. Meyer (1996: 255) states that, "The Jesus of this Gospel frequently claims to say and do and impart only what he has heard and seen and received from the Father (3:11; 5:19; 8:26, 28, 40; 20:21). Furthermore, the evangelist comments that the Father 'has placed all things in [the Son's] hands' (3:35)". He (1996: 255; cf. Bultmann, 1969: 173) further says that, "The implications are restrictive: God is known and God's presence felt only because the Son alone 'presents' God to the world, is wholly transparent to God, and is the only reliable vehicle for God's presence and action in the world: '*apart from the revelation God is not here and is never here*'. The only 'presentation of God' in the Fourth Gospel is the self-presentation of Christ in its narratives and discourses".

[3443] I.e., the dialogue in the public ministry of Jesus, the dialogue in the Johannine community context, and the other levels suggested by Visotzky, 2005: 104.

[3444] Neyrey (2007: 7) states that, "John presents Jesus as a group-oriented person. He is and remains totally embedded in his heavenly Father, even resting on his heart (1:18). He speaks and does all, but only what his Father instructs him: His Father gives him his own powers (5:19-28), reveals only to him unique words and mysteries, and guides and directs his career from his descent from heaven to his 'lifting up' and his 'glorification' by God".

[3445] As Stibbe (1994: 9) rightly states, "In the case of John's portrayal of his hero, the active participation of the reader is essential because there are many 'gaps' in the story". Stibbe (1993: 136; cf. Petersen, 1993: 66-9; Kelly and Moloney, 2003: 1-28) further says that, ". . . even when the heavens do open in John's story (and notice that they do not open at Jesus' baptism in 1:32-34), the hidden-ness and transcendence of God are in no way compromised. The elusiveness of the Son is seen to be at one with the elusiveness of the Father, vindicating Jesus' assertion, 'I and the Father are one' (10:30)".

[3446] Koester (2005: 151-52) states that, "The theme of glory takes us into yet another theological world, one that deals with the human need to know God. The word 'glory' (*doxa*) sometimes connotes honor (5:41), but in John's gospel glory also has to do with the way God is revealed to human beings. This theological world recognises that people were created to know God".

[3447] Culpepper (1983: 113; cf. Stibbe, 1993: 27, 135-6) says that, "'Sending' characterises God's self-revelation. The Father 'gives' or invites Jesus with Life (5:26), his works (5:36), what he should say (12:49; 14:10, 24, 31; 17:8), his name (17:11), and his glory (17:22, 24). The implicit corollary is that the one who sent is in some sense distant from those who receive. John the Baptist (1:6) and Jesus (7:29; 9:16, 33; 16:27; 17:8), and all that mediates, are 'from God' (1:14; 5:44; 8:26, 40; 10:18; 15:15, 26; 17:7)". Culpepper (1983: 113) further says that, "The dualism between that which is from God and that which is not is thereby established, so being 'from God' has more spiritual than spatial connotations. God is the reality beyond, the transcendent presence".

[3448] Neyrey (2007: 7) says that, "Jesus, faithful and loyal to the one who sent him, never acts on his own. He is, moreover, God's broker; he is the one who is 'sent'—that is, agent and intermediary. It should be part of our reading

ministry) are to be considered as an extension of the 'divine' dialogue.[3449] The central me the BS can be explained as 'God's communication of his message to the world thro medium of Son-*logos*' (cf. Tolmie, 1998: 57-75; Michaels, 1984/1989: 19-27).[3450] The Jc concept of the "Word became flesh and dwelt among us" (1:14) functions as the outcom movements and interactions between the Father and the Son at the rear of the stage (cf 1990: 35-58; Van Kooten, 2005: 149-94).[3451] It is the "communication of God" to th through his Son (cf. Conway, 2002: 479-95; Ringe, 1999: 10-28).[3452] Culpepper (1983: Davey, 1958: 77-8) says that, "Jesus' dialogue gives the impression that he is always cons his dependence on the Father".[3453] This idea is interwoven within the episodic framework especially through Jesus' repeated references to the Father and the attribution of divine ti him.[3454] The synagogue and church dialogue in the Johannine community context is rooted two levels of dialogue (cf. Martyn, 1968/1979: 24-151; Kysar, 1975: 149-56).[3455] W community was in constant conflict with the world and their existence was under threat, life' was the key concept introduced to them (cf. Dodd, 1960: 133, 144-50; Ihenacho, 2 The evangelist reinterprets the 'divine'/'transcendental' story and the story of the earthly the community in his own idiom (cf. Van der Watt, 2012: 3).[3457] Thus he presents th stories in a dynamic combination within the narrative framework of John, which is char

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of this gospel to note the group-oriented characteristics of friend and foe. Disciples, for example, hear Je (10:3-5), accept his teachings (12:23-26), are instructed in his secrets (15:15), and imitate his behaviour (13:

[3449] There comes the role of the combination of the meta-themes "revelation and response" (cf. Painter, 2011

[3450] Gench (2007: 2; cf. Calvin, 1956: 22; Culpepper, 1983: 114-5; Bauckham, 1998: 1-48) says that, "The e referred to as the 'Word' (*Logos* in Greek), was distinct from God and in communion 'with God', yet also with God ('was God'). This profound mystery, which is confessed rather than explained, gives expression t Christian community's ever-deepening reflection on the absolute significance of Jesus Christ: 'Christ is so that he could not simply have come into being like any other person or object'".

[3451] Also refer to O'Day, 2005: 159-61.

[3452] Culpepper (1983: 114) says that, "No one has seen God, but Jesus made Him known (1:18). While John maintains God's transcendence, it also depicts God as a 'Father' who loves and seeks a believing respo world. All initiative remains with Him as He 'gives' and 'draws' believers, but believing, more precisely b Jesus as the revealer, is necessary".

[3453] Also see Robinson, 1973: 68; Barrett, 1974: 144-59.

[3454] Especially see "the lamb of God" (1:29, 36), "the bread of God" (6:33), "the holy one of God" (6:69), God" (10:36; 20:31). For more details, refer to Culpepper, 1983: 113-14. Culpepper (1983: 108) says t Jesus says about himself and his mission progressively defines his relationship to the Father and exposes th of others".

[3455] Also refer to Visotzky, 2005: 92-104; Hägerland, 2003: 309-22; Lindars, 2000: 68-70; Bauckham, 2001

[3456] Ringe (1999: 27; cf. Lindars, 2000: 73-4; Bauckham, 2001: 101-1) says, "The picture we get is of a fighting for its own integrity by setting itself over against—and yet still connected to—other Christians (churches of the Synoptic tradition), and also over against such outsiders as the followers of John the Bap community's principal antagonists, 'the Jews'". Also refer to Petersen, 1993: 66-9; Johnson, 1992: 469-71.

[3457] Maniparampil (2004: 89) says that, "Jesus of the Fourth Gospel speaks John's language, i.e., the Ch Beloved Disciple presents the Gospel of Jesus Christ in their language and style. It is the Gospel of J *according* to John". Refer to Coloe, 2007; Meeks, 1972: 44-72; Hays, 1996: 138-57; Ihenacho, 2001; I 1988: 107-32; Byrne, 1985: 83-97; Thomas, 1993; Kysar, 1975: 149-56; Culpepper, 1975: 261-88; Culpe 3-4, 11, 28-30, 38, 43, 45, 47, 49, 66-8, 70, 121-2, 125, 153, 186-7, 211, 225.

by dramatic features such as dialogues and monologues, cause and effect, and suspense and surprise (cf. Resseguie, 2005: 199-20, 202-3; Powell, 1990: 40-2).[3458]

In recapitulation, the above mentioned episodic and dialogical framework and the characteristic literary features provide a special appeal for the reader.[3459] Any reading that neglects the dialogues and discourses, slot and episodic sequence, and the dramatic and rhetorical features of the BS overlooks some of its significant semantic, syntactic, and pragmatic aspects (cf. Maniparampil, 2004; Court, 1997).[3460] The narrator and the implied reader dynamism (cf. Iser, 1978: 291; Culpepper, 1983: 148)[3461] within the text enables a paradigmatic reader to understand the narrative world of the gospel as it is dualistically designed for a dialogue between the "world from above" and the "world from below" (cf. Culpepper, 2000: 22-6; Kysar, 1975: 215-21).[3462] A reader finds this dynamism of the text as an interpretative means to get engaged with the text. The purpose statement of the narrator (20:30-31; cf. 21:25)[3463] makes the reader aware of the logic behind all the events and the discourses appear in a coherent fashion (cf. Schneiders, 1999/2003; Collins, 1990).[3464] The narrator is fully concerned to inspire people to believe/continue to believe in Jesus that he is the Messiah and the Son of God and through believing they may receive 'eternal life' and be saved (cf. Lindars, 2000: 81-4; Johnson, 1992: 469-71).[3465] This message is presented profoundly through dramatic features and rhetorical means in the BS (cf. Kelly and Moloney, 2003: 9-13). The dialogues/discourses of the BS are used to communicate the message through the "'Word' of God".

[3458] Also refer to Chatman, 1978: 59-62.

[3459] Brant (2004: 28; cf. Martyn, 1968: 26-7) says that, "The gospel writer clearly is following a theatrical convention as a way of handling the centrality of dialogue to the action of the gospel".

[3460] See Dodd's (1960: 292-389) episodic description of the BS. Also refer to Gench (2007) to understand the encounters in the gospel. For understanding the 'discourse features' (especially, narrative episodes, storytelling, and drama), refer to Bowles, 2010: 7-92.

[3461] For more details about the narrator and implied reader dynamism, refer to Chatman, 1978: 149-51. Iser (1978: 291; quoted in Bennema, 2009: 212) puts it, "'identification' is not an end in itself, but a stratagem by means of which the author stimulates attitudes in the reader".

[3462] Painter (1996: 348; cf. Petersen, 1993; Lindars, 2000: 113; Painter, 2011: 4) says that, "Indeed the paradox of evil in a good creation is heightened in the Johannine context, where a world made for and by the revealing activity of God rejects that revelation. That heightened paradox is further expressed in terms of the darkness of the world, in which the light of the eternal Logos shines. Thus the worldview is one involving the presence and power of a prevailing darkness in a world created for and by the power of the light of the eternal Logos". Bennema (2009: 210) says that, "The Johannine characters reflect the *human* perspective, representing the gamut of responses that people make in life, while from a *divine* perspective these responses are ultimately evaluated as acceptance or rejection".

[3463] Bennema (2009: 210) states that, "John's evaluative point of view corresponds to both the soteriological purpose of his narrative (20:31) and his dualistic worldview in which there is scope for only two responses to Jesus—acceptance and rejection. John's evaluative point of view therefore allows for two options—adequate and inadequate".

[3464] Brant (2004: 65; cf. Kealy, 1978: 162-3) states that, "The two epilogues of the gospel invite the audience to judge the composition worthy of praise and marshal opinion in favor of its claims".

[3465] Neyrey (2007: 332; cf. Helms, 1988: 83-100) says that, "the primary feature of the narrative is the honor of Jesus, for the 'signs' were written to acclaim Jesus as the Christ, the Son of God". Thompson (1992: 382; cf. Schneiders, 1999/2003; Brant, 2004: 64-70; Brown, 1970: 2: 1056; Painter, 2011: 27-42, 71-82) says that, "Certainly the Gospel of John emphasises the necessity of the individual appropriation of faith in God through Jesus Christ. However, the individualistic tenor of the Gospel is balanced by its stress on one's obligation with the community of faith. The community of which the believer becomes a part is characterised by its unity and love".

3. Further Considerations

It is our hope that this study has served as a modest contribution to the field of dial Johannine scholarship. But at the same time, our study is obviously not the final v Johannine dialogue. The following possibilities can be explored further in future researc this study can be extended to the rest of the gospel, i.e., John 13:1-21:25. As dialogue and structure (13:1-17:26; 18:1-19:42; 20:1-31; 21:1-25) are apparent in the BG, a study proposed as a continuation of the present study with a title "The Nature and Function of I in John 13:1-21:25". *Second*, our theory of dialogue can presumably be extended to the S Gospels (see Part One, 4.1.4) and the Book of Acts. Besides, a comparative analysi dialogues in the Synoptics and John would reveal the degree of continuity and discontinui portrayal of dialogues between these writings.[3466] *Third*, as dialogue already existe established literary genre in the first century CE, an exclusive concern on how the a continuity/discontinuity comes into the fore between Johannine dialogues and other genres (i.e., ancient religious, Platonic, Xenophonic, Aristotelian, Ciceronian, and the like; One, 4.1.1 and 4.1.2). *Fourth*, a study can be proposed focusing on the similarities and dif between the dialogues of the OT and John (see Part One, 4.1.3). *Finally*, a study can be p on the dialogue of the genres within the narrative framework of John. The researcher can how various literary forms (i.e., signs, discourses, figures of speech, metaphors, and otl dialogically stitched together to frame the gospel artistically and persuasively. Th mentioned studies may add further strength to the current study and, in turn, the present s be considered as a beginner for other studies.

[3466] See the suggestion of Bennema (2009: 213) with regard to character.

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Summary (English)

The primary aim of this dissertation is to analyse and identify the nature and function of dialogue in the BS. Though the Gospel of John is extensively studied, a comprehensive treatment of its dialogue, i.e., within the framework of narratives and in relation to monologues and other literary genres, has not been adequately explored by scholars. This specific context necessitates a genre analysis of John's dialogue. Questions such as 'how does John use the literary genre called dialogue?', 'what is the central idea that governs the dialogue?', 'what type of information is conveyed through them?', 'how are they structured?', 'what are their peculiar literary characteristics?', and 'what is their theological/rhetorical function?' are extensively treated and evaluated within the present study. Moreover, other hypothetical questions like 'how are the self-revelatory aspects conveyed through the dialogues?', 'what are the ways slots/episodes function within the narrative framework?', 'how do the content, form, and function contribute to the semantic, syntactic, and pragmatic levels?', 'how are dialogues involved in expressing the aspects of the Johannine community?', and 'how is Johannine dialogue related to or different from other dialogues of the time?' are also treated here. In this study, our focus is on the BS in which the reader identifies a great deal of dialogue in comparison to the latter half of the gospel. The layers such as the dialogue among the characters of the story and the dialogue between the narrator and the reader have a significant place and are closely examined. Through this study, the hermeneutical interests and insights of the dialogue and its interpretative significance are brought to the forefront.

In Part One, the following things are outlined. First, it introduces the rationale, aim, and task of the dissertation, where the primary questions of the thesis, as mentioned above, are introduced. Second, it attempts to review some of the works related to dialogue by scholars such as Bultmann, Strachan, Dodd, Brown, and others. The review is designed to show that the previous studies either lack breadth or depth. Third, the methodological aspects of the research are stated with an intention of filling the gaps that are obvious in the previous works. Fourth, the use of dialogue as a literary genre before and during the time of John (i.e., religious and philosophical, and OT and synoptic traditions) is brought to the fore in order to state that dialogue was a well-established genre in John's thought-world. A proposed definition of dialogue in John and the plan of the research bring to a close Part One of the study.

In Part Two, the BS (1:19-12:50) is analysed genre-critically. The use of a problem-oriented approach in order to discern the nature and function of dialogue provides extensive results. In the analysis, we are able to show that the first half of the gospel is divided into thirteen episodes (i.e., 1:19-2:11; 2:13-22; 3:1-21; 3:22-36; 4:1-42; 4:43-54; 5:1-47; 6:1-71; 7:1-52/8:12-59; 9:1-10:21; 10:22-42; 11:1-54; and 11:55-12:50) and those episodes are composed of several slots and sub-slots. The genre-theories of David Hellholm and David Aune are applied to the Johannine text in order to show the development of dialogue in relation to other literary genres within the narrative framework of the gospel. The elaboration of settings at the beginning of each episode provides dramatic appeal to the storyline. The content, form, and function analysis of the utterance, slot, and

episode units provide us with the important details concerning the semantic, syntac pragmatic levels of the dialogue. While at the micro-level the utterance and slot dynar explained, at the meso-level we assess how the utterance and slot units contribute development of the individual episodes. In our analysis, we also identify the way episc stitched together to present the story with suspense and surprise. Along with other aspe attempt of the narrator to engage the reader, through the medium of character-dialogue, conspicuous in the analysis of the text.

In Part Three, first of all, we go one step further to see the development of the dialogu macro-level of the BS. While Part Two focuses on the description of the dialogues, discuss the classification of the dialogue(s) at the micro- and meso-levels. This further he come to an understanding of the dialogue at the macro-level (i.e., within the extended fra of 1:19-12:50). We discuss the slot and episode development and some of the significant of Johannine dialogue at the outset. Then, we examine the signs and 'I am' sayings in re the subject matter, the genre elements such as content, form, and function, the Jc community aspects, and the contribution of the dialogue at the macro-level of the discussion is conducted with the help of several literary critical tools and with the help of (i.e., ANE and the Greco-Roman world) sources. As a result, the study helps us to ide distinctive features of dialogue in the BS. Part Three also contains the concluding remark we pinpoint the significant features or insights that are the results of this study. The aspect the characterisation, point of view, plot structure, dramatic aspects, thematic developm theological contribution are discussed in summary fashion at this point. Following the co remarks, suggestions for further study are offered. The study as a whole confirms questions raised at the beginning are adequately addressed.

Samenvatting (Nederlandse)

Het hoofddoel van deze dissertatie is het analyseren en identificeren van de eigen aard en functie van de dialoog in het eerste deel van het evangelie volgens Johannes, het Boek der Tekenen genaamd (1:1-12:50). Ook al is het evangelie van Johannes uigebreid bestudeerd, toch hebben wetenschappers nog te weinig de mogelijkheden verkend een omvattende behandeling te geven van dialoogvormen binnen de context van verhalen en in relatie tot monologen en andere literaire genres. Deze specifieke context dwingt tot een analyse van van de dialoog als genre. Daarom worden in deze dissertatie uitgebreid vragen behandeld en geëvalueerd als: 'Hoe gebruikt Johannes het literaire genre van de dialoog?', Welke is de centrale idee die de dialoog beheerst?', 'Welk soort informatie wordt door dialogen overgedragen?', 'Hoe zijn zij gestructureerd?', 'Welke zijn hun typische literaire kenmerken?' en 'Wat is hun theologische/rethorische functie?' Daarnaast worden andere hypothetische vragen behandeld als: 'Hoe worden aspecten van zelfopenbaring van Jezus overgedragen door de dialogen?','Op welke wijze functioneren de gebeurtenissen binnen het narratieve raamwerk?', 'Welke bijdrage leveren inhoud, vorm en functie ervan op semantisch, syntactisch en pragmatisch niveau?', 'Hoe zijn de dialogen betrokken in het tot uitdrukking brengen van bepaalde aspecten van de Johanneïsche gemeenschap?' en 'Hoe is de Johanneïsche dialoog verbonden met of verschillend van andere dialogen van die tijd?' In deze studie concentreren we ons op het Boek der Tekenen waarin de lezer een groot stuk van de dialoog bepaalt vergeleken met de tweede helft van het evangelie. Niveaus daarin als de dialoog tussen de karakters van het verhaal en de dialoog tussen verteller en lezer hebben een significante plaats en worden nauwgezet onderzocht. Door deze studie worden het hermeneutische belang en de interpretatieve betekenis van de dialoog naar voren gehaald.

In deel Een worden de volgende zaken geschetst. Allereerst introduceert deel I the beweegreden, het doel en de taak van de dissertatie daar waar de primaire vragen van de thesis, zoals boven vermeld, ingeleid worden. Ten tweede probeert het sommige van de werken te bespreken, verbonden met de dialoog, van auteurs als Bultmann, Strachan, Dodd, Brown en anderen. De opzet van de bespreking is te laten zien dat de vroegere studies breedte dan wel diepte missen. Ten derde worden de methodische aspecten van het onderzoek precies omschreven met de bedoeling leemten op te vullen die duidelijke aanwezig zijn in de vroegere werken. Ten vierde wordt het gebruik van de dialoog als een literair genre vóór en in de tijd van Johannes (d.w.z. in religieuze en filosofische, oudtestamentische en synoptische tradities) naar voren gehaald om vast te stellen dat de dialoog een goed geëtableerd genre was in de denkwereld van Johannes. Een voorstel tot definitie van de dialoog in Johannes en een plan van onderzoek sluiten deel I van de studie af.

In deel Twee worden de tekstgedeelten (1:19-12.50) kritisch geanalyseerd betreffende het literaire genre. Het gebruik van een probleemgerichte benadering om de eigen aard en functie van de dialoog te ontdekken levert uitgebreide resultaten. Met onze analyse zijn we in staat te laten zien dat de eerste helft van het evangelie is onderverdeeld in dertien episodes (deze zijn: 1:19-2:11; 2:13-22; 3:1-21; 3:22-36; 4:1-42; 4:43-54; 5:1-47; 6:1-71; 7:1-52/8:12-59; 9:1-10:21; 10:22-42; 11:1-54; en 11:55-12:50) Deze episodes zijn weer samengesteld uit verschillende scènes en sub scènes. De genretheorieën van David Hellholm en David Aune worden toegepast op de tekst van Johannes om de ontwikkeling te laten zien van de dialoog in relatie tot andere literaire genres binnen het narratieve raamwerk van het evangelie. De uitwerking van de 'setting' aan het begin van iedere episode geeft dramatische aantrekkingskracht aan de verhaallijn. De inhoud-, vorm- en functieanalyse van eenheden bestaande uit 'uiting-scène-episode' ('utterance-slot-episode')

leveren ons belangrijke details betreffende de semantische, syntactische en pragmatische niveaus dialoog. Terwijl op microniveau de dynamiek van scène en episode verklaard wordt, stellen mesoniveau vast hoe eenheden van 'uiting' en 'scène' ('utterance' en 'slot') bijdragen tot de ontw van de individuele, afzonderlijke episodes. In onze analyse bepalen we ook specifiek de manier episodes aan elkaar gestikt worden om een verhaal te presenteren met spanning en verrassing. Tesa andere aspecten wordt de poging van de verteller om de lezer te mee te nemen door middel van dialoog als opvallend naar voren gehaald.

In deel Drie gaan we allereerst een stap verder om de ontwikkeling te zien van de dialoog op he niveau van het Boek der Tekenen. Terwijl deel Twee geconcentreerd was op de beschrijving dialogen, bediscussiëren we hier de classificatie van de dialoog(-ogen) op micro- en macroniveau. ons verder te komen in het begrip van de dialoog op macroniveau (d.w.z. het brede raamwerk v 12:50). We bediscussiëren de ontwikkeling van scène en episode en van meet af aan sommige sig kenmerken van de Johanneïsche dialoog. Dan onderzoeken we de tekenen en de 'Ik ben' uitsp relatie tot het onderwerp, elementen van het genre zoals inhoud, vorm en functie, aspecten Johanneïsche gemeenschap en de bijdrage van de dialoog op het macroniveau van het Boek der T De discussie wordt gevoerd met verschillende soorten literairkritisch gereedschap en met bel klassieke bronnen (d.w.z. de oude culturen van het Nabije Oosten en de Grieks-Romeinse wer resultaat is dat de studie ons helpt de verschillende kenmerken van de dialoog in het Boek der Te identificeren. Deel Drie bevat ook de concluderende opmerkingen, waar in we de significante kenm inzichten die volgen uit deze studie nauwkeurig aanwijzen. Aspecten als karakterisering, gezi structuur van het plot, dramatische aspecten en de theologische bijdragen worden op dit punt same bediscussiëerd. Volgend op de concluderende opmerkingen worden suggesties voor verder o aangeboden. Uit deze studie als een geheel blijkt dan dat de vragen die aan het begin gesteld adequaat behandeld zijn.